

Another Roadmap School - Vienna 2012 - Discussion result research areas and framework

COMMON FRAMEWORK	a) Readings of Policy/Ideology	b) Histories	c) Justice Commitments	d) Practices, methodologies, pedagogies	e) Discourses, Meanings	f) Knowledge	g) Politics of Difference/Inclusion	h) Genealogies of shared references/Concepts/Terms	i) Economy
1. Ethics (Maddy, Janna, Graziela, Catrine, Denise, Elaine)	Who is involved in this "reading"? Who are the participants in these "contact zones" doing these readings? How do different participants participate in this readings and how are reading positions distributed? How do different "readers" engaged these texts? What are the perspectives and locations brought into this reading? How are these texts being engaged? How does the reading framework define ethics? What are the resources available in this group for doing this reading? Identifying methods for ethical methodologies of reading the texts. * Who is impacted by these documents and how?	Doing history is already an ethical commitment and an ethical move. Bringing different "kinds" of histories/stories, forgotten, remembered, loud, quiet, told, untold. Who takes up the work and how are roles distributed? How is history engaged through more than reading and writing. How do different histories emerge in different contexts, how are different historical texts engaged? * Opening up narratives (unflatten, avoid flattening); oral histories. Embedding historical research and methodologies into discussions about contemporary issues; avoid moralizing particular histories. How do histories reiterate hegemonic hierarchies or narratives about particular traditions? What are other histories or texts that also relevant and important, useful.	Who is in this group, and how do we work together, and hold each other accountable to these commitments and communities, and to attending to structural inequalities? Tending to both micropolitical issues as well as larger issues. Attention to the specificity of the social justice issues that are being addressed in the particular context. * Recognize the double-bind but not be paralyzed by it.	Deciding on and making ethical commitments to various approaches through which different methodologies, practices, and pedagogies can emerge. (e.g. YPAR, discourse analysis, etc.) / Differences between projects that are embedded in the practices that already exist within groups, and looking for strategies outside, looking out to different practices, etc. Being aware of how shifts in methodology/practices happen, why they happen, how they happen. / Can the methodologies chosen help or engage the notion of [decoloniality/decolonization] that is important for the framework? Are there other methodologies that can contribute to [decoloniality/decolonization]?	Shift from practices to discourses is also ethical or required ethical questions, questions about inclusion/exclusion, authorship, etc. This is a key area where we need to develop more thinking. How do different discourses come into contact within the context of different practices, and what tensions emerge when discourses clash in the context of making sense of particular practices. How do dominant discourses come into contact, or not, or avoid contact or do violence to the work? What are the discursive effects of dominant conceptions on the work being done (i.e. Art, Science, Research, Education, etc.) / Approaching history as discourse production in order to posit counter-histories or other practices.	Holding ourselves accountable for our own privileges and privileged positions in relationship to knowledge, capacity to produce and share knowledge. Knowledge and knowledge economies and how these figure in the research. What are the redistributive capacities of the work both as an outcome and within the projects themselves. Addressing the need to shared literature, knowledge, responsibility to fill the space of collaboration as well as defining other tools for sharing knowledge within the group (of collaborators). * Make this very framework as well as the references that inform the framework as transparent as possible. What structures or processes would be necessary to enable a critique of the framework itself? * An ethical commitment to both providing as well as receiving what is shared.	Who is in the position of inviting who / who is in the position to accept/reject invitation? / who is in the position of representing who (both for each project as well as the larger group)? Who gets to speak the truth? / Language. Translation. How do we negotiate the process of sharing and engaging ideas and knowledge across multiple language(s); questions of class and social class differences. / Moving between local and broader groups, questions about who gets to participate in various fora and spaces, who gets to represent projects at various levels of participation, how can the space be configured to allow more open distribution of opportunities to represent and share and engage. / [NOTE: inclusion of funds for translation, etc.] / Economy of generosity - observing processes of exclusion, sharing resources, like air space and opportunities to speak and to contribute, active listening, willingness to hear/receive. / Being aware of active exclusions and the necessary exclusions that the work requires. / Clarity about the places of enunciation. / Who gets to assume the role of reflection, who is responsible for reflection, and who assume the	See histories / "Histories and Genealogies"? / Consider also how ideas and knowledge travel.	Questions of economic distribution;
2. Social/Political Justice (Javier, Adela, Alejandro, Safia)	Social class - some cultural policies do not make a distinction or a connection between the systems of art and social class; conceptions of the artist in the documents map on to social class / changes in the language of the policies and department and what they suggest about changes in social processes /	necessities of counter-hegemonic histories - HER-stories, who gets to write the histories, and examining the power of the writer; divisions between oral and written histories; where is the voice of the subaltern in the histories; how can we approach history in the very complex context of each project; who are the gatekeepers of the histories in each context?; what are the problems of subjugated histories, as well as the paternalization of histories, framing as histories of winner and losers; assuming the position of victim in history as a way to achieve goal; universalizing historical positioning;	what are our commitments in response to history? / how can we engage in a commitment to "write down" oral history? Questions of authenticity, and critical distance in relationship to oral history / how can we create collective ways of writing / how do we work with dissident voices and what are the blindspots in the writings / Questions about the commons and approaches to thinking about relationships between the private and public, etc.	anti-banking education; connection between knowledge and learning;	Problematic terms that need careful analysis in relationship to histories and commitments - what happens when people talk about artistic knowledge in relationship to social justice, notion of artist as having "superior knowledge"; discourses of excellence and talent; the artist as holy god; / gentrification and cultural tourism in relationship to local community "development" exoticization of the community, enforcement of practices that exoticize the community - what is the meaning of heritage and how are inequalities related to concepts of heritage? / creative impulse force cultural institutions to work in the social, what is the meaning of this work? why are these institutions forced to contribute to the social? /	power relations of knowledge production; how are participants recognized in the process of knowledge production?	what is the meaning of other knowledges or epistemology in relationship to each other? / make explicit the power of language in every situation, as a condition for exclusion and inclusion / acknowledge the power of representation and the right to not be represented / the politics of visibility / cosmopolitanism, cosmopolitanism, cosmopolitanism, "world view." [ATTENTION GAP? problematic issue of terminology]; citizenship as a problem, what does citizenship refer to? how is it related to rights and to access to different rights? / are there alternative terms to citizenship /	genealogies of cultural workers; what are the different implications of a shift from artist to cultural worker, and questions of cultural work as social issues; tension between what is to be an artist or a cultural worker and what it means to be an educator or a teacher; formal and informal practices and how these are hierarchized, what are the genealogies of these practices and hierarchies? divisions related to different practices; / recognizing economic differences in relationship to the specifics of the research and of the people who are invited to participate in the research, work to achieve more equality and distribution within the context of the research itself;	Creative economies; social economies; naming the role of private corporations, banks, tax reductions, economic investments that benefit supporters; who has the power to speak? / how is economic inequality related to who speaks and who represents; address different macroeconomic configurations and propositions that might address the need of the projects,
3. "Convivencia"/Interdependence/Solidarity (Mayra, Andrea, Rubén, Carmen)	What kinds of relationships are implied in these documents? * Which are the relevant concepts within the documents and how are they used and to produce or preserve what kinds of relations? * When are the terms evocative? * How are particular positionalities implied in the ways that the policy prescribes roles and assigned responsibilities? * What are the relational configurations, or collective modes of operation and organization that these documents assume or aim to produce? * What are the relevant terms of engagement that these documents provide for shaping relationships of care and interdependency? *	What are the histories of concepts of community, solidarity, etc. * What are the historical nostalgias and amnesias that become necessary in these contexts? * How have modes of relationship been codified and experimented or developed or experienced in different contexts? * How are histories mobilized and which histories are hidden and what histories are romanticized in the way that relationships evolve and are negotiated? * How has the use of the concepts related to relationships shift in time, in documents? * How is the history of arts education related to the feminization of care/caring?	* What kinds of relational spaces evolve in the context of projects with specific commitments to justice causes, and how do these causes and projects reconfigure the relational space in particular contexts? * Understanding justice commitments are interrelated, so that economic, ecological, gender, sovereignty, racial and other justice commitments intersect in how relationships develop between people involved. * How are "arts practices" implied in relations of inequality and produce relations of violence, and how do these projects address or challenge or ignore these? * How can "arts practices" be used to generate new relations that address violence and proactively build coexistence? What is the double-bind of the arts? /	What kinds of relationships - social, economic, gender-based, family, etc. - evolve around these practices? * How are internal relationships negotiated through the specific practices that constitute groups? * What are the practices of care and caretaking that develop in these contexts? * Sharing different modes of caretaking and address interdependence. What practices of collective production emerge and how are relationships of solidarity and interdependency produced or limited within these collective practices? Different intitutional contexts/organizational contexts? * What kinds of violence and unequal relations are required or emerge within these contexts, and to what extent are these embedded in commitments or moral claims?	What does it mean for particular people in particular places to engage in practices associated with terms like "arts" and how do particular forms of relationality evolve in those contexts? * How are conceptions of the individual creator or artist interrupted and what kinds of notions of creativity and creation emerge when attention is given to the relational and to interdependency? *	How do difference modes of knowing come into contact and interact with each other through relationship and relational encounters? What happens when different ways of knowing encounter each other, what forms and modes of knowledge evolve when these encounters happen? What kinds of knowledges are made invisible or obscured and evolve relationally? What is the role of relationships in how knowledges evolve and interact? How is research shaped by relationships of care and interdependence?	How do various subject positions become activated/interrelated in particular contexts, and how do relationships make possible resistances to subject positions possible or not? * Who emerges as caretakers? How do particular participants assume the role of caretakers? * How is the creative processes and processes of representation negotiated in collective spaces? * What constitutes "common" ground within these projects? Who is the "we" who is the "they" and what is the problem in these contexts? What kinds of exclusions are assumed necessary within each project? * What sorts of exclusions/inclusions are necessary for the constitution of safe and caring and space where new relationship and evolve? * Who is the stranger? * The paradox of recognition - identification and description of difference - in order to recognize, one must identify, and therefore categorize, it is not possible to avoid categorization in recognition - what does this mean for arts education settings that are about moving into symbolic meaning, meaning making and action.	What are the genealogies and schools of thoughts that are used or mobilized to justify or shape relationships, whether as modes of caring or to impose hierarchies? How do we attach or identify with broader movements, schools genealogies as a way to make claims to authority and establish relationships? * What would it mean to build relationships of solidarity that do not mobilize particular genealogies or claims to authority? How are genealogies attached to moral authority? * What are the hidden or forgotten genealogies that might produce new forms of relationality and solidarity? * The genealogy of terms that intersect with arts practices such as relational aesthetics, socially-engaged arts, Participatory Arts, cultural mediation, etc. * The effects of these genealogies on practices.	How does the material economic context shape relationships of care and solidarity? / What kinds of alternative "models"/"modes" of relating to each other emerge under and in response to particular economic conditions? What economies of solidarity evolve in these contexts (such as through informal economies and material exchanges)? What kinds of alliance emerge across sectors in order to address economic conditions? * What kinds of relationships are implied in the economic conditions and arrangements that enable these "arts" practices (e.g. sweatshop workers produce technical instruments required), and how can these be challenged? * What kinds of unpaid and precarious labour are necessary for sustaining these projects? What is the infrastructure that make the work possible?
4. Critical engagement with Concepts, Terms, and Ideas (Fouad, Smooth, Nora, Yuk-Lin, Monica, Ana, Nuraini). [Encyclopedia for Critical Arts Educators]	1. To critically assess terms locally; 2. Policies terms and concepts historical context, geopolitical context, comparative and non comparative, discourse analysis; 3. Critique of the UNESCO document; 4. Transregional reframing of the terms (comparative). Examples: Bogotá: discussing Innovation, Imagination, Creativity, development have local resonances. Nigeria: policies cast Innovation as self reliance and entrepreneurship, accountability, responsibility. Diversity of learners. It is important to define who this learners are, in Nigeria we don't talk about diversity, but inclusion, federal character - quota system (balance). Ecuador: discusses 'Pluricultural', 'plurinational', 'intercultural' (policies), 'sumak kawsay (buen vivir)' (needs translation and paragraph of etymology), 'citizenship' UNESCO paper implicitly supports a certain set of models of family and sexuality 'family values under threat' i.e. Art Education can be used to 'heal'	Etiologies and transformation of terms. Reflecting histories of terms in what we do now. Tracing from present to the past and researching on how terms were used in specific periods. Terms such as: 'Colonial', 'education curriculum' developments, institutional and non formal histories. Create conditions for participants to speak histories in a direct way, speaking from subjective and responsible positions, direct voices, polyphony, rhizovocality.	Equality - inequality. Access. Democracy. Economics of means, forms of capital (economic, social, cultural, creative, political). Local economies. (What terms do we use to describe our commitments?) [this should include terms laid out in rest of document]	radical / alternative/ other pedagogies. Collective, collaboration, participation. Reflection, auto-reflection, reflexive action. Participatory documentation and archives. Dialogic. Workshopping. Minga (informal exchange, when you do something in a collective with an agreement to do something specific: share the work and share something in exchange, in modern times, building a park, providing water). Non academic practices. Cultural translation, other concepts of culture, art, creative. mediation. common, critical whiteness, decolonization, postcolonial, dialogue/dialogic, antagonism, agonism, aporia	power, hegemony, marginality, critique, art, arts education, aesthetic, diversity, Culture, Creativity, commonality, otherness, globalization, innovation, locality, transformation, neo-liberalism, development (cough cough). [should include terms used in rest of document]	Archives, tension between concepts of craft, and contemporary art that resonate in arts education, tension between authorised knowledge, unauthorised knowledge (in our own work, how they are perceived in different contexts) and localised ways of knowing (and instrumentalisation of this), subjugated knowledges. Economy of knowledge. Knowledge systems. Epistemologies. Epistemes y lugares de enunciacón. Learning (cough cough)	[see terms in rest of document]	[critical analysis of terms should include genealogy]	economical and financial information, local economies, global, formal-informal, micro / macro economies, gentrification, privatisation, Minister of Trade to Minister of Tourism and Creative economy', [artistic project of congratulation letters for adopting 'creativity], need/necessity, crisis, austerity, precarisation