

## **Intertwining hi/stories of Arts Education**

### **Summary of the project application to Stiftung Mercator Schweiz**

#### **Goal**

Arts education in both schools and museums in Switzerland is traditionally a very local field of work. The references used come from the German-speaking discourse, occasionally from England or France. This limited horizon is not helpful for handling neither the current migration society nor a globalized artistic production. Migration is currently very intensively discussed within the cultural field and art education, as well as in the discipline of education in general. The focus is mostly on the role of art for the integration and intercultural dialogue with people who are considered 'others' in the Swiss society because of their own, their parents' or grandparents' migration history. Furthermore, as argued by the educational sciences (Mercheril 2010), the discourse remains within an idea of own and foreign, which often results in producing exactly those exclusions, against which it proposes to act. We believe that instead of focusing on the cultural difference between students and other participants, arts education itself – its methodology, its self-conception must become more cosmopolitan, in order to open an access to plural art forms in a heterogeneous society.

The project Intertwining hi/stories emerges from the above described societal necessity for a cosmopolitan arts education: because the teaching of the arts was never so 'local' as it seems. An example is the emergence of a boom for artistic expression of children all around Europe in the beginning of the 20<sup>th</sup> century, closely related to the so called 'primitive art', which had found its way into the European knowledge canons through colonialism. Many concepts influential today in the

museum debate can be traced back to the round table on the societal role of museum in Santiago de Chile in 1972, strongly influenced by the 'Pedagogy of the Oppressed' (1968) by Brazilian educator Paulo Freire. Freire himself, founding figure of critical pedagogy, who questioned learning as transmission of knowledge and re-conceptualized the social emancipation, was living in Switzerland for ten years.

On one hand there are many international influences in the development of local arts education which are rarely highlighted. On the other hand the European art education ideas were exported to the Global South in colonial and postcolonial time.

The here proposed combination of analyzing of the exportation, appropriation of and resistance against the European concepts in colonial and postcolonial context; and the invisible global entanglements of the legitimations and methods of Arts Education used in Switzerland, will give the practitioners the tools for a reflexive work when dealing with a diverse society and diverse art.

The project, as a research and education initiative, seeks to influence the professional field of arts education (visual art and music in schools, theatre pedagogy, mediation in museums and exhibitions, free arts education) and other stakeholders as well as the fields of policy making and funding in arts education.

**The overall goal is to provide those target groups with an insight into the diverse stories of learning with art and with the knowledge about global entanglements of the history of their fields of work. That will enable them to reflect on their approaches and the multiple historical experiences assembled by the project and to develop further a productive approach to social heterogeneity.**

With this overall goal the project aims to:

- stimulate practice-oriented historical research in arts education in an international context by researching the connections and entanglements in the history of learning with art from different geopolitical regions.
- develop tools that encourage practitioners and students to 'look beyond the box'. Multivocal stories about the art mediation can help to shift universalizing ideas of 'art' and 'education' and stimulate professional reflexivity as well as methodological imagination.
- contribute directly to the fields of praxis, in which new approaches in arts education will be developed and practically implemented.

## **Description**

‚Intertwining HiStories‘ is led by the Art / Education Association in Geneva and carried out in cooperation with educators / artists / researchers in Geneva, Zürich, Maseru, Johannesburg, London, Bergen, Lubumbashi, Nyanza, Wien and Hong Kong (some live / work in more than one of those places). The subject of the project are the often astounding global connections between hi/stories about arts education and their relevance for current practice:

*What does it mean that texts from the German art education movement from the late 19th and early 20th century became a main reference for development of school art education in China? (Yuk Lin Cheng, Hong Kong). What does it mean for studying arts in Uganda today, that the idea of ‚authentic‘ African art in the establishment of an art academy was shaped in by the European fascination for West African art (Emma Wolukau-Wanambwa, Kampala/Bergen/London)? How is it possible, that the work of Brazilian educator Paulo Freire, who has lived in Geneva for 10 years, established the Institute for Cultural Action, supported local education projects and from there accompanied education debates in many newly independent and other countries in Africa, remains virtually unrecognized in Switzerland, while at the same time his texts are an omnipresent reference for the art education field in Europe (Microsilons, Camilla Franz, Carmen Mörsch, Nora Landkammer, Genf/Zürich)?*

Such histories are researched and re-activated in practice at the various project sites. Different formats are used: from archive research and interviews to reading group with teachers, development of a radio play with schools for the implementation of exemplary educational projects. A three-day ‚Shaking Histories‘ festival converts the hi/stories into artistic formats (through re-enactments or lecture performances) and involves practitioners in workshops and semi-public discussion rounds into ‚doing history‘. The aim is to provide the teachers, mediators and other actors of arts education with concrete, well worked through examples on base of which they can reflect the global connections between concepts shaping their own work and develop them further. All the hi/stories serve also to elaborate materials (‚Learning Units‘) for the training and further education of teachers and facilitators and a mobile Exhibition Kit, tested in three locations. ‚Intertwining HiStories‘ examines the history of arts education on three levels: in each context a case study (level 1) of local / global history is conducted, accompanied by a practical experiment (to see an example of a case study please see the supplement - the Swiss case study ‚Re-engaging Freire‘). The international cooperation (level 2) makes it possible for the worldwide itinerant art education concepts highlighted by case studies to be examined from more perspectives. A research and teaching tool (‚Un/chrono/logical Timeline‘) creates links between diverse local perspectives and renders visible the transfer of concepts. As an additional level (level 3) the project takes place within the larger international network ‚Another Roadmap for Arts Education‘ and the ‚Another Roadmap School‘ project which the network

established. This extensive network (see preparatory projects) makes it possible to expand the research and generate data beyond the directly involved team of researchers. At the same time it offers ideal opportunities for international dissemination and implementation of the results.

The project is carried out in the following operational phases (for a description, see the enclosed research plan):

- Work Package 1: researching global or local hi/stories of arts education (August - October 2016)
- Milestone 1: research workshop with the international team, elaboration of relevant global transfers of concepts (October 2016, São Paulo)
- Work Package 2: Activating hi/stories: deepening of case studies and of the international research and conducting local practical experiments (November 2016 - August 2017)
- Milestone 2: Shaking HiStories Festival (September 2017, Vienna)
- Work Package 3: Production of materials for education and training (Learning Units) and of the mobile Exhibition Kit (Oct 2017-May 2018)
- Milestone 3: Exhibition and working with the Learning Units in three locations (Zurich, Lubumbashi, Nyanza) (June - July 2018)

### **Focus: Re-engaging Freire (case study of the Swiss Project Team)**

The above described phases can be illustrated by the particularly extensive case study of the Swiss Project Team (for the other case studies see the supplement). At its center there is the local and international history of the critical pedagogy of Paulo Freire (for an introduction and preparatory work see the supplement ,re-engaging Freire: preparatory work). Even though (1) the ,Pedagogy of the oppressed‘ by Freire circulated worldwide, little is known about its global influence on arts education, (2) Freire's 10-year exile in Geneva is not well researched historically, and (3) his concepts could contribute to arts education today. Work Package 1 will be dedicated to working through the archives in Geneva. Testimonies of Freire's contemporaries active in related to him local projects, such as two schools founded by Spanish and Italian migrants in Geneva and Zurich, will be collected. In Work Package 2, the global itinerary of the ,Pedagogy of the oppressed‘ will be traced together with international project team (through collection and mapping of

reception histories: how was Freire's critical pedagogy appropriated, domesticated, radicalized and hybridized?). In two practical projects the intertwined histories will be re-engaged together with mediators and teachers: how could the visual methods for arts education in particular be critically re-designed for the current migration society? Individual approaches will thereby be experimentally put into practice and presented at the ‚Shaking HiStories‘ Festival. During the festival workshops experiences with the transferability will be collected and integrated into production of the Learning Units and the Exhibition Kit. The results achieved using this tools will be useful not only within Switzerland, but will also serve the other project partners and in further international contexts.

### **Target groups**

The primary target group of the project are **practitioners in various professional fields of arts education** (art educators, visual arts teachers, theatre educators, ... ). They are reached through:

- the Shaking HiStories festival (target group: 100 people)
- workshops for teachers and museums (4 workshops for 15 people each)
- Learning Units - materials for education and training in arts education: together with the Exhibition Kit they are presented in the professional field and already practically used (Zurich / Lubumbashi / Nyanza, see below)
- active involvement in the research and development process: in Work Package 2, the project partners integrate additional groups from their working fields in their local contexts (storytelling workshops, reflecting school curricula, ...). In Geneva and Zurich practitioners of Swiss institutions and organizations are involved in experimental practical projects (8 teachers / mediators).

The above-mentioned formats also address to **students in study programmes for Arts Education**.

- The first station of the Exhibition Kit and testing of the Learning Units in Zurich (June 2018) will take place as a ‚Network Module Art Education‘ - a one-week course with about 100 students of the Art Education master studies in Lucerne, Bern, Basel and Zurich.
- The learning units will also be used in teaching internationally (Wits School of Arts, Nagenda Academy, Hong Kong Institute of Education, University of Applied Arts Vienna, UdK Berlin).

A further target group are **university lecturers and actors with curricular responsibility.**

- In Switzerland, the project has excellent conditions for introducing a postcolonial perspective on history of arts education into the university teaching, supported with the Learning Units (cooperation with FHNW, HSLU, ZHdK and HKB within the network module, teaching of microsillons at HEAD). The course management and teachers will be specifically addressed through events (panel in the frame of the first exhibition in Zurich).

Another target group are **cultural and educational policy makers**, in particular those involved with the development of curricula and the funding policy. They will be invited to events associated with the mobile exhibition.

A further target group is the **international scientific community**, which is reached by:

- distribution of Learning Units and reports within the network ‚Another Roadmap‘ and via the members‘ channels (approx. 70 people directly, then disseminated further).
- Presentation at conferences and events (for example, NEPAD meetings on Arts Education in Africa)

Finally, the project leads also to preactical activities in formal and informal education. The two projects in Switzerland, through cooperation with mediators, teachers and organizations address **young people in their free time as well as during classes, the users of social organizations and adult education participants.**

Activities	Description of the aim Describe the methods which will lead to achieving the target results and products.	Target <u>What effects, in which scope, until when?</u>	Survey method How do you verify the realization of the outputs?
A-1	Work Package 1: Research on global/local hi/stories in arts education	First phase of the research of 7 case studies, until October 2016. TASK 1/1 Formulation and contextualization of the central ‚Case Story‘ TASK 1/2 Making an overview of the core milestones of Arts Education in the respective contexts for filling the Un/Chrono/Logical Timeline. Milestone 1: Research Workshop, October 2016	7 „Stories“ and Timelines online (internal) Protocol of research workshops
A-2	Work Package 2: Deepening and practical implementation of the hi/stories	Second phase of the research of 7 case studies, international connections and practical activations, until October 2017 TASK 2/1 Case studies: data collection TASK 2/2 International intertwining: Skype conferences TASK 2/3 Activation of hi/stories TASK 2/4 Preparation of the ‚Shaking HiStories Festival‘	Min. 7 reviews about Shaking Hi/Stories Festival Documentation and materials of case studies online (internal) Documentation of Skype conferences (internal)
		1st Practical Project „Re-engaging Freire“, Geneva, until September 2017  A working group from the professional fields develops possibilities for acting in their fields using selected archival materials and interviews as well as Freire’s writings	Report and artistic / pedagogical results
		1st Practical Project „Re-engaging Freire“, Geneva, until September 2017  In this project Freire’s approaches for arts education in migration societies should be critically updated. A focus is on the visual methods (generative images).	Report and artistic / pedagogical results
		1 project presentation and Feedback-Session academy students, visual arts teachers and mediators in Switzerland, until January 2018	Protocol and a list of participants

	A-3	Work Package 3: Production of Learning Units and Exhibition Kit	Analysis and systematization, production of min. 7 Learning Units and 1 exhibition kit, until June 2018  TASK 3/1 Analysis and preparation. Research Workshop Jan 2018: Joint final analysis, systematization of international links in Learning Units and exhibition, completing the timeline Task 3/2 Production	Available products
	A-4	Research advisory group	5 meetings with the research advisory group, 2 until March 2017, 5 until Juli 2018	Protocol
	A-5	Feedback from the Steering Committee of Another Roadmap School	2 virtual meetings, until June 2018	Protocol
<b>Outputs (Results and products)</b>	<b>Description of the aim</b> Describe the results and products of the project		<b>Target</b> <u>What effects, in which scope, until when?</u>	<b>Survey method</b> How do you verify the realization of the outputs?
	B-1	<b>Shaking HiStories Festival:</b> The international project team as well as other invited facilitators, who work on the history of arts education will participate in the 3-day festival (short time residencies).	1 Festival, until November 2017, approx. 100 participants	Festival documentation
	B-2	<b>Learning Units:</b> The materials for education and training in arts education include textual and pictorial material on case studies on hi/stories of arts education as well as suggestions / examples for current analysis of those. They are prepared by the partners from the respective case studies in the international research team and will make the results available beyond the local context.	Min. 7 Learning Units, until June 2018	Online product
	B-3	<b>Mobile Exhibition Kit ,Intertwining HiStories'</b> The kit contains the graphic materials for the presentation of global history (Un/Chrono/Logical Timeline), documentation materials as well as examples of the artistic and pedagogic activation of the hi/stories of arts education of all partners of the international	1 Exhibition Kit, until June 2018	Product in a box and partly available online

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	B-4	<p><b>Network event Art Education: Exhibition and work with the Learning Units:</b></p> <p>The joint course of the Master Studies Art Education of the German academies combined with the exhibition and guests from the international project team.</p>	1 one week course, approx. 60 participants, until July 2018	List of participants
	B-5	<p><b>Panel on globalism in education for cultural mediation fields</b></p> <p><b>A public panel with the aim of consolidating the created resources from different levels of education and training</b></p>	1 event, approx. 50 participants, until June 2018	Documentation
	B-6	<p><b>Event with Learning Units and Exhibition Kit, Lubumbashi and Nyanza</b></p>	2 events, until August 2018	Documentation
<b>Outcomes (Effects on the aim groups)</b>	<b>Description of the aim</b> Describe the effects on target groups.		<b>Target</b> <u>What effects, in which scope, until when?</u>	<b>Survey method</b> How do you verify the realization of the outputs?
	C-1	Teachers of art, visual arts, theatre educators as well as students of these fields can present and reflect on their methods and explicit as well as implicit assumptions about learning with art in an international historical context.	Sessions in the frame of Shaking HiStories Festival and Workshops, min. 60 active participants, until February 2018.	Within the framework of the workshops the participants give verbal or written statements in which they link the content with their mediation practice. These statements will be collected.
			Testing ‚Learning Units‘ and 1. Station Mobile Exhibition at the Network Module Art Education in Zürich, approx. 100 Studierende, until July 2018.	The students work with the ‚Learning Units‘ from the project in several-day workshops and work on results for their teaching practices. These are presented and documented.

	C-2	<p>The Learning Units will be used in teaching courses for art education.</p> <p>Lecturers, study program managers, as well as makers of cultural and educational policies are informed about the potential of global education histories.</p>	<p>Some Learning Units are designed as materials that can be used by intermediaries (teachers, lecturers, art mediators) to develop activities on art education. Additional Learning Units will have content prepared to stimulate the reflection of one's own position and methods as a teacher / mediator (in particular in the sense of postcolonial reflexivity).</p> <p>ZhdK, HEAD, FHNW, HSLU and HKB will be directly involved via the project in Switzerland. The materials used by the international research team and co-operations are used, and other universities are addressed internationally via the network Another Roadmap.</p> <ul style="list-style-type: none"> <li>- lecturers directly involved in the project and intermediaries act as multipliers in their institutions and establish a use of the learning units (see below: target size min. 15 experience reports)</li> <li>- 1 project presentation and feedback session for lecturers, visual arts teachers and mediators in Switzerland until January 2018. The goal is to reach with this event at least 30 people. The participants are asked about the relevance of the project for their practice and invited to pass on the learning units to their own institution after completion (multiplier effect) and to report on the experience.</li> <li>- 1 joint course of lectures and exhibition with students of 4 higher education network module, approx. 60 students, until July 2018.</li> <li>- 1 Panel at the exhibition and network event in Zurich will address the topics of study programs and cultural and educational policy participants, about 40 participants, until July 2018</li> <li>- making available the</li> </ul>	<ul style="list-style-type: none"> <li>- Protocol of the feedback session for lecturers, intermediaries and teachers in Switzerland: Assessment of appraisal of the relevance of the project content for practices of the participants and ways in which they would use the Learning Units (for example, in which lectures in the academy context). Keeping the contact data will allow the future contact for testing the materials.</li> <li>- List of participants and documentation</li> <li>- Network event and panel</li> <li>- Registration of the number and contact details of visitors on the website to download the experience reports for Learning Units</li> <li>- The download site will be set up in such a way that registration is necessary for access, which makes it possible to contact the users. They will be encouraged to give feedback on their experience with the Learning Units through online commentary. In addition, the participants of the feedback session (see above) are invited to use the materials and to report on their experiences. These reports can be used to determine where and how the</li> </ul>
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			<p>intermediate results and Learning Units on the web platform.</p> <ul style="list-style-type: none"> <li>- The target size is at least 500 downloads. However, it must be noted that the usage will only take place after the project runtime (target size up to July 2018: 150 downloads).</li> <li>- More important than the number of downloads are qualitative data for the verification of the success: The goal is to receive at least 15 experience reports on the use of the materials (further after the project period) by the end of the project.</li> </ul>	<p>Learning Units are used productively; In addition, the materials are planned to be, if necessary, adopted after the termination of the project.</p>
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	C-3	Art educators and teachers can develop and apply the critical pedagogy approaches from the study of Paulo Freire's history to their educational practices	Practice projects in Geneva and Zurich: 8 participating teachers / mediators, until September 2017. The goal is that at least 3 practice-relevant approaches to working with Freire's pedagogy arise from the practice projects, which can be incorporated into the Learning Units	Reports prepared together with the practitioners involved; Artistic / educational result.
	C-4	Adult and young participating in the praxis projects in Geneva and Zurich can use images for an interpretation of social contexts and their own action possibilities	In Zurich min. 10 participants in the practical project, until September 2017. In Geneva, the mediators / teachers of the working group implement experiments in their regular practice with young people in school, in adult education courses, in museum workshops, until September 2017	Results produced in the practice project, protocols of evaluation discussions with participants
	C-5	Researchers in art and arts education can build their further research based on developed during the project understanding of 'Intertwining HiStories'	Distribution of the Learning Units as well as reports to 70 researchers internationally through the Network Another Roadmap for Arts Education and Associated, until June 2018  Presentation at international conferences and events (ex.: São Paulo Biennale 2016, NEPAD Conferences on Art Education on the African Continent) until June 2018	Discussion about the results of the project at the international network meeting of 'Another Roadmap for Arts Education', writing a protocol  Reports on feedback during meetings / events