



Denken und Handeln
im Kulturbereich **EDUCULT**

Michael Wimmer

**Value of Arts in Education:
Humanistic Tradition and the Concept of
„EDUCULT“ in Austrian Education**

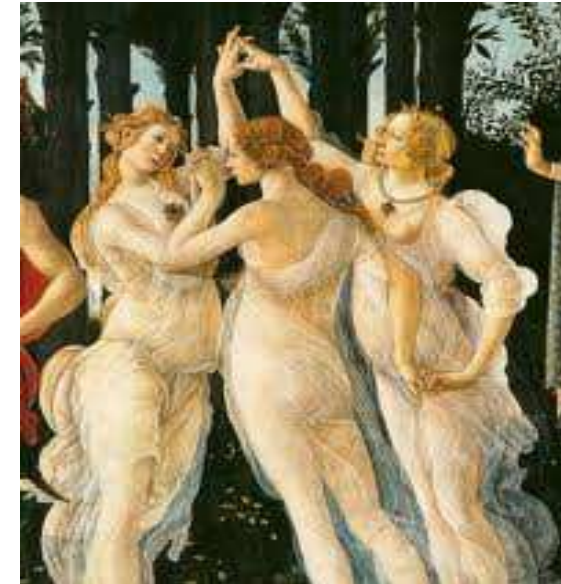
Conference Creative Partnerships Vilnius

7th June 2012

What Humanistic Education is about

De rerum natura: „quo quaeque modo fiant opera sine divom“

Lukrez



Humanistic education

- focuses a on student choice and control over the course of their education
- believes that both feelings and knowledge are important to the learning process

EDUCULT – An European Research Institution



How to act as a critical friend

Research and development: EDUCULT as a player in international cultural and education policy research

Studies, evaluations, consulting and projects:

- ▶ Diversity and Cooperation
- ▶ Arts Count!
- ▶ European Arts Education Fact Finding Mission
- ▶ Cultural Education in Europe
- ▶ Multilingual rhetoric competition: Sag's multi!
- ▶ Cultural.Explorers!

Austria as a „Cultural Empire“



- The role of culture in the history of Austria
- Culture as a means for social distinction
- Public schools as state agents for social selection

Reform Pedagogy

„Arbeitsschule“ - A critique of paternalistic education



Four pillars of a new school

- specialization where there are particular talents
- focus on particular subjects at a particular time
- autonomous learning during all school phases
- learning in touch with realities

And today?

The conflict goes on...



- What we learn
- How we learn
- Where we learn



The Austrian Ministry: Decree on a Holistic-Creative Learning Culture



- ▶ Creativity is an interdisciplinary guiding principle in education that is not bound to any specific subject
- ▶ It appeals to the multiple potentials of an individual's personality, the connection of “brain, heart and hand”
- ▶ Learning through play is important to stimulate pleasure and interest in learning

And the reality?

Cultural competences: cultural awareness and expression



Cultural **knowledge** includes an **awareness** of local, national and European **cultural heritage** and their place in the world. It covers a basic knowledge of **major cultural works**, including popular contemporary culture. It is essential to understand the **cultural and linguistic diversity** in Europe and other regions of the world, the need to preserve it and the **importance of aesthetic factors in daily life**.

Cultural Skills relate to both appreciation and expression: the **appreciation** and **enjoyment** of works of art and performances as well as **self-expression** through a variety of media using one's innate capacities. Skills include also the ability to relate **one's own creative and expressive points of view** to the opinions of others and to identify and **realise social and economic opportunities** in cultural activity. Cultural expression is essential to the development of **creative skills**, which can be transferred to a variety of **professional contexts**.

Art Education, Arts Education, Cultural Education, Creative Education



- How to define what we are talking about?
- How to define clear aims and objectives?
- How to learn from each other?

- Towards a new wave of hope production: creativity and innovation
- And the reaction of the European authorities

There is no other learning than creative learning



- ▶ Learning is a creative process. What we learn depends on how and where we learn.
- ▶ Learning by means of art-based methods opens up specific spheres of experience and development.

Elliot Eisner: What education can learn from the arts

- There is more than one answer to a problem
- Form and content interpenetrate
- The importance of imagination
- The importance of relationships
- The importance of intrinsic satisfaction
- Learning is not just about literal language and quantification
- The importance of being flexibly purposive
- The importance of a flexible time regime to relish the experience that one seeks



„School Budgets for Federal Schools“ – Organisational Aspects



- More autonomy for schools
- Cultural/creative education is more than traditional music or fine art education
- Culture for school profiling
- The role of „mediators“

„Cultural.Explorers!“ – Methodological Aspects

- Towards a new way of learning: aesthetic research
- School as an open learning centre – co-operation is the key
- Paradigm change: how to explain that something has been learnt



„Ruhratlas“ – Quality aspects



- There is no quality per se
- The quality of learning processes depends on the formulation of transparent targets
- The need for networking or: the actors are not alone

What kind of challenges do we see and how do we want to respond?



- ▶ The traditions of the established institutions are (too?) strong
- ▶ What we can't measure is of no value: The utilitarian dominance
- ▶ The changing role of the state and the appearance of new players
- ▶ The undetected potentials of the learner
- ▶ The fear of professionalisation and the need of a common understanding of quality

The role of the teacher



The long way from detecting weaknesses to fostering strengths

- ▶ The teacher as facilitator
- ▶ The teacher as co-researcher
- ▶ The teacher as motivator
- ▶ The teacher as a trustful backbone in risk-taking

What we can expect

- Towards a new culture of teaching and learning: cooperative, project-orientated, interdisciplinary
- Towards a new combination of practice and theory: Learning is about doing *and* thinking
- Provision of a new generation of education programs in cultural institutions
- Increasing importance of informal education provision
- Broadening the range of qualification: From knowledge transfer to the acquisition of competences



Let's keep in mind

- Good solutions do not come from above
- Take advantage of the arts
- You are not alone
- Be on a par with each other
- Choose transparent objectives
- Make use of mistakes
- Remain curious
- Be brave and enjoy





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*„If you do not dare to trust your
senses, the pillars of life will
collapse.“*

Lukrez

**Thank you for your
attention!**

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