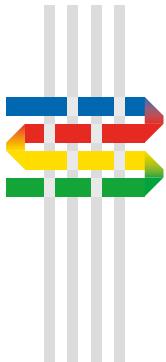


# » NEW LANDSCAPES IN SCIENCE AND ART «

*in focus: teaching Visual Culture*

BOOK OF PROCEEDINGS



2017|06|23-24

# 1. ELTE WORKSHOP FOR ARTS EDUCATION

ELTE UNIVERSITY  
FACULTY OF SCIENCE  
BUDAPEST

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# Introduction to the Book of Abstracts,

## 1. ELTE Workshop for Arts Education

The arts education community of Eötvös Loránd University (ELTE), welcomes the educators, creators and researchers of *dance, drama and theatre, music and the visual arts, child and youth culture, mathematics and the natural sciences!* Participants of the 1. ELTE Workshop for Arts Education have come here to build bridges and walk through existing ones between the intersecting cultures of arts and sciences. The twin event of the Hungarian national conference and the English language workshop will feature more than 120 presentations and symposia, workshops and exhibitions as well as several community events of arts and design.

The 1. ELTE Workshop for Arts Education was conceived to serve as a *catalyst for new encounters*: mutually enriching dialogues between art forms and genres, discussions and new collaborations among artists and scientists, performances that unite us in the enjoyment of art, and presentations that inspire us to embark on new research trajectories and educational practices. During the two-day event, we may gain a broad international perspective of arts education in Finland, Luxemburg, Romania, Scotland, Slovakia and The Netherlands. We may realise the need for arts-based literacies while getting acquainted with the *Common European Framework of Reference for Visual Literacy*, result of an international research project involving 19 countries. We may engage in a Romanian drama workshop, integrate mathematics and art at the exhibition of the International *Experience Workshop and the Bridges Organisation*, and be tempted to join the International Drama and Theatre Education Association (IDEA) or the International Association for Polyaesthetic Education (IGPE) while listening to their leading representatives.

A wide range of *exhibitions* invite us to explore the past of art education through works selected from the Archives of

Dusseldorf University, ELTE's Faculty of Primary and Pre-School Education, the Hungarian national and municipal competitions in art and design, and several innovative educational and art therapy programs. Research reported here is often linked to the Research Program on Discipline Based Educational Practice of the Hungarian Academy of Science (MTA). One of these groups, the Visual Culture Research Group of MTA and ELTE is the organiser of this event.

The workshop is the first event of a series, to be organised each year at one of the *five faculties of ELTE*, where arts education is taught and researched: the Faculty of Education and Psychology, Humanities, Primary and Pre-School Education, Special Education, and the founding host of the event, Faculty of Science. Visual arts education is in the focus of the event this year, with the motto taken from George Kepes: "*The New Landscape in Art and Science*". Visual culture, the name of the Hungarian discipline for education through art from the 1980s, indicates our perspective: to develop flexible and up-to-date visual literacy that involves creative expression, design and scientific visualisation as well, opening new ways for a co-operation of cultures. Our supporters: ELTE, Hungary's oldest research university, the Hungarian Academy of Sciences, the Hungarian Academy of Arts and the Hungarian Association of Teachers of Art indicate the *creative synergy of arts and science* – an idea to which we dedicate this workshop.

We hope that you, visitors of the conference and readers of the proceedings, will find this collection inspiring and inviting, and we may meet you again in 2018, at the 2. *ELTE Workshop for Arts education at the Faculty of Arts*!

**ANDREA KÁRPÁTI,**  
*Founding Chair of the Workshop*  
**TÜNDE SIMON,**  
*Scientific Secretary of the Workshop*

*Visual Culture Research Group of the Hungarian Academy of Science and ELTE University*

*Budapest, 22 June 2017*

*The Visual Culture Research Group  
of the Hungarian Academy of Science  
and ELTE University celebrates its member,*

***EMIL GAUL***

*internationally recognised art and design educator  
and scholar,  
on his 70<sup>th</sup> birthday!*

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# Cultural heritage, musical diversity and functionality of music education

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## CULTURAL HERITAGE OF MUSIC EDUCATION

Our cultural heritage is socially produced, and the cultural practices of individuals, institutions, and other cultural agencies and industries (e.g. concert halls, museums and galleries) contribute, through a process of intermediation to the phenomenon of 'consecrating boundaries'<sup>1</sup>. The resulting European identity provides us with a perspective of heritage that is a socially constructed and interpreted narrative, rather than an objective and complete account of our combined inheritance. In this project, through the use of 'communities of practice'<sup>2</sup>, we will explore how the cultural memories of individuals, European communities, and the European Union, as represented through the current and changing artistic and cultural products created for consumption through social media (e.g. YouTube, Twitter, Facebook), concert halls, public spaces, community groups, museums and galleries, are interpreted both within and beyond Europe. We will explore the constructed meanings attributed to these representations within different generations of Europeans, and develop a better understanding of how they are perceived beyond Europe.

'Cultural heritage' is the term used to represent the outputs

1 Cf. Pierre Bourdieu (1990), *The Logic of Practice*, Polity Press, Cambridge.

2 Cf. Nicolae Nistor et al. (2012), 'Online help-seeking in communities of practice: Modeling the acceptance of conceptual artifacts', in: *Computers & Education* 59, 774-784.

from a selection process.<sup>3</sup> Which aspects of a culture survive or end up lost, is decided through a combination of social, political, psychological, cultural and curatorial choices. Both historically, and currently, 'power tools' are developed by communities to influence or ensure the survival of numerous cultural artefacts. Traditionally, examples of such 'power tools' have included concert halls, museums and galleries, festivals, national curricula, educational products, media events and community groups.<sup>4</sup>

However, European society is experiencing significant changes, with traditional 'power tools' being adapted, adopted, or replaced as a result of digitisation,<sup>5+6</sup> and the current patterns of contemporary consumption of social media sites such as Facebook, Twitter, & YouTube. As a result, artistic and cultural products - and the values they represent, which previously would have struggled to leave their place of origin can now become instant global phenomena.

In short, as a result of new and evolving phenomena such as 'trending', the curation, and therefore the interpretation of artistic products can now be carried out far more by the consumer and far less by the producer; far more by the amateur and far less by the expert. Currently, little is known about this process, but the speed with which unique social and cultural products and identities are lost is increasing dramatically as a result of the combined impact of consumer choice and commercially promoted mainstream products.<sup>7</sup> From 2000 onwards, the Web 2.0 is characterised by a participatory culture. In this context, users are involved, they interact with the content and collaborate with each other online to create 'user-generated content'. Cul-

3 Cf. Rosella Caffo (2014), 'Digital Cultural Heritage Projects: Opportunities and Future Challenges', in: *Procedia Computer Science* 38, 12-17.

4 Cf. Peter Stanković (2014), 'When alternative ends up as mainstream: Slovene popular music as cultural heritage', in: *International Journal of Heritage Studies*, 20/3, 297-315.

5 Cf. Quincy McCrary (2011), 'The Political Nature of Digital Cultural Heritage', in: *Liber Quarterly* 20, 3-4/2011, 357-368.

6 Cf. Rachel Heuberger et al. (2015), 'The challenges of reconstructing cultural heritage: An international digital collaboration', in: *International Federation of Library Associations and Institutions*, 3/41, 223-229.

7 Cf. Alexandre Lunsqui (2007), 'Music and Globalization: Diversity, Banalization and Culturalization', in: *Musique et globalisation* (Filigrane Nr. 5), Makis Solomos (Ed.).

ture is produced, consumed and mediated differently thanks to digitisation in general and the set of new web technologies that facilitate publishing and sharing.<sup>8</sup>

This galloping evolution has not failed to leave its mark on apparently insurmountable music educational tasks, as Werner Jank and Martin Stroh are highlighting

*"Many people do not take the discipline of music quite seriously. Unfortunately, they are right many times. Ironically, despite our thematic oversupply as regards music, we deny the children and youths at school experiences of true learning success by demanding too little of them."*<sup>9</sup>

To better understand how contemporary processes influence music education and to conceive acceptable for the future, it will be necessary to investigate on it as an aspect of cultural heritage:

- A. To ascertain how contemporary depictions of European music heritage in formal and informal curation contribute to a current European narrative in music education.
- B. To define and understand the patterns of contemporary music consumption and how these contribute to the current European narrative, as experienced and interpreted by those being involved in music education within and beyond Europe.
- C. To inform and facilitate a renewal of the current European narrative through the development of a virtual interactive environment and materials, appropriate in both formal and informal learning settings.<sup>10</sup>

## MUSICAL DIVERSITY AND MUSIC EDUCATION

Diversity and cultural heritage go together on a European level and beyond. The *European Music Council* in accordance with the *International Music Council* claims to foster 'unity in diversity' (motto of the EU) as the main aspect of cultural heritage in Europe. Concerning music, unity can be operationalised in terms of identity:<sup>11</sup> Which musical contexts belong to oneself and which belongs to others? Therefore, music education will have to deal with historical and contemporary practices and their relative positioning between the poles of identity and diversity in different regions of Europe within formal, non-formal and informal contexts of music learning. On the one hand, diversity is an important European value and should be a fundamental a fundamental aim of of musical practices. On the other hand the the increasing globalisation of music cannot be ignored is significant. One main goal is of is of inventing forms through which an forms through which an awareness of a common European heritage can be fostered and can be fostered and dealing with musical diversity can, in itself, in itself, (or should) be an articulation of identity. The development of thesesdevelopment of these forms can be can be a pedagogical dimension in itself, but the results are not only useful for music lessons in schools. They have have relevancece in each realm in which music education takes place, i.e. in both, formal i.e. in both formal and informal contexts.

In relation to the history of music, a common European heritage can be observed in the music and careers of many European composers. e.g. Dutch and German composers studied in Italy; Mozart and Liszt can be understood as globalised musicians in their time moving through the whole of Europe and 'national romantic schools' have understood themselves as different from each other, meaning that they are conscious of their place in one realm or culture of music. Today, the rise

<sup>8</sup> Cf. Henry Jenkins (2009), *Confronting the challenges of participatory culture: media education for the 21st century*, MIT Press, Cambridge Massachusetts.

<sup>9</sup> W. Jank, W. M. Stroh, *Aufbauender Musikunterricht – Königsweg oder Sackgasse*, [http://www.musik-for.uni-oldenburg.de/vortraege/afs2005\\_jankst-rotext.pdf](http://www.musik-for.uni-oldenburg.de/vortraege/afs2005_jankst-rotext.pdf) (10/2014).

<sup>10</sup> Cf. Michela Mortara et al. (2014), 'Learning cultural heritage by serious games', in: *Journal of Cultural Heritage*, vol. 14 (n3), 318-325.

<sup>11</sup> Cf. International Music Council, *Many Musics. An IMC Action Programme Promoting Musical Diversity*, at the Internet page [https://www.google.com/url?sa=t&rct=j&q=&esrc=s&source=web&cd=1&ved=0ahUKEwj-M6f2Ls8LTAhXEICwKHYe1BecQFggpMAA&url=http%3A%2F%2Fwww.imc-cim.org%2Fmmap%2Fpdf%2Fmmap312frame-e.pdf&usg=AFQjCNHjAo2CmWD-9vYHuNG\\_24qOQBWOD9g&sig2=fk0FJRoggFzjiQT291BpLQ](https://www.google.com/url?sa=t&rct=j&q=&esrc=s&source=web&cd=1&ved=0ahUKEwj-M6f2Ls8LTAhXEICwKHYe1BecQFggpMAA&url=http%3A%2F%2Fwww.imc-cim.org%2Fmmap%2Fpdf%2Fmmap312frame-e.pdf&usg=AFQjCNHjAo2CmWD-9vYHuNG_24qOQBWOD9g&sig2=fk0FJRoggFzjiQT291BpLQ) (4/2017).

of new and totally different trends – or new forms – of music can be observed, for instance, ‚Celtic music‘, ‚Neue Volksmusik‘ (or Folkmusik), and other ethnic fusions are trends that can be assessed as artificial constructions of cultural identity on the one hand and of musical diversity on the other. – While these ‚musical matters‘ are relatively well-known, it is not at all clear how our knowledge of them can be built or strengthened, fostering the idea of an inquisitive musical identity, that is interested in music which is different from the ‚music belonging to oneself‘. One way can be seen in popularising classical European music, for example by delivering streaming media via the Internet. In this realm innovative pedagogies and creative didactic approaches should be developed and utilised, and media could be developed in collaboration with numerous stakeholders such as publishers, software developers and so on.

## FUNCTIONALITY OF MUSIC EDUCATION

- A.** The first hypothesis stipulates that the origins of music were mainly functional and that music listening nowadays still is functional. For example, it can be regarded as a means to seek compensation from daily routines. Thus, the fact that adults with an academic background attend a classical concert in a philharmonic concert hall is quite comparable to adolescents listening modern popular music with ear plugs from their smartphones.
- B.** The second hypothesis proposes that every music has a function, and this function can be graduated from the lowest level, the so-called viewpoint of the art for the sake of art (*l'art pour l'art*) towards a composition with a clear-cut objective or function.

1. Let's take as further example Beethoven's 1st Symphony as an example for a composition which exists only for itself and compare it to Kodály's 333 exercises with the objective to teach children to sing from sight.
2. Music, as community music has a social function in bringing people together with the aim of common musicking – term coined by Christopher Small.<sup>12</sup>

12 Cf. Christopher Small, *Musicking: The Meanings of Performing and Listening*, University Press of New England, ISBN 978-0-8195-2257-3, Hanover 1998.

3. Before the time of music broadcasting and recording and the growth of modern electronic media, music was used to exert a coordinating and supporting influence during daily labour routines and for festive occasions. Many of these songs were collected and published in outstanding opuses such as the ‚Corpus musicæ popularis hungaricae‘ initiated by Bartók and Kodály.
4. *Let's take for example* church music: It cannot only be considered to be at the origin of Western music artistry, but it is music in the service of the practice of religion.
5. Finally, music as a social activity, and as an orally transmitted art form practiced within indigenous groups far away from European art music for ritual purposes has a close relationship to Christian church music in European culture.

- A.** The third hypothesis takes into account that, according to the second hypothesis, also music in education has a functional background, and it is manifold:
- B.** A Beethoven Symphony is to be considered as functional music if the purpose is used to achieve educational goals, such as knowledge of musical theory in both, general and specialised school settings.
- C.** The functional purpose of Kodály's 333 exercises is obvious for beginners in music education
- D.** Solfège has, from its historical background, a functional determination, because Guido of Arezzo conceived it as a method for internalising church chants in replacing the tedious process of willful memorisation by the more intelligible approach to learning of music reading by introducing a revolutionary new notational system. It is for this reason, that every solfège book has, besides its admittedly modest artistic ambition, mainly a functional claim based on its educational context.