

Erasmus + Project FAE Fusion of Art and Education



Co-funded by the
Erasmus+ Programme
of the European Union

Fusion of Art and Education



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IO1 Studies about the state of the art of the use of art and artists in adult education

Intro

In the strategic partnership FAE (Fusion of Art and Education) the focus is on the cooperation between adult educators and artists. This collaboration will help to develop the competences to launch educational and artistic projects together, which are important for the future of democracy and participation. It will gather experiences and will point out the benefits of this partnership.

In this project, artists and adult educators work together in a community, a region in urban space, to foster the development of this area by motivating the people living there to participate, giving them a voice and a space to express themselves. The study will help to compare the teacher-centred education with artists. The essential social functions of culture and art are, firstly, the meeting and exchange between individuals and groups, secondly, the recognition of persons by others or by society.

Starting with the connection of two fields – arts and adult education the first target group are the people living there and that are participating in this project. The artists form the second target group and lastly there are the adult educators that are involved in this project.

These types of cooperation and the recognition of art and culture are an important part of sustainable development in regions and cities will open up new options for the future.

Involved are four experienced organisations from Germany (HochVier - Gesellschaft für politische und Interkulturelle Bildung), Italy (CESIE), Portugal (Embaixada da Juventude) and Austria (uniT GmbH).

In the main project, there are 3 different intellectual outputs:

1. IO1: Studies about the state of the art of the use of art and artists in adult education

The focus in these studies is the cooperation between artists and educators.

Like described in the Intro, this study will be used as the starting point of the project and is necessary to plan all the following activities because it will show the state of the art of the academic discussion and the needs of the target groups. It will help to spread the scientific knowledge about the use of art and artists to adult education providers and interested individuals.

2. IO2: Exemplary art und educational courses/events/Pilot projects

This will be the main product of this partnership and is supposed to teach other adult education providers the benefits of using art and artists as creative participatory tool in their work. It will show best practice examples that can be used by other organisations, educators, artists.

3. IO3: Recommendations

These recommendations will to make future cooperation easier. They will show what conditions and agreements are necessary and what competences are needed on both sides to make such projects work. These competences described also helps to plan further education for both sides. At the same time they want to make stakeholders and policy makers aware of the importance of supporting such activities.

Aims of the project

The project can give an example of a two-way cooperation between art and adult education, which can also be a role model for other types of cooperation with important institutions in society.

It will also increase the competences of artists to run this type of project together with other institutions.

Another advantage is that it will gather experiences and it points out the benefits.

The aim of artistic education is the education to become a subject which, due to its mental agility, is able to shape itself and its life in a self-determined and self-responsible way. Therefore, artistic education is able to respond to a change in the character of education in postmodern times. Creativity and flexibility are urgently needed.

Regionally located artists and cultural initiatives can also really be promoters of a positive and sustainable development of communities and cities fostering participation, integration and appreciative communication. This process goes hand in hand with an increase of identification with the communities by the participants and an improving image of the area.

We think this collaboration will help to develop the competences for the artists and the adult educators to launch these sorts of projects, which are important for the future of democracy and participation. Planning of city-development should address all dimensions, not only housing and economics, but also culture, education, ecology – all dimensions which are important for the quality of life.

Info about Partners



The applicant organisation is HochVier (Gesellschaft für politische und interkulturelle Bildung e.V.), which is stated in Potsdam, Germany. As a non-governmental association HochVier implements projects of extracurricular political adult education for various target groups in the region of Brandenburg and in the EU framework. They were founded in 2004 and have lots of experience when working with others and performing projects. They are pretty creative in conveying political topics and contents in the form of diverse workshops, courses, seminars and lectures. HochVier organizes lots of different workshops and seminars as well as methodological workshops such as "Art and Games in political education", in which first experiences were collected.



As a partner organisation CESIE is a non-governmental association being located in Palermo/Italy. They are committed to promote the cultural, social, educational and economic development at local, national, European and international levels. CESIE is actively contributing to growth and development through the active participation of people, civil society and institutions, always valuing diversity. This organisation has a wide experience in working both as coordinator and partner in projects funded under different European programmes. They also develop innovative creative methodologies and tools that reinforce innovation and support creative potential of youth which leads to experiences with art and artists in general.



Embaixada da Juventude (EJ), an association in Porto/Portugal, is a dynamic non-profit organization that initiates and implements local projects of the positive social impact, particularly in the field of social inclusion. EJ has a central role in cultural projects and helps young creative people to realize their full potential. Through that EJ has earned experiences with artists and art as a topic overall that helps them to dive deeper into this project. They are convinced that the development of a sense of ambassador in each young person could improve the well-being and quality of life of them, increase the opportunities for success and self-fulfilment, as well as for the community.



The fourth partner organisation is uniT GMBH, located in Graz/Austria. UniT is an organisation working in the two important fields of this project. It started as an association for theatre and art at the university of Graz and it still works in the fields of arts especially in the field of theatre and playwriting. In 2002 the organisation started to work in intersectional projects, combining arts and social fields. They provided trainings for artists to work in social fields and have been running a lot of projects with artists in elderly homes, with migrants and refugees, and with municipalities. UniT works on a regional, national and European level.

Intellectual Output IO1 Research:

Studies of the state of the art

of the use of art and artists in adult education

This is the conclusion of four individual studies on the state of the art of the use of art and artists in adult education in Germany, Italy, Portugal and Austria. The approaches and focal points of the individual studies vary (as does the situation in the individual countries), but all studies contains information on

- the status of cooperation between art and adult education
- an academic research on the synergies between art and adult education
- best practice examples from the participating countries and the four partner organisations

It was produced as part of the Fusion of Art and Education (FAE) project by educational organisations from Germany/HochVier e. V., Italy/CESIE, Portugal/ Embaixada da Juventude and Austria/UniT.

Status of cooperation between art and adult education

The Italian study begins with an introduction on the need for cooperation between art and education, describes adult education (formal, non-formal, informal) and focuses on the contribution of art in this cooperation: “Art beyond aesthetics, is a fundamental tool to gain not only professional competences and knowledge but also social and emotional skills. It supports critical thinking and helps learners find their own path to knowledge through unconventional methods. Artistic activity improves the learner’s perception abilities and creativity, it encourages self-expression and helps developing emotional intelligence. Art is also a language capable of connecting individuals and cultures. It can facilitate the research of a balance between individual development and collective well-being, and becomes a tool to improve our own conditions and our relationships with the environment, serving also as a powerful means for social inclusion when working with migrants, minorities or other vulnerable groups.”

The Austrian contribution also first describes the situation of adult education in Austria, especially that of civic/political education. In summary, the following is stated:

1. If one seeks collaboration with artists, then one should also welcome the inherent logic of artistic work. This means that the artistic process can be based on a concept, but it always follows the logic of the material and remains flexible in the process: It is an open-ended process. It neither serves to convey learning objectives, nor does it have to achieve anticipated results. Artistic processes prefer complexity and ambiguity; results occasionally remain ambiguous.

2. This process also changes the role of the adult educator. Instruction becomes less important as a space for exchange and dialogue must be established in which those concerned and involved interact. In this space, the contents and concerns emerge throughout the process. This goes hand in hand with the demands for a meaningful design of political education in adult education, which is why political issues in the broadest sense are particularly well suited for this work ...

3. Establishing and filling such a space for dialogue asks for people who see meaning in it, who trust that it truly is about them and that they are not instrumentalized for a project. This takes time and patience. Such projects cannot really work under time pressure.

4. With regard to a sustainable impact of these projects, we believe that they give both impetus and impulses, which does not result in continuing or repeating the projects but in embedding it in the consciousness of the communities and organisations etc. to make a difference.

The Portuguese contribution also first describes (very critically) the state of adult education in Portugal and states: “Adult education is a field where Portugal has been improving in the last decades, but the qualifications are still below the levels of more developed countries. ... The current public policy suffers from several problems. The first is related to the lack of variety in educational provision. This is mostly certified, with no support for non-formal or informal education actions, as well as on topics that have no direct relevance to the labour market and increased competitiveness. A second problem refers to the small number of offers available compared to the number of adults who currently intend to attend them. This is related to a third problem that is linked to the low funding available. Most of the available financial resources come largely from the European Social Fund (in 85%) ... A final problem is related to the significant number of adults (about 50%), in general, poorly educated and with low professional qualifications, who have not participated in education and training actions and who do not express any intention to do so in the future.” The situation with art education, on the other hand, seems to be somewhat different: “In Portugal, there are many projects in art education developed in contexts of non-formal education, in the community, cultural institutions and organizations such as museums, cultural centres, theatres, cultural associations and foundations. The field of culture has been trying to invest in education. First on public education and then in the development of artistic training for children and adults, with some support from the government, as well as some international support for cultural groups.”

The German study states that there are „a great variety of cooperating artists and educational institutions. This cooperation takes place in great variety with different forms and under different conditions all over Germany. It can also be said that structures in the form of funding programs already exist nationally and also within the federal states”. There are different motives for cooperation between art and education: “There can be different reasons why artists decide to collaborate with educational institutions. On the one hand, such collaborations can serve to fulfil artists' own interests. For example, artists have the potential to reach a whole new clientele. Financial reasons can also be a reason for collaboration. Feedback from artists suggests that applying for funding can be particularly difficult. On the one hand, the wide range of funding and sponsors makes it difficult to recognize which funds are available at all. The application itself is also complicated, as is the subsequent accounting and proof of use. Here it is interesting, especially for the artists, to work together with educational institutions that can take over the application and accounting. In the cooperation, however, new spaces of experience can be created - for the artists and the learners. For educational institutions, too, there are several motivations for entering into collaboration with artists. Through aspects of art and with the help of artists, important social and political topics such as digitalization, migration and climate can be dealt with and communicated in a different way. Such and other topics require creative processes. Here, artists can contribute their specific potential and expertise. This also gives the organizations the chance to develop and professionalize themselves in terms of content and structure. Social, communicative and creative skills of the participants are also developed in such projects.” The study also describes in detail a “sophisticated system of funding for arts education” in Germany.

Academic research on the synergies between art and adult education

The Austrian literature research focuses on the triad education - art - politics. In addition, it distinguishes (quoting many sources) three different positions in determining how art can or should relate to the political:

- 1) Priority of aesthetics over the political
- 2) Art is political per se.
- 3) Art is radically committed to truth.

and describes the difference between education and learning, just like H.C. Koller and others do. “Koller understands learning as the acquisition of competence, the absorption of new information. For him, education is more than that, it means changing the whole person. Art can initiate such a change as it stimulates the production of new possibilities. Artistic activity, understood in this way, is methodically controlled dreaming. This is the first step towards change.”

The Italian contribution mainly examines core concepts and differentiates:

- The power of art education to facilitate understanding and valorisation of differences
- The role of art education in processes of self-care
- The autonomy of the learner
- The motivational component

Summing up, it is noted: “As Francesco Izzo (2013) underlines, art-making happens at the intersection of technical-artistic and formative- existential needs of the individual, in a place where poetic and esthetic meet motivation and desire for creativity. The making meets the being and becomes a vehicle for the individual’s emancipation, expression and construction of feelings. In this process the focus shifts from the product to the process, and art becomes a “technology of the self” (Foucault, 1992), a tool for research, care, valorization and emancipation of individual and collective beings.”

The Portuguese study provides an overview of the (academic) discussion on art and (formal and non-formal) education since 1910. “In turn, most of the Portuguese publications about art in non-formal educational settings actually relate to the notion of art education as a conductor to participatory democracy and society in a broader / communitarian scope.” Furthermore, they mention “two key concepts/relationships surrounding community artistic practices: civic and political participation, and cultural and artistic participation. The cultural dimension is rooted in the concept of culture that integrates contradictions, disputes, heterogeneity and dissent, discussing from there democratization processes and cultural democracy, which mobilizes not only the fruition and access to specific cultural references but also the amplification of access to the means of production.“ For the authors, community artistic practices have “a key role in the constant update of the concept of cultural democracy, and cultural, educational and social policies integration, proving the importance of carefully considering the processes for creating, distributing and receiving cultural products, putting aside the idea of one and homogeneous audience. While, at the same time, these practices prompt the discussion about the concept of community as a unit, homogeneous and geographically shared, proposing in alternative a definition around heterogeneity, openness and spontaneous relationships with flexible, emotional and de-hierarchized rules as these ideas better match modern communities.”

Best practice examples

All four contributions contain a variety of insightful best practice examples from the participating countries and the four partner organisations.

The German study focuses primarily on (arts and education) projects to the development of a strong participatory democracy and society. However, there is also an interesting chapter on the close collaboration between science faculties and artists and designers. “The inclusion of art, and especially artists, in science education will facilitate a better educational process that

is informed by creativity and innovation.” HochVier e.V. as a non-profit association, which mainly focuses on extracurricular youth and adult education, uses a wide range of artistic means in the field of political education. Among other things, photography and film projects, thematic games seminars and theatre workshops in the tradition of Bertolt Brecht's learning play and Augusto Boal's "Theatre of the Oppressed" are presented.

UniT's examples also focus on the contribution of art/artists to the democratic development of a community. InterACT e. g. is a theatre initiative that harnesses theatre for a "culture of dialogue and coexistence, for empowerment and participation, and for processes of personal and social change". Similar to the work of uniT, InterACT tries to develop and implement participatory projects with the help of artistic and social interventions. It is interesting to note that the term "education" does not appear in InterACT's self-description. They define themselves as a theatre initiative that draws on the aesthetic means of Augusto Boal's Forum theatre. As an initiative that positions itself at the interdisciplinary interface of art, pedagogical political practice and science, InterACT is, along with uniT, one of the few NGOs in Austria that has been trying to implement a connection of art and pedagogy for a long time (since 1999). Also presented are projects among others from Joseph Beuys; Rimini Protokoll; L'age de la tortue (Rennes), Documentary Theatre Studio Vox Populi (Sofia) und Milo Rau.

Embaixada da Juventude also presents its own regional and international (street theatre) projects, as well as large national programmes by other organisations and artists such as Fundação Calouste Gulbenkian (art educators training), Fundação de Serralves (among others an annual meeting for trainers and teachers/educators, as well as courses and workshops for different audiences regarding contemporary themes), Elvira Leite (art education on the streets), PELE Associação Cultural e Social (empowering individuals and communities), Casa da Música no Porto (art education and social inclusion) and Núcleo de Educação, Cultura e Artes Aplicadas (Necaa), de Lucília Valente (social theatre).

CESIE, a European centre of studies and initiatives, has implemented a huge number of several projects using art as a tool for adult education. Their study gives an overview of their most significant (regional and international) initiatives, as well of best practices in the Italian context of cooperation between art and adult education.. Their own projects, as well as examples from all over Italy, address different age and social groups, deal with different themes and use different art forms such as voice, music, movement, dance, handicrafts, art therapy, visual art, theatre, literature, photography, film, etc.



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