



KATHOLISCHE UNIVERSITÄT
EICHSTÄTT-INGOLSTADT

Joint Project

Inclusive Living and Learning at School

Dissertation Project in the Graduate Program „Inclusive Education“

**Transculturally Inclusive Art Education.
Studies of Conception and Cooperation**

Published: August, 2020



Project Lead:

Prof. Dr. Rainer Wenrich

Chair of Art Education

Research Fellow:

Janina Horn

TRANSCULTURALLY INCLUSIVE ART EDUCATION STUDIES OF CONCEPTION AND COOPERATION

Janina Horn and Prof. Dr. Rainer Wenrich

This PhD project examines the potential of digital media to support the development of transcultural and inclusive art education and thus makes reference to the global challenges of an increasingly heterogeneous society and digital transformation. In particular, inclusive and transcultural education is not only a central, global, educational goal, but also the focus of current discourse on art education.

Theoretical Aspects of the Project

Due to the close interrelationship and synergy between the two concepts of inclusion and transculturalism (Welsch 1992/2010), they are first considered here collectively within the context of art education. The practice-oriented and theory-based development of an art pedagogical concept aims to promote transculturally inclusive teaching and learning with digital media in art education. It is assumed that art education is the ideal starting point for transculturally inclusive teaching and learning, since productive, receptive and reflexive artistic, aesthetic processes are characterized by great heterogeneity and diversity. Visual literacy, defined as a series of skills and abilities for responding to and understanding images, also plays a central role in view of an increase in the communication of (digital) visual information. (ENVIL 2016)

It is of particular interest how heterogeneous learning groups are supported through digital media, as they open up new worlds of images and access to images and may possibly facilitate individual support and participation. One of the questions to be addressed is whether digital media fundamentally support the development of visual literacy, which in turn leads to participation and orientation in an image-guided society, increasingly influenced by images. Secondly, the two new technologies Virtual Reality (VR) and

Augmented Reality (AR), as a virtual or extended visual world, will be examined with regard to their potential for making images accessible and developing visual literacy.

Research Design

Triangulation was chosen as the central research method due to the explorative nature of the study, which examines the subject of interest from different perspectives. On the theoretical side and based on a comprehensive analysis of existing historical and contemporary art pedagogical and didactic developments, the position of transcultural, inclusive and digital art and cultural education will be identified and relevant criteria compiled. In order to be able to examine the potential of digital media in art education for heterogeneous groups of learners, qualitative surveys will be carried out both in and out of schools. For this purpose, a digital teaching and learning lab will be set up at the Center for Teacher Education (KU ZLB) at the Catholic University of Eichstätt-Ingolstadt. Furthermore, the construction of an analogue-digital communication room in the Brandhorst Museum in Munich will be accompanied academically. By developing a mediation concept and purchasing suitable devices, such as smartboards, VR headsets and tablets, a basis will be created to conduct analogue-digital learning scenarios. Students and other groups of visitors learn about various artists and artworks, whereby digital media play a mediating role in addition to the art mediators. In schools, a control group will be used in order to obtain more meaningful results. Each unit will be accompanied by partially standardized digital questionnaires before, during and after the intervention. They record the (previous) experience and learning growth of the participants in order to evaluate the potential of digital media in heterogeneous learning groups. Moreover, guided expert interviews will be used to identify the position of museum pedagogical practice.

First Results

Currently, nine determinants of transculturally inclusive education can be identified following a thorough literature search: communication, mindfulness, recognition/appreciation, participation, equality, interdisciplinarity or transdisciplinarity, globality, identity and enablement. The list is not to be regarded hierarchically since all determinants are of equal value and should be considered in synergetic relationship to one another. Central to this is the enablement of individual developmental support combined with “active participation of the individual in transcultural society” (analogous translation of Eremjan 2016). According to Wolfgang Welsch, transculturality is characterized by hybrid, interwoven cultures, whose boundaries are blurred, and by an absence of segregation resulting from cultural differences. The “multidimensional representational perspective of art as transcultural education, transcultural education through art, art as transcultural mediation and transcultural mediation of art” (analogous translation of Eremjan 2016) holds great potential to support critical world appropriation and social participation in a transcultural society. The digital teaching and learning lab is still being established. During its development, examples of digital art education have repeatedly been tested. In addition, a learning unit along the lines of „Analogue meets Digital“ has been developed, which is to be applied in the first half of 2020 with schools involved in the project. The implementation is planned for three consecutive weeks as part of normal art classes and comprises a total of approx. 6 teaching hours of 45 minutes each. Encounters with artists and artworks take place using interactive exercises on tablets with the help of augmented and virtual reality. The students can work at their own pace and decide which tasks to do. They can also return to the materials at a later stage and repeat exercises if they want to. The interactive exercises combine analogue and digital working methods and contain informational texts as well as image, audio and video material, in order to cater for as many learning types as possible. In addition, individual tasks are available in multiple languages. In addition to analogue materials (such as water colours, paintbrushes and paper), tablets and two virtual reality headsets are also available for two and three-dimensional artistic production. Digital aids can also be used during the final stages of presentation and reflection. The mediation room in the Brandhorst Museum is also still under construction. Furthermore,

in the area of out-of-school mediation, one of three planned expert interviews has been conducted so far, in which it became clear that there are still few mediation aids available for regular exhibition visitors. However, there are already promising intercultural and trans-cultural approaches and inclusive efforts being made in guided tours or specially themed workshops. It is therefore assumed that digital media also present a great opportunity to museums too.

Weitere Informationen

Contact:

[For the web site of the dissertation project](#)

Janina Horn:
jhorn@ku.de

[For the results documentation of the dissertation project \(poster and resultsdocumentation in German and English language\)](#)

Prof. Dr. Rainer Wenrich:
rainer.wenrich@ku.de