

Digitalization in and of Arts and Cultural Education: Challenges and Opportunities

ISME World Conference

Brisbane/online, 18 July 2022

UNESCO Chair in Arts and Culture in Education



Welcome

The **UNESCO Chair in Arts and Culture in Education** is located in Nürnberg, Germany and hosted by Friedrich-Alexander-Universität Erlangen-Nürnberg. Together with the Canadian UNESCO Chair in Arts & Learning, we are proud to serve as a dedicated chair to fostering UNESCO-related issues and perspectives on aesthetic, arts, and cultural education in a global view.

The Erlangen UNESCO-Chair was established in 2010 and has ever since been particularly involved in national and international research in the field of cultural education. In 2019, Prof. Dr. Benjamin Jörissen succeeded Prof. Dr. Eckart Liebau as chair holder, who had held the chair since its inception.

As a Chair we aim to achieve and work towards two main **strategic goals**:

1. Deepen the research approach on the issue of "aesthetic education" within the scope of the broader field of arts education (respectively cultural education) oriented towards the Sustainable Development Goals, while at the same time
2. fostering global research dialogues and collaborations to contribute to the enhancement of quality arts education research worldwide.

The basis for achieving these goals is an intensive collaboration with other scientists in **international networks**, like the UNESCO UNITWIN „Arts Education Research for Cultural Diversity and Sustainable Development“ and the European Network of Observatories in the Field of Arts and Cultural Education (ENO), who offer an open and quality-oriented global research context.

<https://www.ucace.fau.de/>

TEAM



Prof. Dr. Benjamin Jörissen

Chair Holder

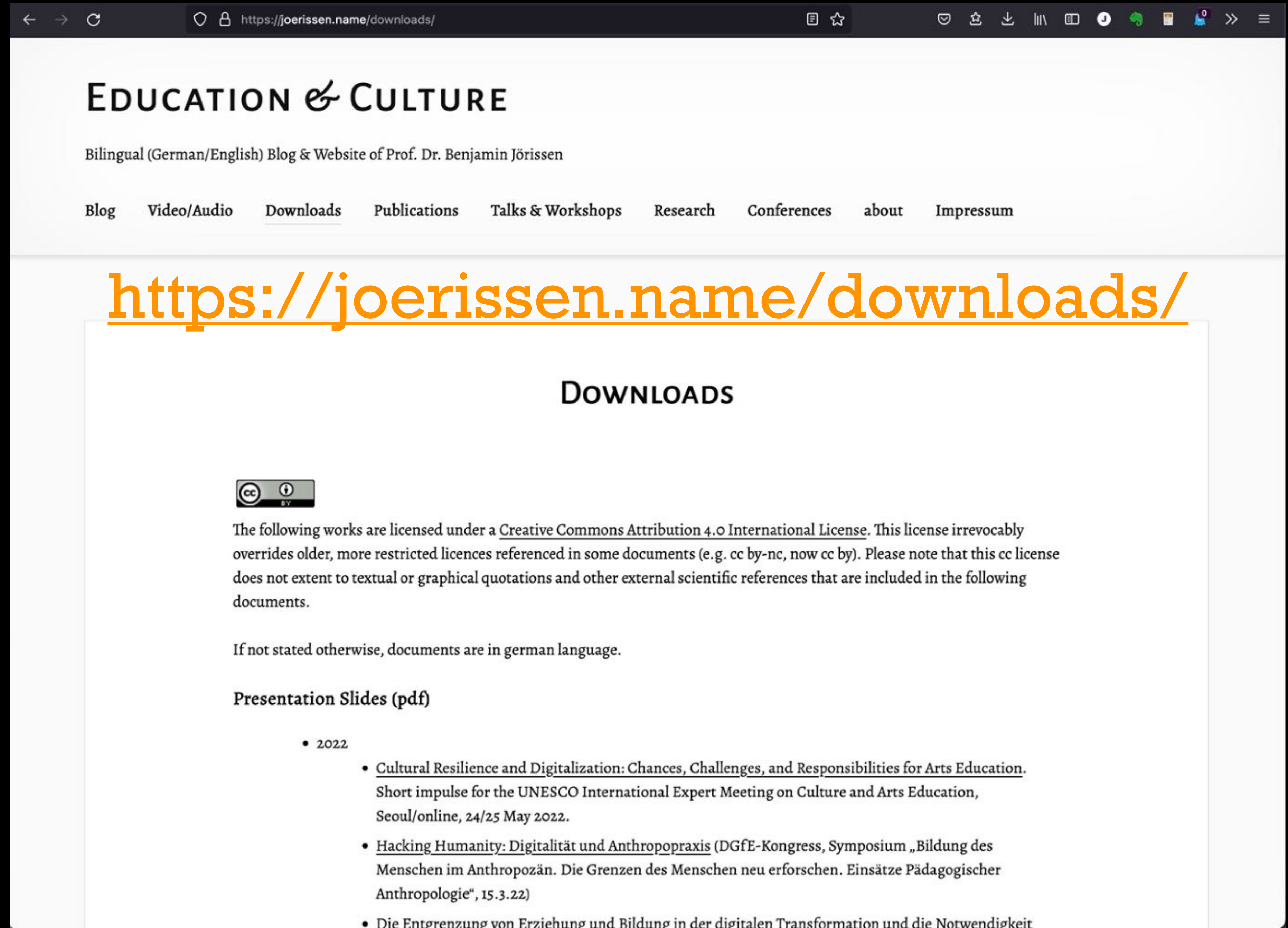


Dr. Tanja Klepacki

Senior Researcher



Presentation
slides
will be made
available by
ISME
&
on my
website!



1

The Scope of Change:
Digitalization in Culture, Arts, and
Education

2

Understanding Digitality:
Insights from recent research in
Arts and Cultural Education

1

The Scope of Change:
Digitalization in Culture, Arts, and Education

The Scope of Change: Digitalization in Culture, Arts, and Education

1) Cultural Changes



https://en.wikipedia.org/wiki/Bert_is_Evil

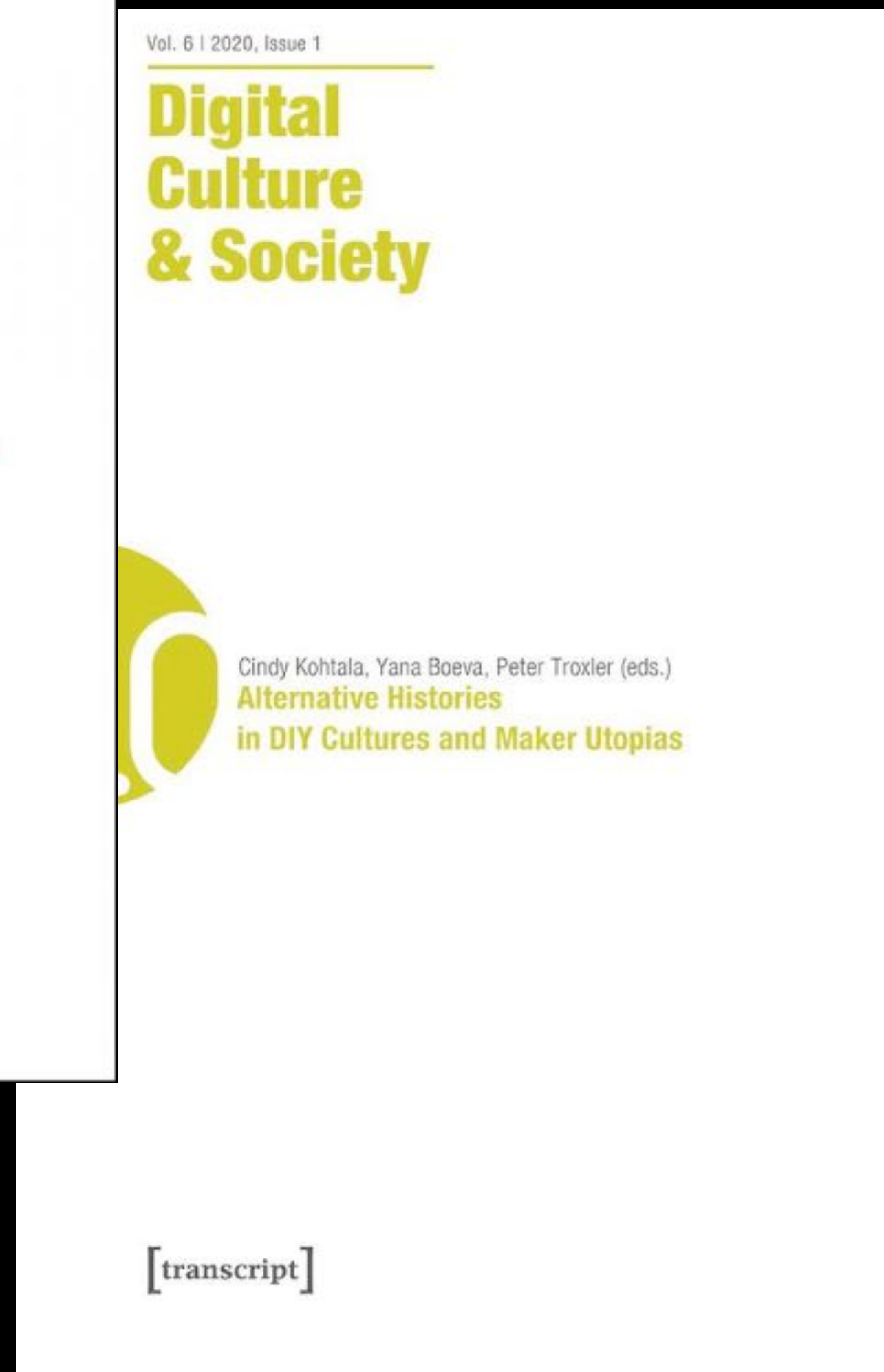
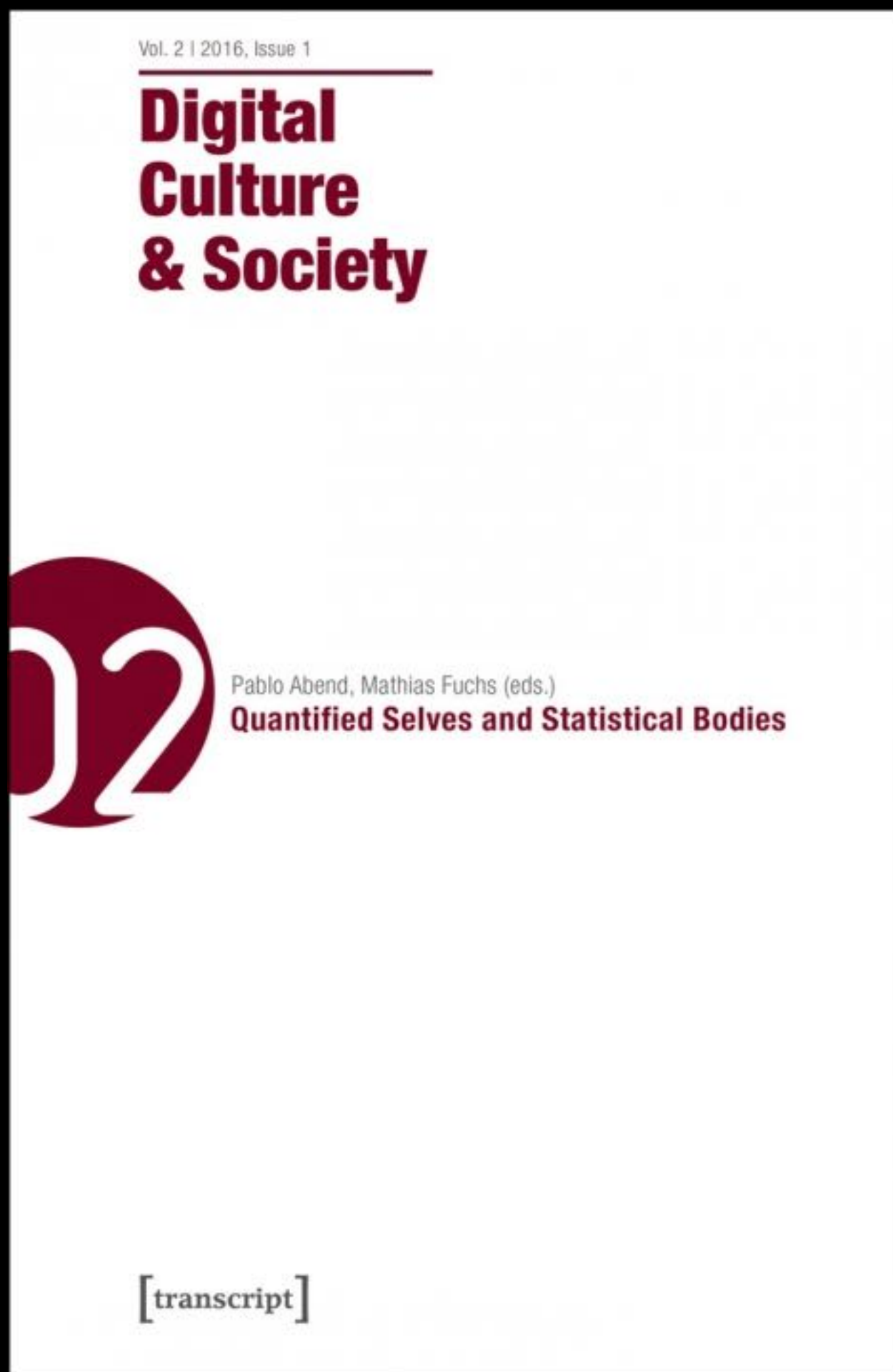


From „Cultural Globalization“ to „Planetary Culture“

„With globally networked digital communications, one must be especially careful in taking as an offence the legitimate cultural practices of another even if they are on one's soil. [...] **Interpretive practices must accordingly recalibrate themselves to the conditions of planetary culture.**“



Poster, M. (2003). Perfect Transmissions: Evil Bert Laden. *Television & New Media*, 4(3), 283–295. <https://doi.org/10.1177/1527476403253968>
(also: http://dc-mrg.english.ucsb.edu/conference/2002/documents/mark_poster.html)



Everyday Culture:

- communication, consumption, work, play
- algorithms changing self-expression, usage & meaning of memory, modes of gathering (sociality), decision making
- on all levels: affectivity, aesthetics, and knowledge

Digital Culture & Society
Open Access: <http://digicults.org/issues/>

ANDREAS RECKWITZ

THE INVENTION OF CREATIVITY

Creativity
as a
„dispositif of power“
& as an
everyday imperative
in an
aestheticized
society

Reckwitz, A. (2017). The Invention of Creativity: Modern Society and the Culture of the New (1.; S. Black, Trans.). Malden, MA: Polity.



Arts education has
to develop its own
strengths in order to
support digital
empowerment in a
changed world.

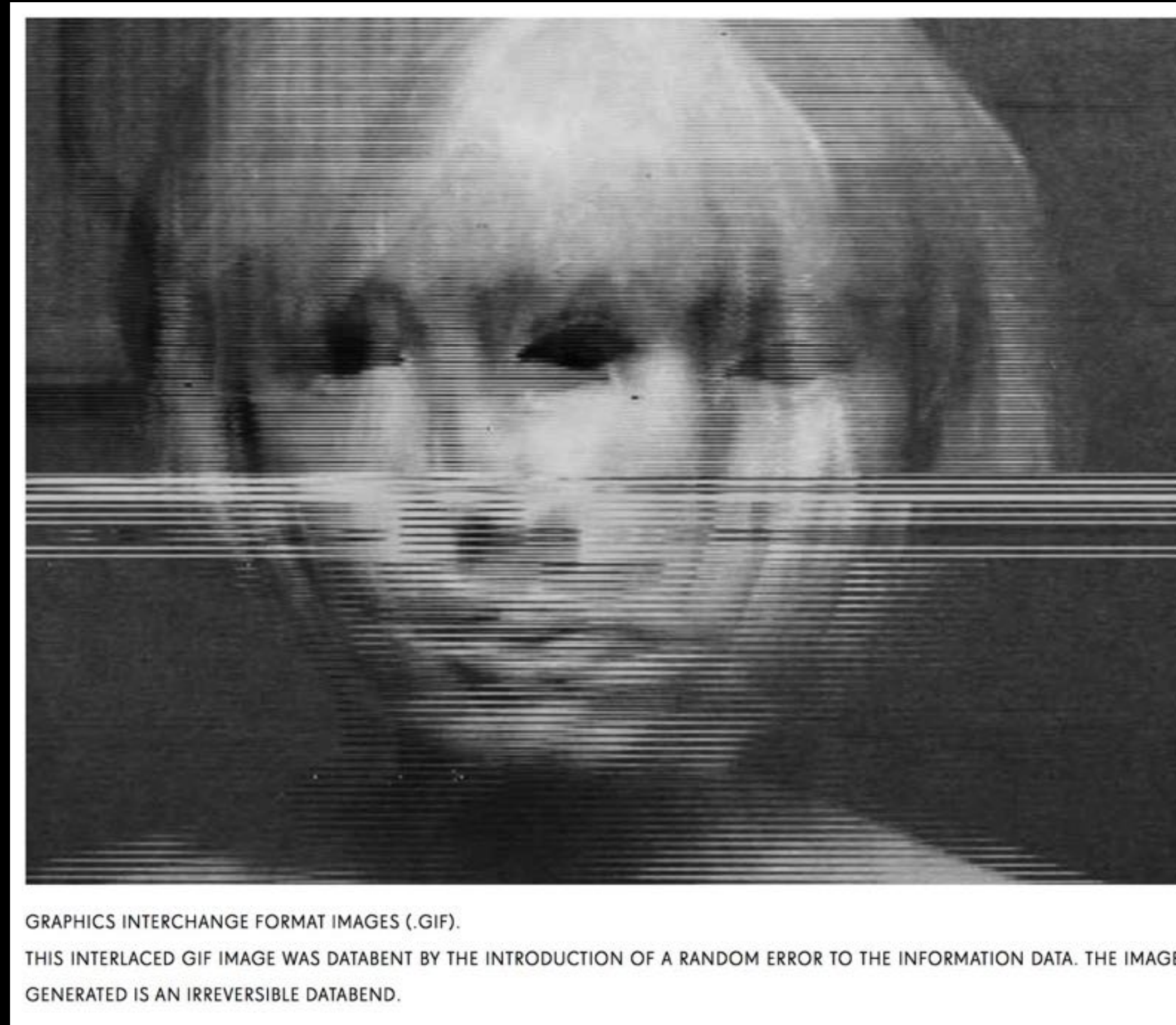
The Scope of Change: Digitalization in Culture, Arts, and Education

1) Cultural Changes

2) Changes in & of the Arts



From Digital to Post-Digital Art



Menkman, R. (o. J.). Institute of Network Cultures | No. 04: The Glitch Moment(um), Rosa Menkman. Amsterdam: Institute of Network Cultures. Retrieved from <http://networkcultures.org/blog/publication/no-04-the-glitch-momentum-rosa-menkman/>

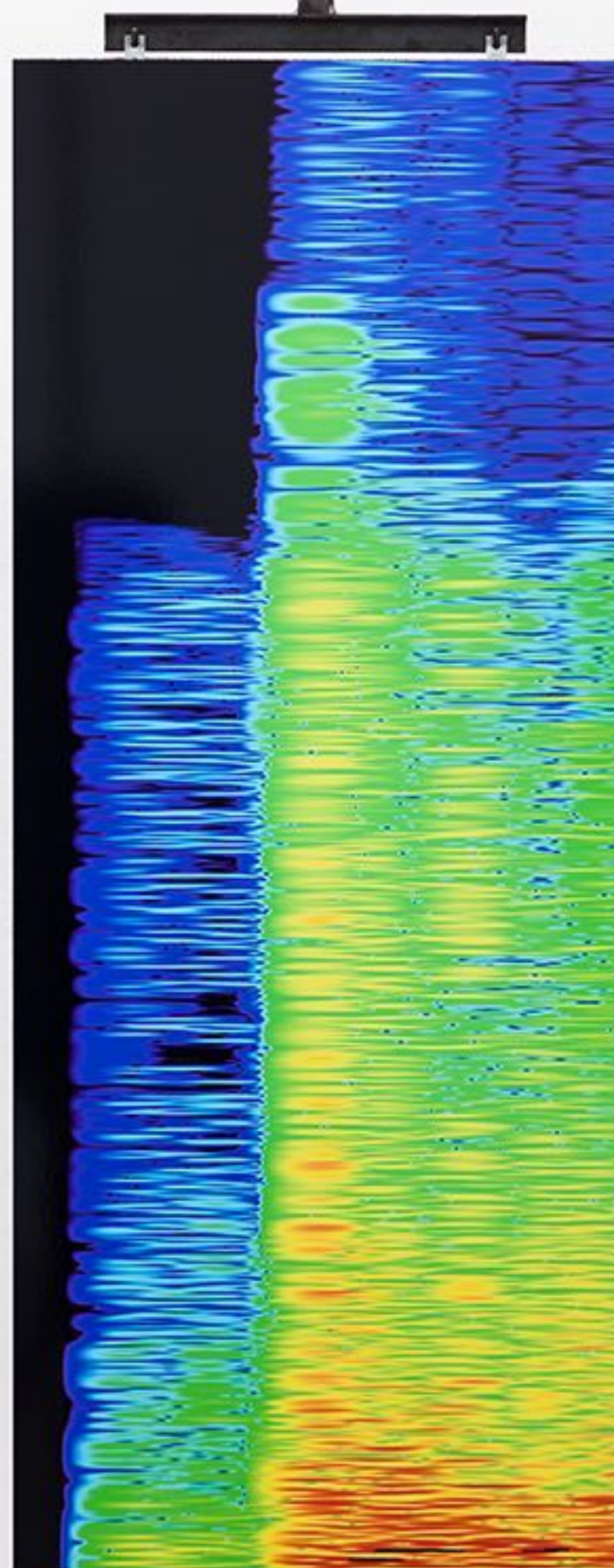
From Digital to Post-Digital Art

„to create
projects which
move seamlessly
from
physical
representation to
Internet
representation“

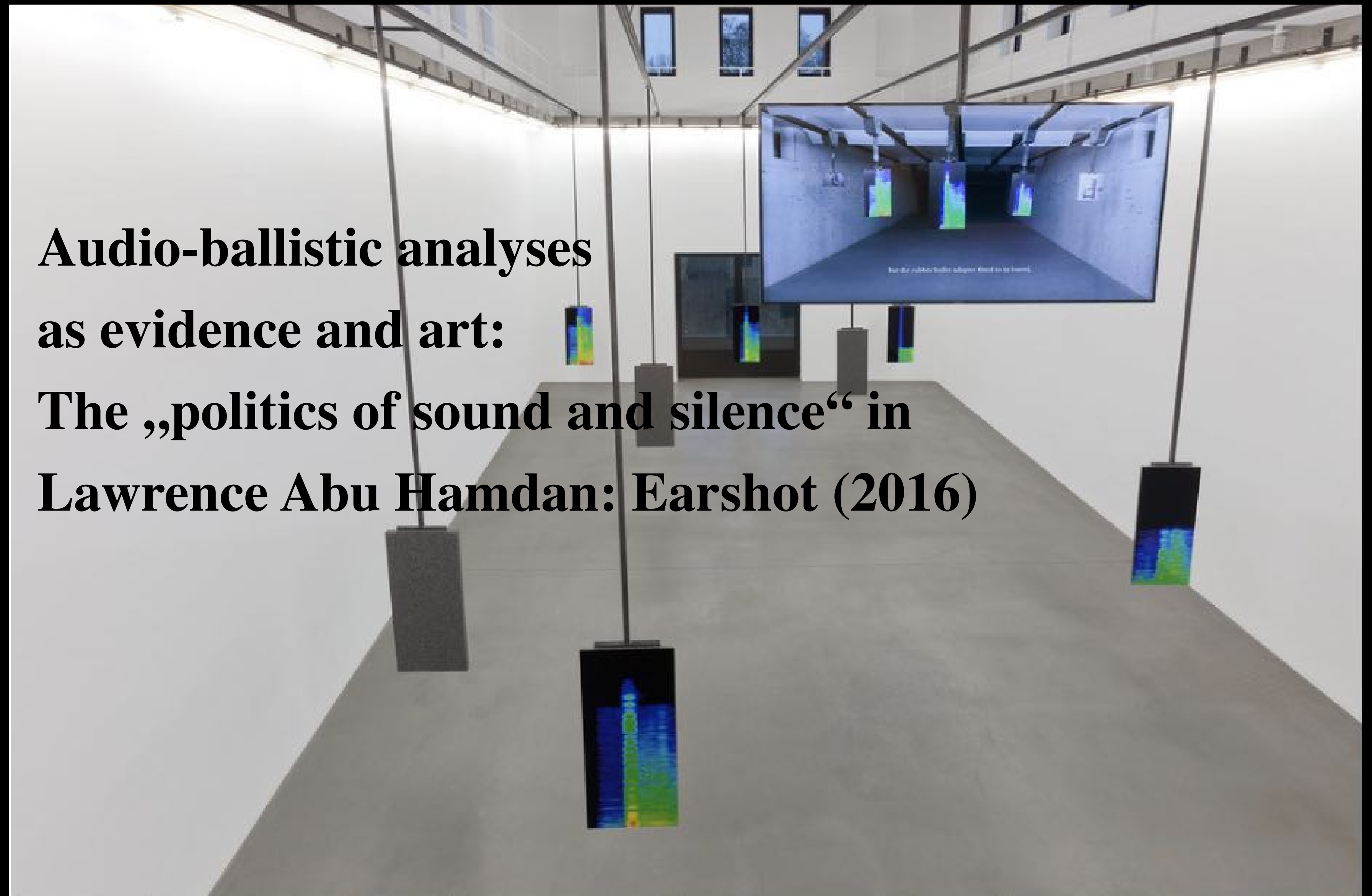
Artie Vierkant, *The Image Object*
Post-Internet (2010)



Artie Vierkant: Image Objects. 2011 <http://artievierkant.com/imageobjects.php>



**Audio-ballistic analyses
as evidence and art:
The „politics of sound and silence“ in
Lawrence Abu Hamdan: Earshot (2016)**



Earshot, 2016

Installation comprising *Rubber Coated Steel* (HD video, color, sound, 21:47 min.) and six chromogenic prints on Kodak metallic paper (125 × 50 cm each)

In May 2014, Israeli soldiers in the occupied West Bank of Palestine shot and killed two unarmed teenagers, Nadeem Nawara and Mohammad Abu Daher. The human rights organization Defence for Children International contacted Forensic Architecture, a Goldsmiths College-based agency that undertakes advanced architectural and media research, which in turn worked with Abu Hamdan to investigate the incident. The case hinged upon an audio-ballistic analysis of the recorded gunshots to determine whether the soldiers had used rubber bullets, as they asserted, or illegally fired live ammunition.

A detailed acoustic analysis, for which Abu Hamdan used special techniques designed to visualize sound frequencies, established that they had indeed fired live rounds, and moreover had tried to disguise the fatal shots to sound like rubber bullets. These visualizations later became a crucial piece of evidence picked up by CNN and other international news agencies, forcing Israel to renounce its original denial. The investigation was also presented before the US Congress as an example of Israel's violation of US-Israeli arms agreements.



Lawrence Abu Hamdan: Earshot (2015)
Abb: [http://lawrenceabuhamdan.com/#/
new-page-1/](http://lawrenceabuhamdan.com/#/new-page-1/)

A little over a year after Abu Hamdan completed his report, he returned to the case in his exhibition *Earshot*. Expanding on the original body of evidence, he created an installation encompassing sound, photographic prints, and a video to reflect more broadly on the aesthetics of evidence and the politics of sound and silence. The video, *Rubber Coated Steel*, is the main element and acts as a tribunal for these serial killing sounds. The video tribunal does not preside over the voices of the victims, but rather seeks to amplify their silence, fundamentally questioning the ways in which rights are being heard today.

Investigations → Audio Analysis

PROGRAMME

ABOUT

SEARCH



DATE 15.05.2014	LOCATION Beitunia, West Bank, Occupied Palestinian Territories	FORUMS Exhibition, Media
COMMISSIONED BY DCI Palestine	When Israeli military police killed two Palestinian teenagers, the event was recorded by security cameras, US news teams, and photographers. Using that footage, our audio and image analysis exposed a tactic by which Israeli personnel disguise live rounds as rubber-coated 'non-lethal' munitions.	

AUDIO ANALYSIS

Sometimes, the most crucial information captured by a video is not the image, but the sounds that are heard 'off camera'. Similarly, radio communications by police or other emergency services personnel can contain vital evidence, either in what is said, or what is heard in the background.

Forensic Architecture uses a number of techniques to employ audio recordings for investigative ends, including synchronisation, identification of weapons, or using 'ear-witness' testimony and 'echo profiling' to reconstruct spaces and events through sound.

<https://forensic-architecture.org/methodology/audio-analysis>

NAM JUNE PAIK AWARD2016

LAWRENCEABU HAMDAN

Winner of the International Award

Lawrence Abu Hamdan is an artist, private ear and currently a fellow at the Vera List center for Art and politics at the New School, NYC. He is based in Beirut, and his projects have taken the form of audiovisual installations, performances, graphic works, photography, Islamic sermons, cassette tape compositions, potato chip packets, essays and lectures.

The artist's forensic audio investigations are conducted as part of his research for Forensic Architecture at Goldsmiths College London where he is also a PhD candidate, they have been submitted as evidence in the UK immigration and asylum tribunal and most recently was part the campaign for *Defense for Children International*.

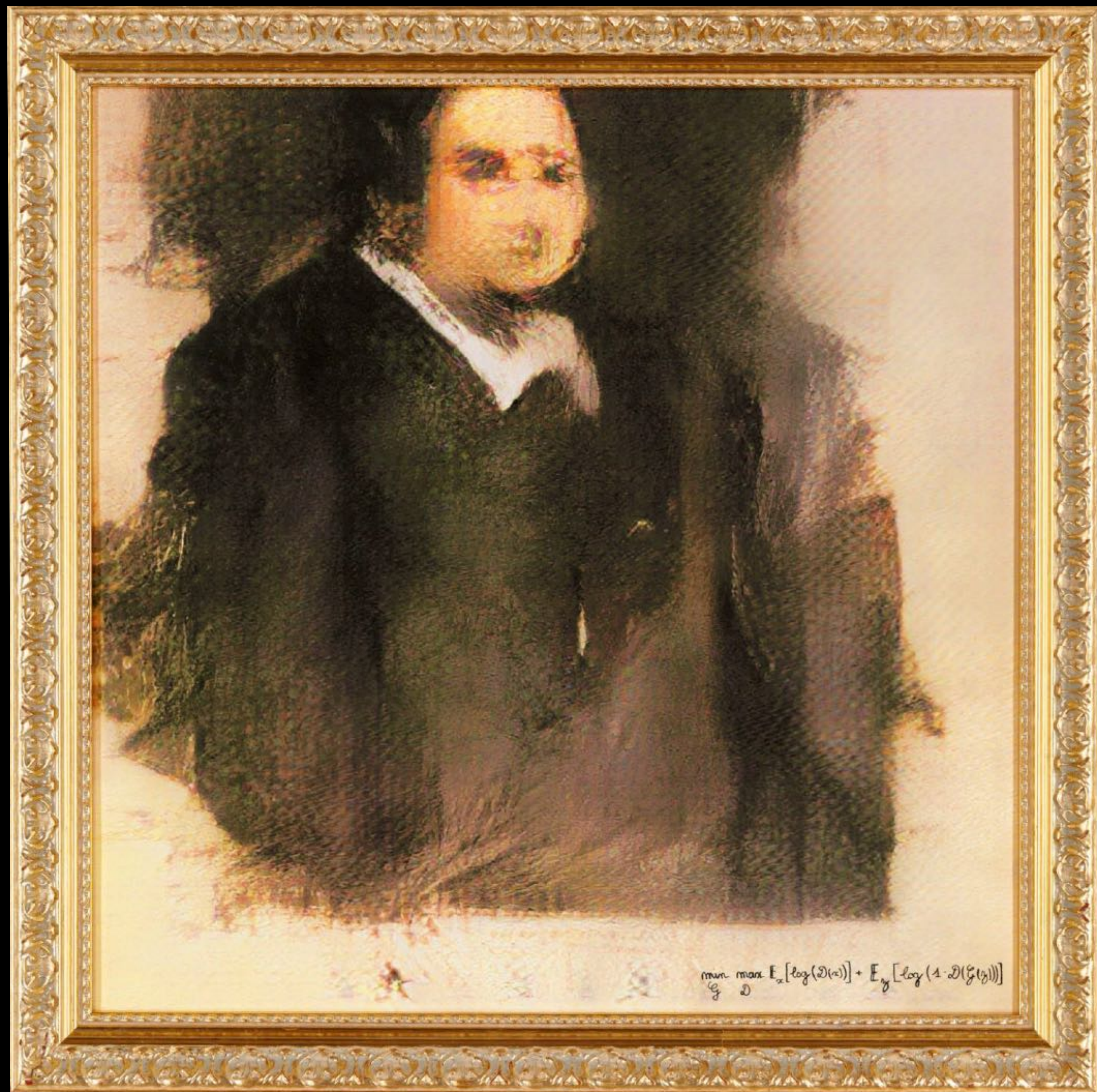
Website of Lawrence Abu Hamdan →
Forensic Listening →
Interview with William Kherbek →

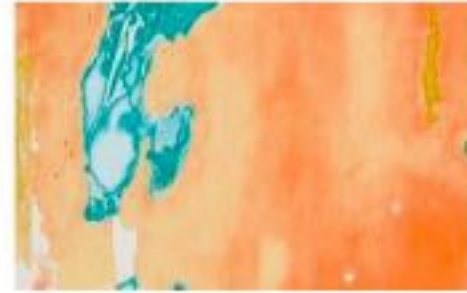


<http://namjunepaikaward.org/en/kuenstler/lawrence-abu-hamdan>

technological mimesis
of artistic creation

using
deep reinforcement
learning



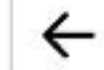


SALE 16388

Prints & Multiples

New York | 23 - 25 October 2018

Browse Sale



Search by lot



LOT 363

Edmond de Belamy, from La Famille de Belamy

Price realised ⓘ

USD 432,500

Estimate ⓘ

USD 7,000 - USD 10,000

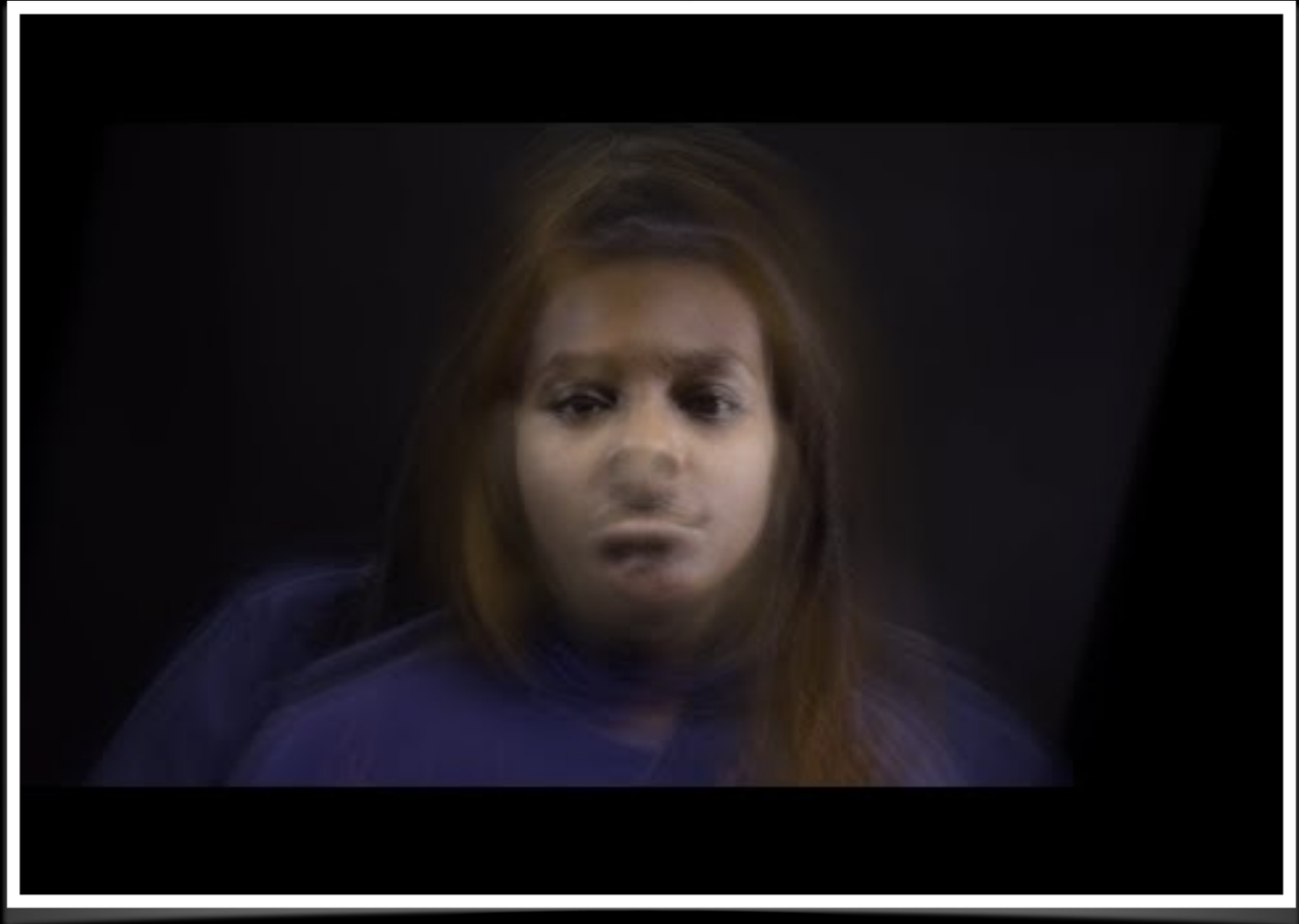
Follow lot

+ Add to Interests

Edmond de Belamy, from La Famille de Belamy

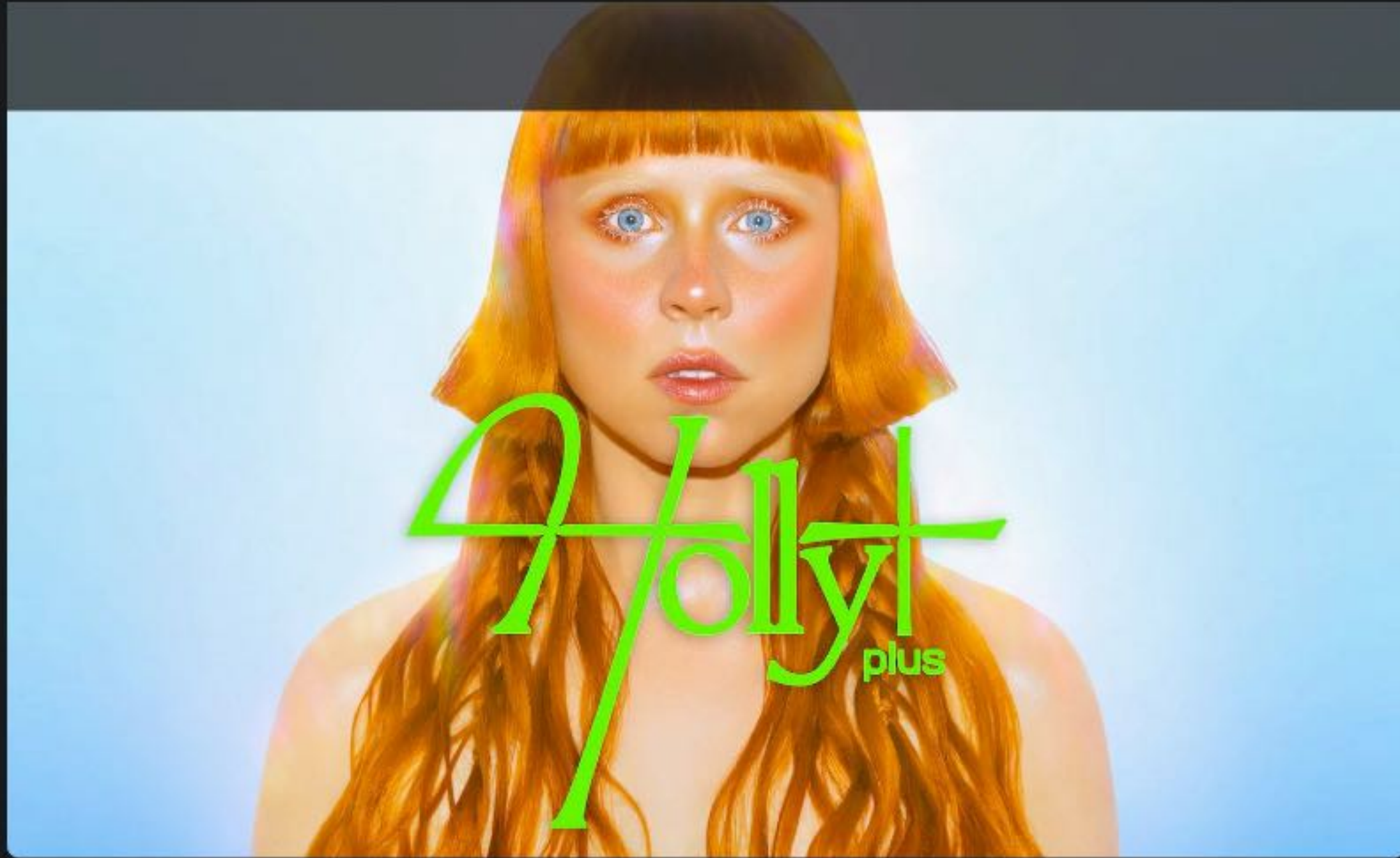
generative Adversarial Network print, on canvas, 2018, signed with GAN model loss function in ink by the publisher, from a series of eleven unique images, published by Obvious Art, Paris, with original gilded wood frame
S. 27 ½ x 27 ½ in (700 x 700 mm.)

artistic creation
as hybrid
aesthetic decision-
making



Screenshot: Holly Herndon & Jlin (feat. Spawn) – Godmother

Quelle: <https://youtu.be/sc9OjL6Mjgo> (Datum: 10.6.2020)



👤 : Andrés Mañón

I'm excited to finally share something I have been working on for the last year ✨ [Holly+](#)

I am releasing [Holly+](#) in collaboration with [Never Before Heard Sounds](#), the first tool of many to allow for others to make artwork with my voice, and will distribute ownership of my digital likeness through the creation of the Holly+ DAO 👥

My voice is precious to me! It is 1 of 1 🗣️

Voice Models, in combination with machine learning technology, already allow for anyone to clone a voice to generate music and media, and the opportunities and complications inherent to these techniques will only intensify!

This development raises novel questions about voice ownership that I think can be addressed by DAO governance 💛

Who am I?

I'm an artist and composer 🎵 who has been working with machine learning for many years. My last album [PROTO\(4AD,2019\)](#) was the first to utilize singing neural networks and I completed my Doctorate at [Stanford's Center for Computer Research in Music and Acoustics](#), where my research focus was on the interplay between machine learning and the voice, and the implications of this technology for IP and vocal sovereignty 🗣️

Some AI models already know who I am! Here are some images spawned from my likeness using [OpenAI's CLIP model](#) 🤖





Arts education has
to embrace
contemporary
changes in artistic,
aesthetic and
creative practices.

The Scope of Change: Digitalization in Culture, Arts, and Education

- 1) Cultural Changes
- 2) Changes in & of the Arts
- 3) Changes in & of Education



Andreas Lehmann-Wermser & Andreas Breiter (Hrsg.)

**Computer Based Assessment and
Feedback in Music Education**
Dokumentation des Abschluss Symposiums
im Forschungsprojekt *PosyMus*

Institut für musikpädagogische Forschung
Hochschule für Musik, Theater und Medien Hannover

FORSCHUNGSBERICHT NR. 29

a) E-Learning meets learning analytics & ai

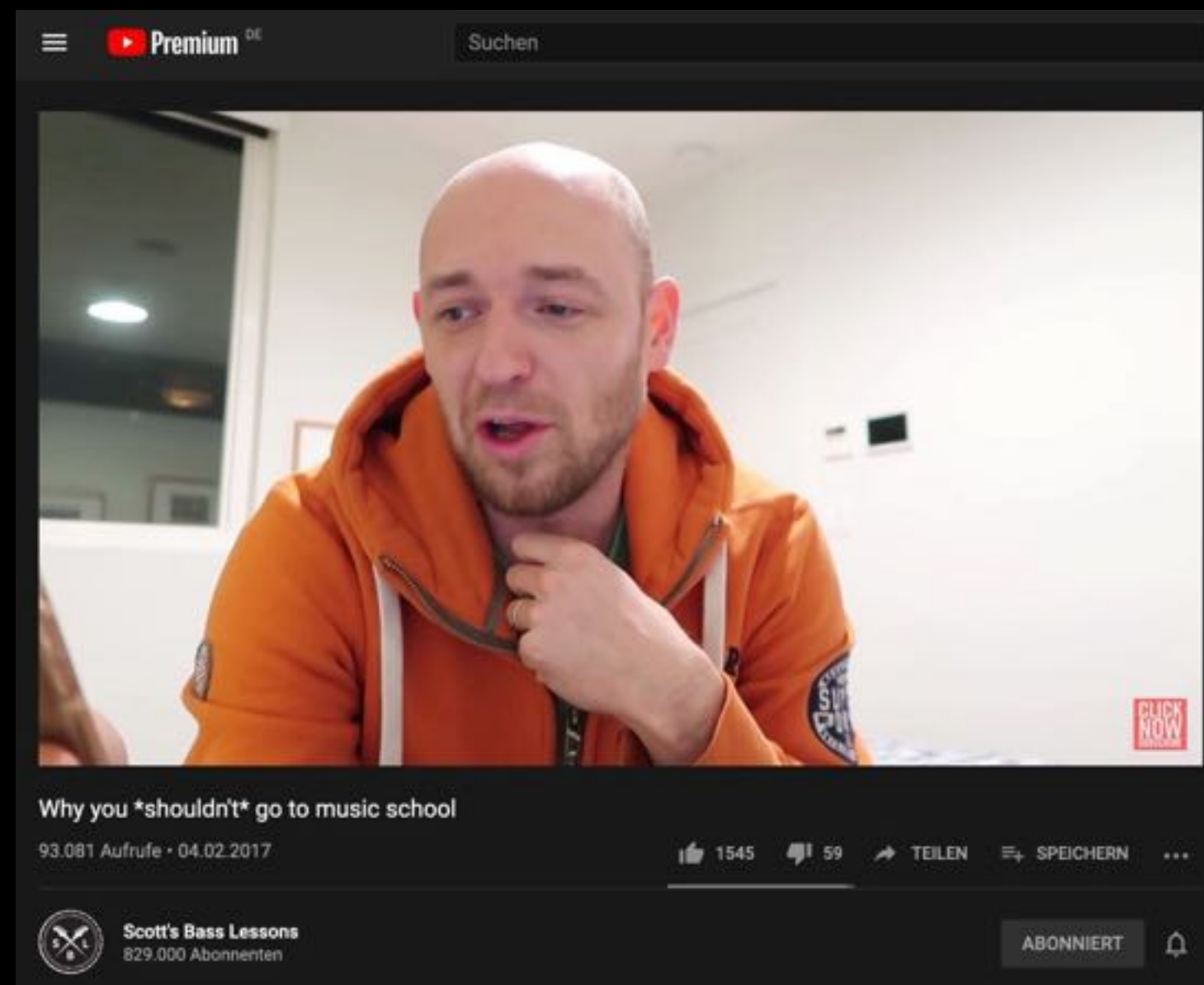
„Intelligent Tutoring Systems (ITS) and other learning support systems are already working with artificial intelligence to analyze learning paths in digital environments and generate recommendations for further action. For example, subsequent content is recommended based on prior learning behavior.

With the help of this technology, music-related content could be taught just like content in other subjects, especially in the context of out-of-school, informal, or lifelong learning.“

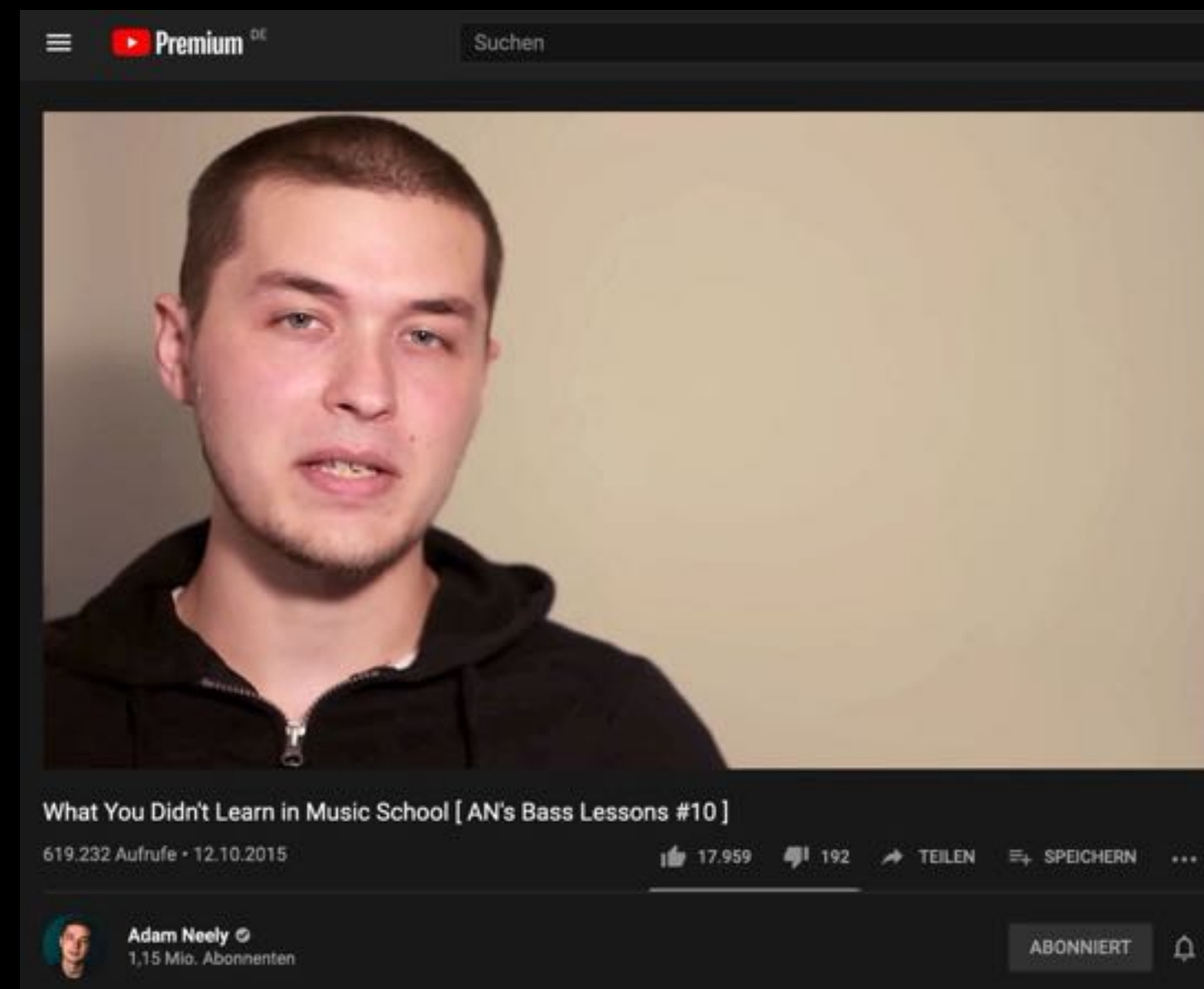
Lehmann-Wermser, A., Breiter, A., Finken, J., Weyel, B., Viertel, M., & Krieter, P. (o. J.).
Schlussbericht. Musicalytics. Musikalisches non-formal situiertes Lernen in digitalen
Lernumgebungen, p.9 (Translation: BJ)

see also: Lehmann-Wermser, A., & Breiter, A. (Hrsg.). (2021). *Computer Based Assessment and Feedback in Music Education*. Hochschule für Musik, Theater & Medien.

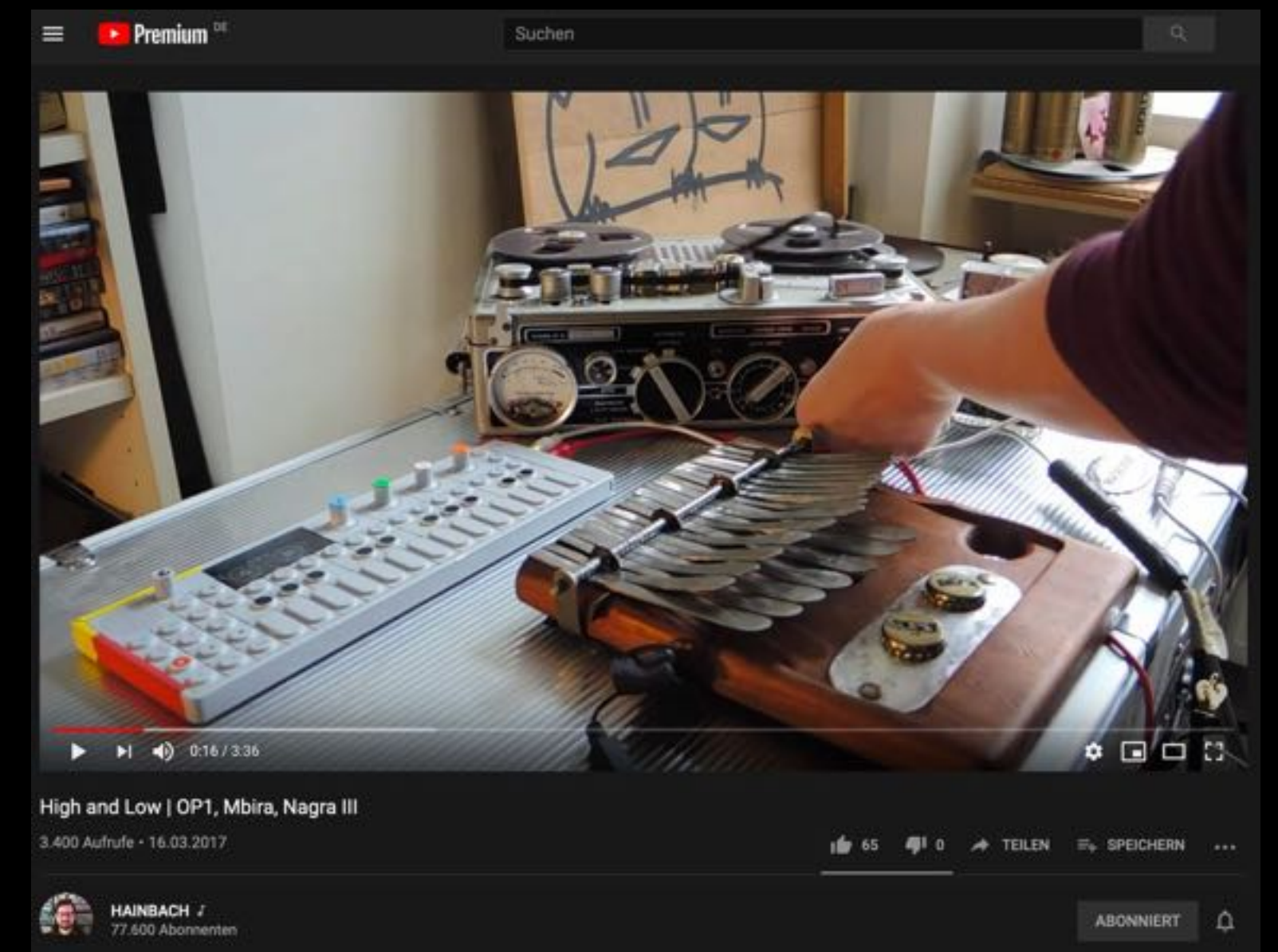
b) Educational Influencers & Online (Arts) Education on the rise



Scott's Bass Lessons
Yt-Channel & Music School
1 Million Followers



Adam Neely
Music Theory & Practice
1.6 Million Followers



Hainbach
Experimental electro-acoustic
composer and performer
155.000 Followers

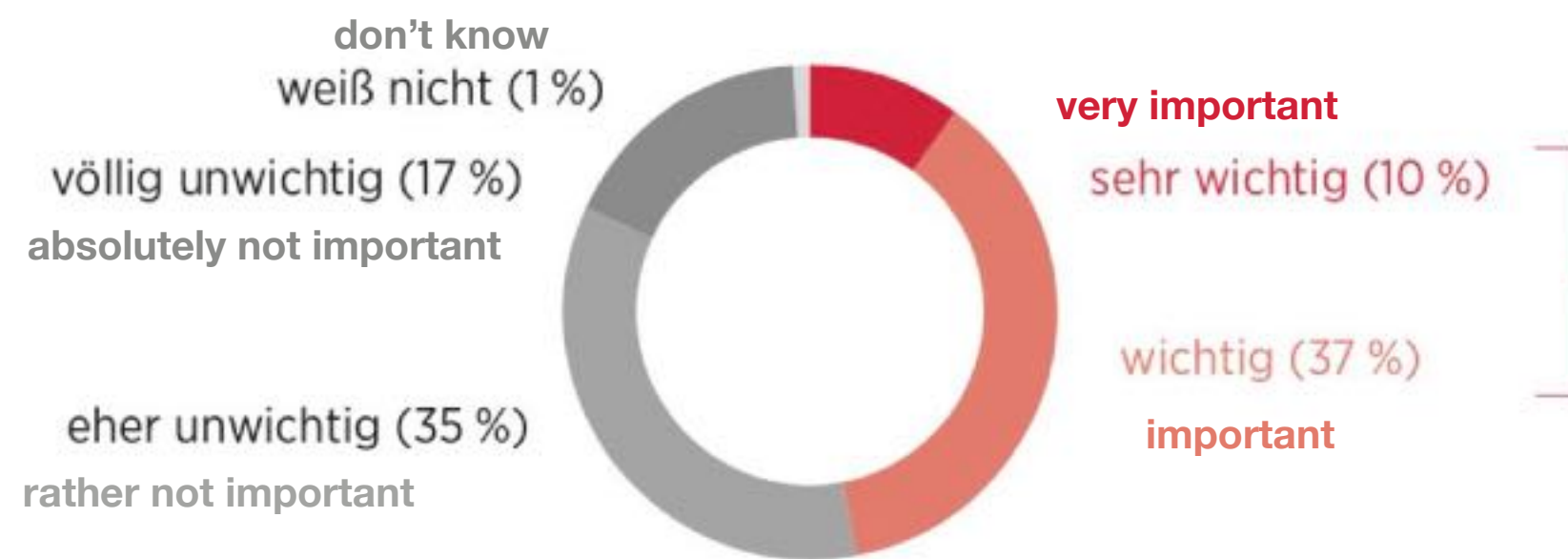
JUGEND/YOUTUBE/ KULTURELLE BILDUNG. HORIZONT 2019

STUDIE: EINE REPRÄSENTATIVE UMFRAGE
UNTER 12- BIS 19-JÄHRIGEN ZUR NUTZUNG KULTURELLER
BILDUNGSANGEBOTE AN DIGITALEN KULTURORTEN

Importance of Youtube-Videos with regard to school-related Issues

Wichtigkeit von YouTube-Videos zu Schulthemen

a: Wie wichtig sind YouTube-Videos für Dich bei Themen, die ihr in der Schule behandelt?
Damit sind auch YouTube-Videos gemeint, die Du zuhause für die Schule nutzt.



N = 800
(age 12-19)

b) Educational Influencers & Online (Arts) Education on the rise

„The classic educational constellation of teaching, learning and knowledge is fundamentally changing as a result of digitisation.“

„YouTube is the leading medium and digital cultural venue for young people.“

„Web videos are stimulating for young people to become culturally active themselves.“

„YouTube vs. classical educational institutions: Young people identify strengths and weaknesses.“

Jahrbuch für Musikwirtschafts- und
Musikkulturforschung

Michael Ahlers · Lorenz Grünewald-Schukalla
Anita Jóri · Holger Schwetter Hrsg.

Musik & Empowerment

 Springer VS

(some chapters in english!)

c) Gadgets and „digital things“ becoming part of formal, non-formal & informal creative learning & empowerment

Pink Noises



women on electronic music and sound | TARA RODGERS



WOMEN'S AUDIO MISSION
CHANGING THE FACE OF SOUND

WAM Core Training For Adults

WAM provides rigorous, immersive training in professional audio and the recording arts with award-winning women and gender-diverse instructors. Sign-up to build your skills and take the next step in your audio journey!

All class offerings & tickets here!

Introduction to Live Sound – Beginner/Intermediate Level

Learn the basics of live sound with an industry veteran at a professional music venue. Spend the day focusing on live sound techniques while working with a live band. Join WAM instructor and live sound specialist Heidi Trefethen for a 2-day class on how to set up live sound in a 500-person venue, the historic Berkeley club Freight & Salvage.

On day 1, students will learn the basics including signal flow, speakers, monitors, and microphone placement. Day 2, students will set-up live sound for a full, in-house band.

Dates: Saturday and Sunday, July 16 & 17, 2022

Time: 9am – 2pm PDT

Location: Freight & Salvage in Berkeley

<https://womensaudiomission.org/>



Arts education needs
organizational and
professional development
in order to adapt to
changes in education and
to find its own (creative
& critical) voice regarding
these changes.

Culture

>>>

Arts education has to develop its own strenghts in order to **support digital empowerment** in a changed world.

Arts

>>>

Arts education has to **embrace contemporary changes** in artistic, aesthetic and creative practices.

Education

>>>

Arts education needs **organizational and professional development** in order to adapt to changes in education and to find its own (creative & cricital) voice regarding these changes.

2

Understanding Digitality:
Insights from recent research in
Arts and Cultural Education



<https://www.dikubi-meta.fau.eu/>

- 13 Interdisciplinary Research Projects on Digitalization in Arts & Cultural Education
- 24 Universities involved
- Funding: about 10 Mio. €
- biggest research context on the topic of digitalization in arts education in germany (probably in Europe, too)

GEFÖRDERT VOM



Bundesministerium
für Bildung
und Forschung

Federal Ministry
of Education and
Research:

Research Focus Area „Research on Digitalization in Arts and Cultural Education“

Meta-Project conducted by the



Part 1: Theory development, qualitative
methods, PR:

Prof. Dr. Benjamin Jörissen

Part 2: Quantitative methods & quantitative
research synthesis:

Prof. Dr. Stephan Kröner



How should a „virtual museum of the future“ look like?

How is digital technology changing the way people create and curate art and culture?

How are (post-internet) art changing arts education?

Making music with silicone and software: How digital materialities change creativity.

Making music with Apps: What's new with it?

Chances and limits of an online platform to collectively explore the diversity of digital cultures

Which opportunities does e-learning offer for musical learning?

What new possibilities do music apps offer people with (complex) disabilities?

How do social media change our relationship to the [urban] spaces we live in?

How does digitalization change the program of arts & cultural education at adult education centres?

Playing music together over wifi: Musical Education in post-digital communities.

Anyone can write a review on literature and art online today: How does this change the way we deal with culture?

Cultural youth education and the digital challenge: How young people and institutions deal with it.

Dancing algorithms: How digital tools can change dance practices.

Understanding Digitality

- 1) Care to understand digitality
- 2) Understand (post-) digital culture(s)
- 3) Initiate transformative organizational and professional learning

Understanding Digitality

1) Care to understand digitality & alternative medialities/materialities*

*other than those „your“ art is based upon

Musical Interface Designs: Augmented Creativity and Connectivity (BMBF, 2017-2021)

Prof. Dr. Benjamin Jörissen
Prof. Dr. Michael Ahlers



Musical Interface Designs: Augmented Creativity and Connectivity (BMBF, 2017-2021)

Prof. Dr. Benjamin Jörissen
Prof. Dr. Michael Ahlers

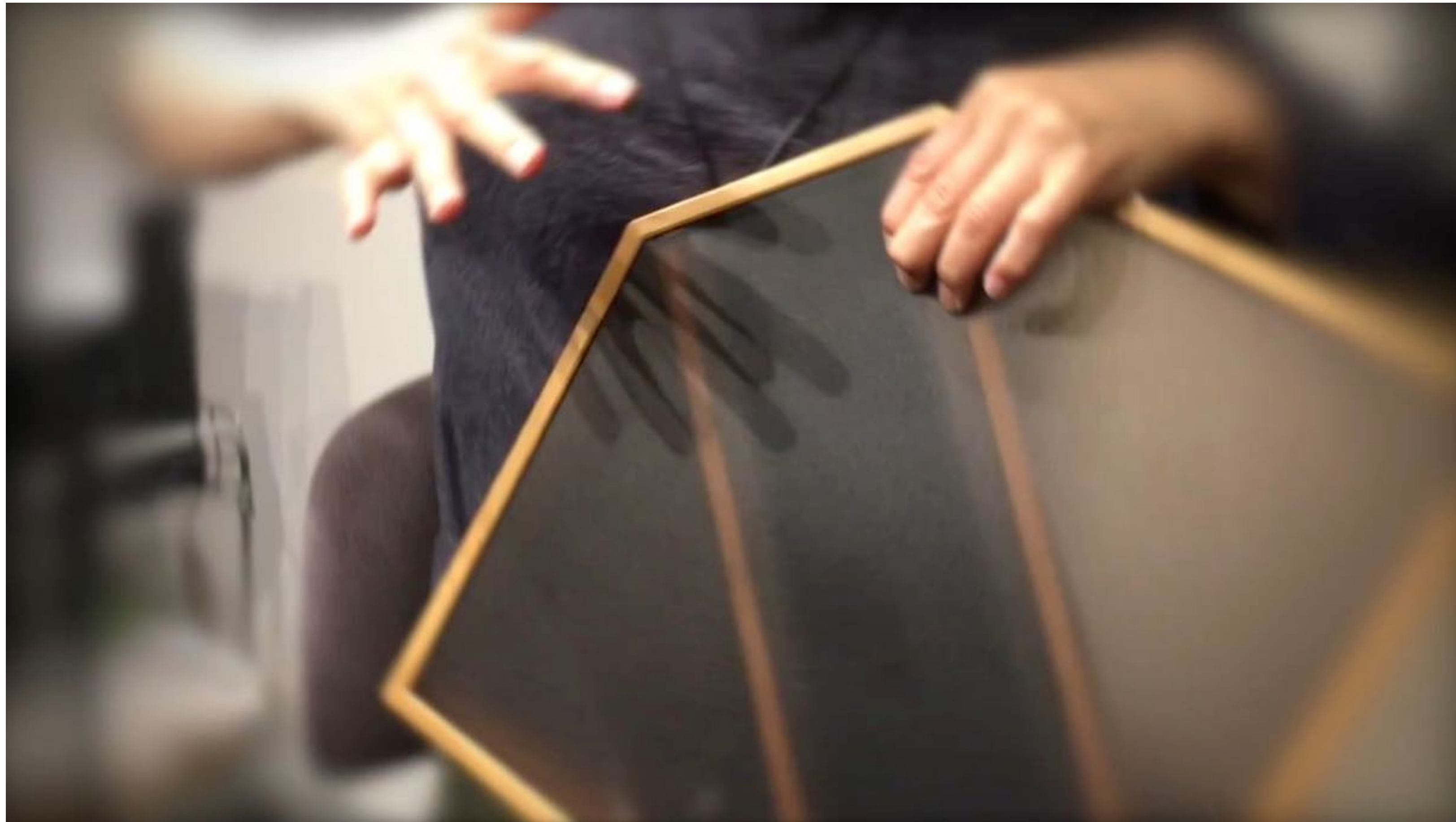
Ahlers, M., Jörissen, B., Donner, M., & Wernicke, C. (Hrsg.). (2022). *Digitale Infrastrukturen populärer Musikkulturen. Bildung, Medialität, Materialität.* Olms.



„music-making things“*
„musicking things“

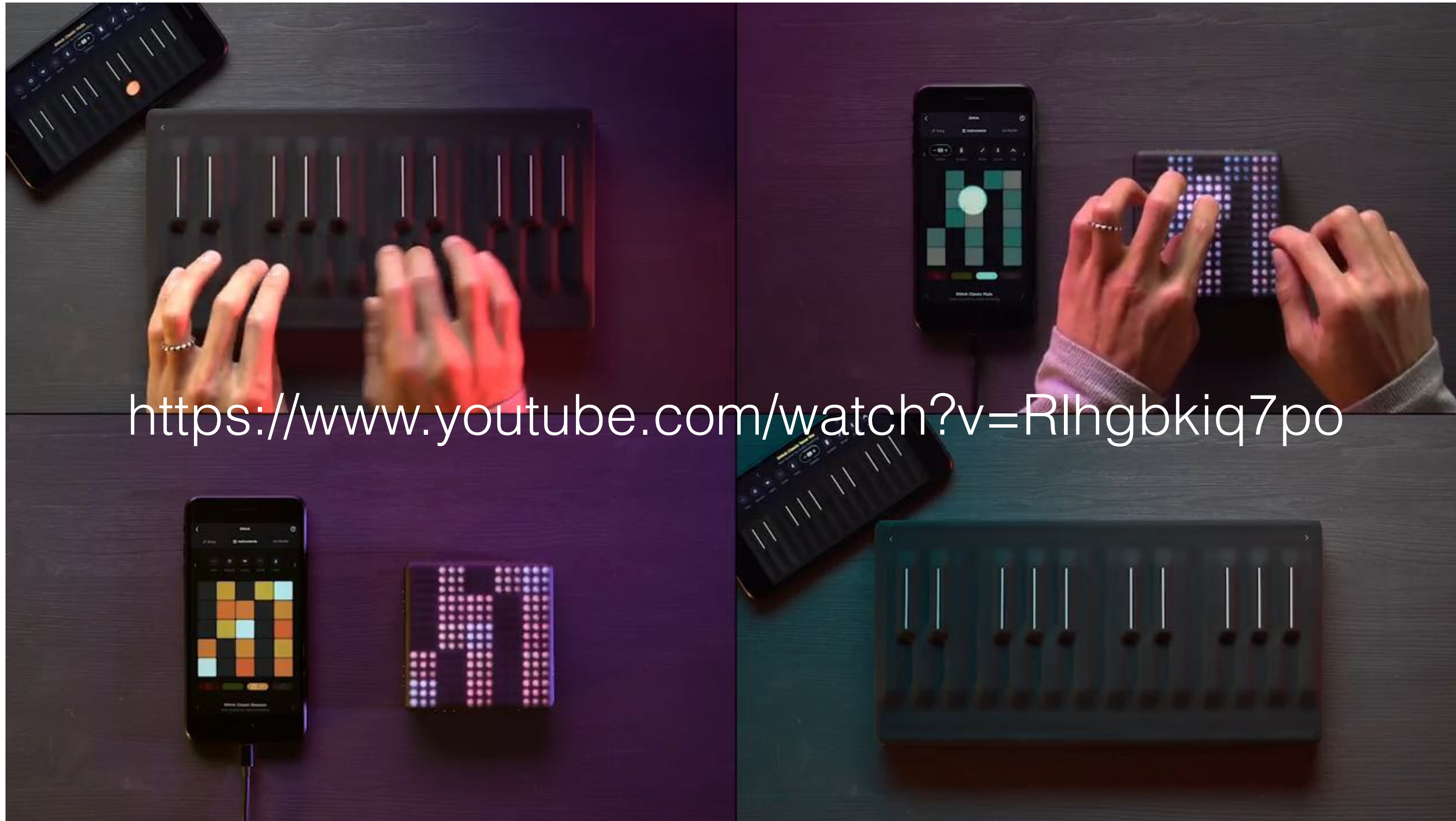
*Ismaiel-Wendt, J. (2016).
post_PRESETS: Kultur, Wissen und
populäre MusikmachDinge. Olms.

„aframe Handdrum“ (atv inc.)



GEFÖRDERT VOM

„Seaboard + Blocks“ (Roli inc.)



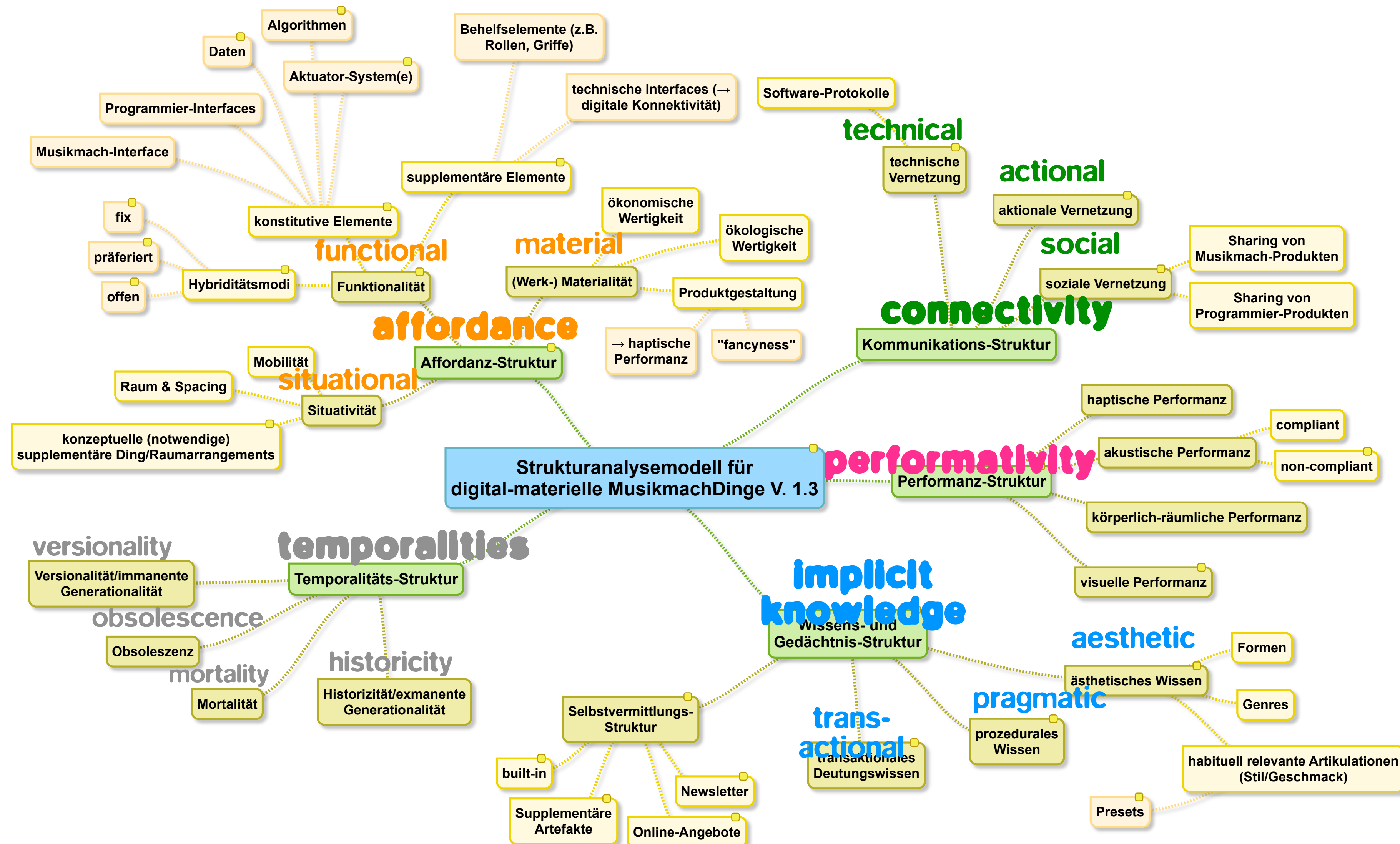
„Linnstrument“ (Roger Linn)



GEFÖRDERT VOM

<https://www.youtube.com/watch?v=7DzFV0Zyqzc>

Main outcomes of the conducted Comparative Qualitative Design-Analysis



Main outcomes of the conducted Comparative Qualitative Design-Analysis

Aspect: Responsivity (to bodily interaction)

one-dimensional



multidimensional

Main outcomes of the conducted Comparative Qualitative Design-Analysis

Aspect: Aesthetic Range/Spectrum



(rather) narrow



vs.



broad



Main outcomes of the conducted Comparative Qualitative Design-Analysis

Aspect: Mode of Interpellation/Subjectification

Work (slow achievement)
Potentiality (future)
Expertise
Ambivalence

vs.

Fun (instant creation)
Augmentation (present)
Attention Economy
Affection

The ROLI PLAY app helps you make
music in minutes on your Lightpad Block

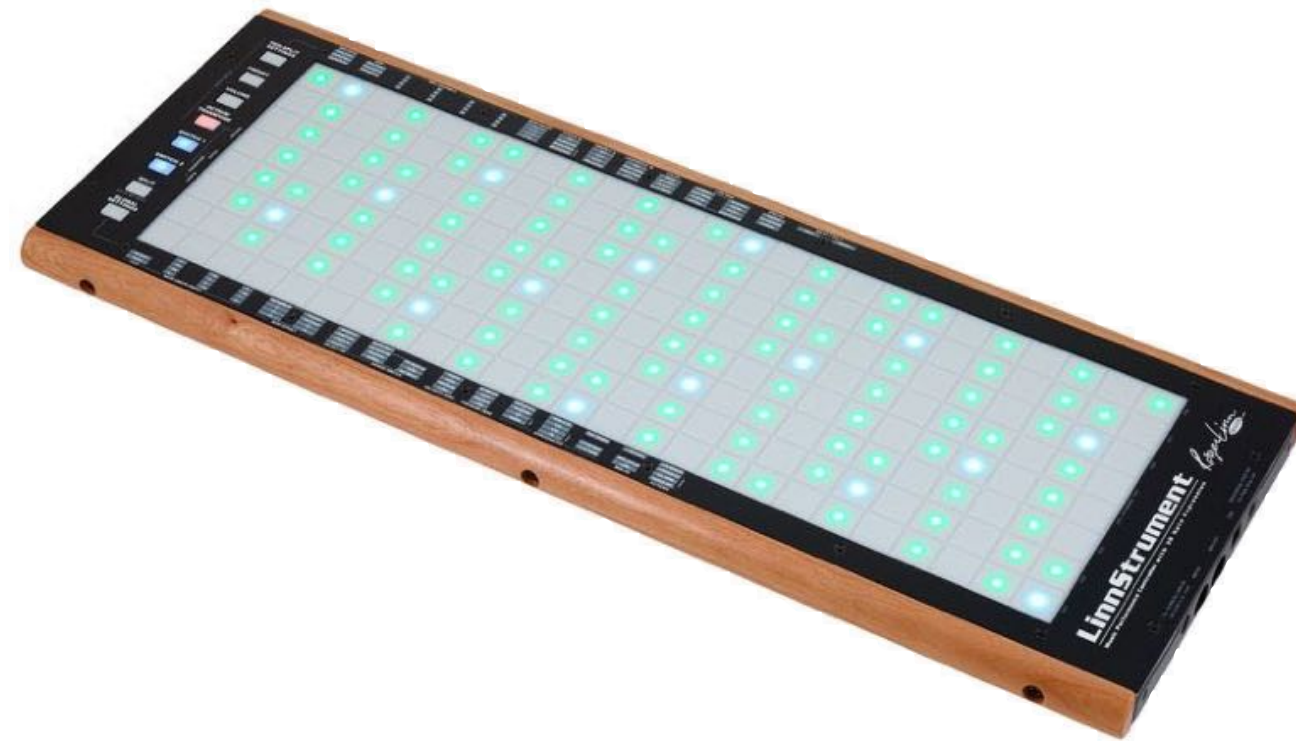
Download it now in the App Store

December 19th 2017   

GEFÖRDERT VOM

Main outcomes of the conducted Comparative Qualitative Design-Analysis

Aspect: Cultural Situatedness



culturally indifferent
culturally situated



vs.
vs.

inspired by cult. heritage
ostentative culturally diverse



Eigenharp Alpha



Eigenharp Pico



Eigenharp Tau



Identified types of musical orientation

- musical craftsmanship

artistic life / aesthetic care of self

technological explorers

outcome-oriented (Club/EMP)
- affective/emotional orientation

aesthetic explorers

outcome-oriented (hybrid/pop)

	HALTUNG 1 handwerklich orientiert	HALTUNG 2 emotional- gefühlorientiert	HALTUNG 3 Kunstprojekt orientiert	HALTUNG 4 ästhetisch experientiell	HALTUNG 5 technisch experientiell	HALTUNG 6 hybrid produktionsorientiert	HALTUNG 7 elektronisch produktionsorientiert
Referenz Schlagworte	Musikschule	Musik emotional zentraler Bezugspunkt im Leben	Post-digitale Künstlerbohème	Ästhetisch Explorierende	Technologisch Explorierende	Popmusik produzierende Musiker*innen	Clubmusik Produzierende und DJs
Geschlechter- verhältnis	3 Teilnehmerinnen 2 Teilnehmer	3 Teilnehmerinnen 0 Teilnehmer	4 Teilnehmerinnen 1 Teilnehmer	1 Teilnehmerin 4 Teilnehmer	0 Teilnehmerinnen 2 Teilnehmer	1 Teilnehmerin 4 Teilnehmer	0 Teilnehmerinnen 4 Teilnehmer
Alter	14-23	20-24	22-25 (und >40)	13-22	14-15	17-24	21-23 (und >40)
Fokus	Lernen durch üben; Interesse an erweiterten techn. Möglichkeiten	Vielseitig: Multiinstrumentalität und Stimme	Elektronische Musikproduktion und Auftritte (DAWless); Medieninstallation	Geschmackliche Experimentier- und Findungsphase; u. U. Lifestyle	Technologische Möglichkeiten entdecken	Hybrid-instrumentale Musikproduktion	Elektronische Musikproduktion und Auftritte
MusikmachDinge (MmD) geliehen	5 Instrument-Metapher 2 Metapher & Loops 1 Loop Paradigma	3 Instrument-Metapher 1 Metapher & Loops 1 Loop Paradigma	3 Instrument-Metapher 1 Metapher & Loops 8 Loop Paradigma	3 Instrument-Metapher 3 Metapher & Loops 4 Loop Paradigma	1 Instrument-Metapher 1 Metapher & Loops 1 Loop Paradigma	5 Instrument-Metapher 4 Metapher & Loops 3 Loop Paradigma	1 Instrument-Metapher 3 Metapher & Loops 7 Loop Paradigma
Beste Passungen	Instrument-Metapher	Keine Festlegung möglich	Loop Paradigma Metapher & Loops (ggf. Mit DAW)	Metapher & Loops (möglichst vielseitige Anregung)	Loop Paradigma	Metapher & Loops (ggf. mit DAW)	Loop Paradigma (ggf. mit DAW)
Tendenz techn. Komplexität	Bis maximal mittlere (Plug & Play ideal)	Bis mittlere (Plug & Play ideal)	Niedrigste bis höchste	Bis mittlere (Plug & Play ideal)	Bis mittlere	Bis mittlere (Plug & Play ideal)	Mittlere bis höchste
Thematisiertes ,Must have‘	Zuverlässigkeit, gute Sensorik und Sounds	Gute Sensorik, Sounds verschiedener Stilistik	Breite (Multimedia-) Konnektivität	Viele Sounds und Demos versch. Stile	Viele Sounds, gutes technisches Design	Zuverlässigkeit, gute Sensorik und Sounds	Gute Konnektivität, sehr guter Klang
Thematisiertes ,Nice to have‘	Einfache Bedienung, bekanntes Spielgefühl	Keine Aussagen	Bühenbetrieb ohne Laptop/Tablet	Portabilität (Akku/Lautsprecher)	Intuitive Bedienung	Bühenbetrieb ohne Laptop/Tablet, MPE	Betrieb ohne Laptop, Spielhilfen, MPE
Realisierte Musikstile	Klassik, Pop/Rock, Funk, House	Singer-Songwriter, Emo/Alternative, HipHop, House	Singer-Songwriter elektronisch, Techno, Ambient, Hörspiel	Experimente mit verschiedenen Klangwelten	Experimente mit elektronischen Klangwelten	Pop, HipHop, Soul, R'n'B, Jazz, Filmmusik, World	Techno, House, Elektronica, Downbeat
Musikalisches Vorwissen	Musikschul- bzw. Instrumentalunterricht	Instrumentalunterricht und autodidaktisch	Heterogen: lang vergangener Instrumentalunterricht oder nur autodidaktisch	Heterogen: Musikschule oder keine Vorbildung	Keine Vorbildung	Instrumentalunterricht plus hoher autodidaktischer Anteil, multiinstrumental	Autodidaktisch
Technisches Vorwissen	Geringe Vorbildung Musiktechnologien (Verkabelung etc.); Grundkenntnisse Smart Devices	Geringe Vorbildung Musiktechnologien (Verkabelung etc.); Grundkenntnisse Smart Devices	Geringe bis mittlere Vorbildung Musiktech- nologien; Kenntnisse Digitaltechnologien für Kreativbereich (Foto, Video etc.)	Keine Vorbildung Musiktechnologien; gute Kenntnisse Smart Devices	Geringe Vorbildung Musiktechnologien (Verkabelung etc.); gute Kenntnisse Smart Devices	Mittlere bis gute Vorbildung Musiktech- nologien; z.T. Kenntn. Digitaltechnologien für Kreativbereich; gute Kenntn. Smart Devices	Sehr gute Vorbildung Musiktechnologien; Kenntn. Digitaltechno- logien Kreativbereich; z.T. elektrotechn. und informatisches Wissen

Midakuk TPE: beobachtetes Feld im Überblick (ohne Dropouts); vgl. auch Donner und Jörisen 2022.

Main outcomes of the conducted
2 years field-research with 32 partipicants
(who could borrow any
equipment they chose)



Identified types of musical orientation



	HALTUNG 1 handwerklich orientiert	HALTUNG 2 emotional- gefühlorientiert	HALTUNG 3 Kunstprojekt orientiert	HALTUNG 4 ästhetisch experimentiell	HALTUNG 5 technisch experimentiell	HALTUNG 6 hybrid produktionsorientiert	HALTUNG 7 elektronisch produktionsorientiert
Referenz Schlagworte	Musikschule	Musik emotional zentraler Bezugspunkt im Leben	Post-digitale Künstlerbohème	Ästhetisch Explorierende	Technologisch Explorierende	Popmusik produzierende Musiker*innen	Clubmusik Produzierende und DJs
Geschlechter- verhältnis	3 Teilnehmerinnen 2 Teilnehmer	3 Teilnehmerinnen 0 Teilnehmer	4 Teilnehmerinnen 1 Teilnehmer	1 Teilnehmerin 4 Teilnehmer	0 Teilnehmerinnen 2 Teilnehmer	1 Teilnehmerin 4 Teilnehmer	0 Teilnehmerinnen 4 Teilnehmer
Alter	14-23	20-24	22-25 (und >40)	13-22	14-15	17-24	21-23 (und >40)
Fokus	Lernen durch üben; Interesse an erweiterten techn. Möglichkeiten	Vielseitig: Multiinstrumentalität und Stimme	Elektronische Musikproduktion und Auftritte (DAWless); Medieninstallation	Geschmackliche Experimentier- und Findungsphase; u. U. Lifestyle	Technologische Möglichkeiten entdecken	Hybrid-instrumentale Musikproduktion	Elektronische Musikproduktion und Auftritte
MusikmachDinge (MmD) geliehen	5 Instrument-Metapher 2 Metapher & Loops 1 Loop Paradigma	3 Instrument-Metapher 1 Metapher & Loops 1 Loop Paradigma	3 Instrument-Metapher 1 Metapher & Loops 8 Loop Paradigma	3 Instrument-Metapher 3 Metapher & Loops 4 Loop Paradigma	1 Instrument-Metapher 1 Metapher & Loops 1 Loop Paradigma	5 Instrument-Metapher 4 Metapher & Loops 3 Loop Paradigma	1 Instrument-Metapher 3 Metapher & Loops 7 Loop Paradigma
Beste Passungen	Instrument-Metapher	Keine Festlegung möglich	Loop Paradigma Metapher & Loops (ggf. Mit DAW)	Metapher & Loops (möglichst vielseitige Anregung)	Loop Paradigma	Metapher & Loops (ggf. mit DAW)	Loop Paradigma (ggf. mit DAW)
Tendenz techn. Komplexität	Bis maximal mittlere (Plug & Play ideal)	Bis mittlere (Plug & Play ideal)	Niedrigste bis höchste	Bis mittlere (Plug & Play ideal)	Bis mittlere	Bis mittlere (Plug & Play ideal)	Mittlere bis höchste
Thematisiertes 'Must have'	Zuverlässigkeit, gute Sensorik und Sounds	Gute Sensorik, Sounds verschiedener Stilistik	Breite (Multimedia-) Konnektivität	Viele Sounds und Demos versch. Stile	Viele Sounds, gutes technisches Design	Zuverlässigkeit, gute Sensorik und Sounds	Gute Konnektivität, sehr guter Klang
Thematisiertes 'Nice to have'	Einfache Bedienung, bekanntes Spielgefühl	Keine Aussagen	Bühenbetrieb ohne Laptop/Tablet	Portabilität (Akku/Lautsprecher)	Intuitive Bedienung	Bühenbetrieb ohne Laptop/Tablet, MPE	Betrieb ohne Laptop, Spielhilfen, MPE
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Midakuk TPE: beobachtetes Feld im Überblick (ohne Dropouts); vgl. auch Donner und Jörisen 2022.

Main Results:

- 1) Some digital instruments/ „musicking things“ are able to support a very broad diversity of musical goals, habits and artistic attitudes.
- 2) The structural properties of digital musical instruments are closely related to these habits
- 3) Traditional music schools (in Germany!) rather support only a fraction of these orientations.
- 4) The typology of attitudes developed in the research process allows for the development of more inclusive digital musical and sonic education programs for a broader audience.



Insights into digital
technologies and
practices may foster a
more inclusive arts
education and
contemporary modes of
expression.

Understanding Digitality

- 1) Care to understand digitality
- 2) Understand (post-) digital culture(s)

a) New models: "influencers" and (micro-) generational aesthetic shifts



MY BIRTHDAY IS RUINED

6.871.186 Aufrufe • 17.05.2018



emma chamberlain ✓

8,5 Mio. Abonnenten

👍 267.653

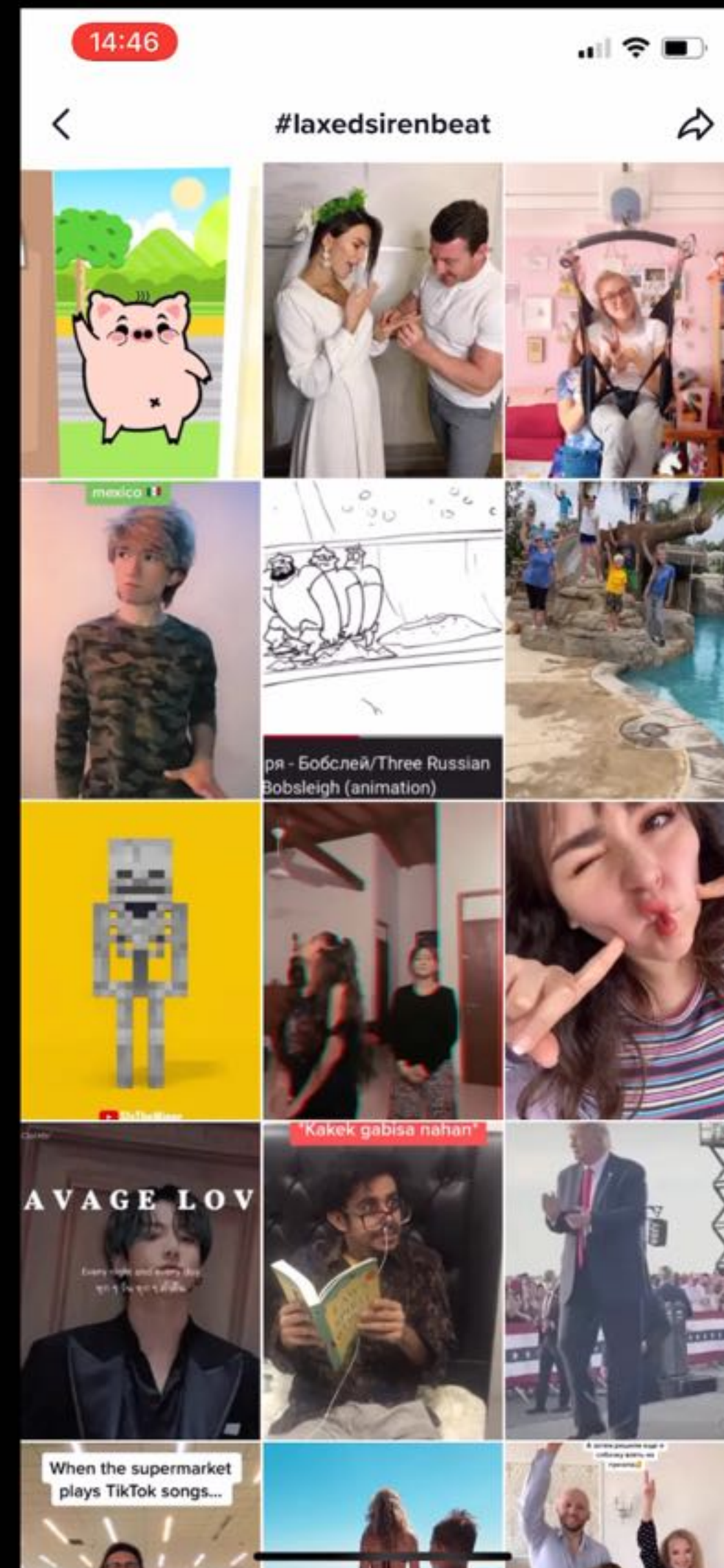
💬 1990

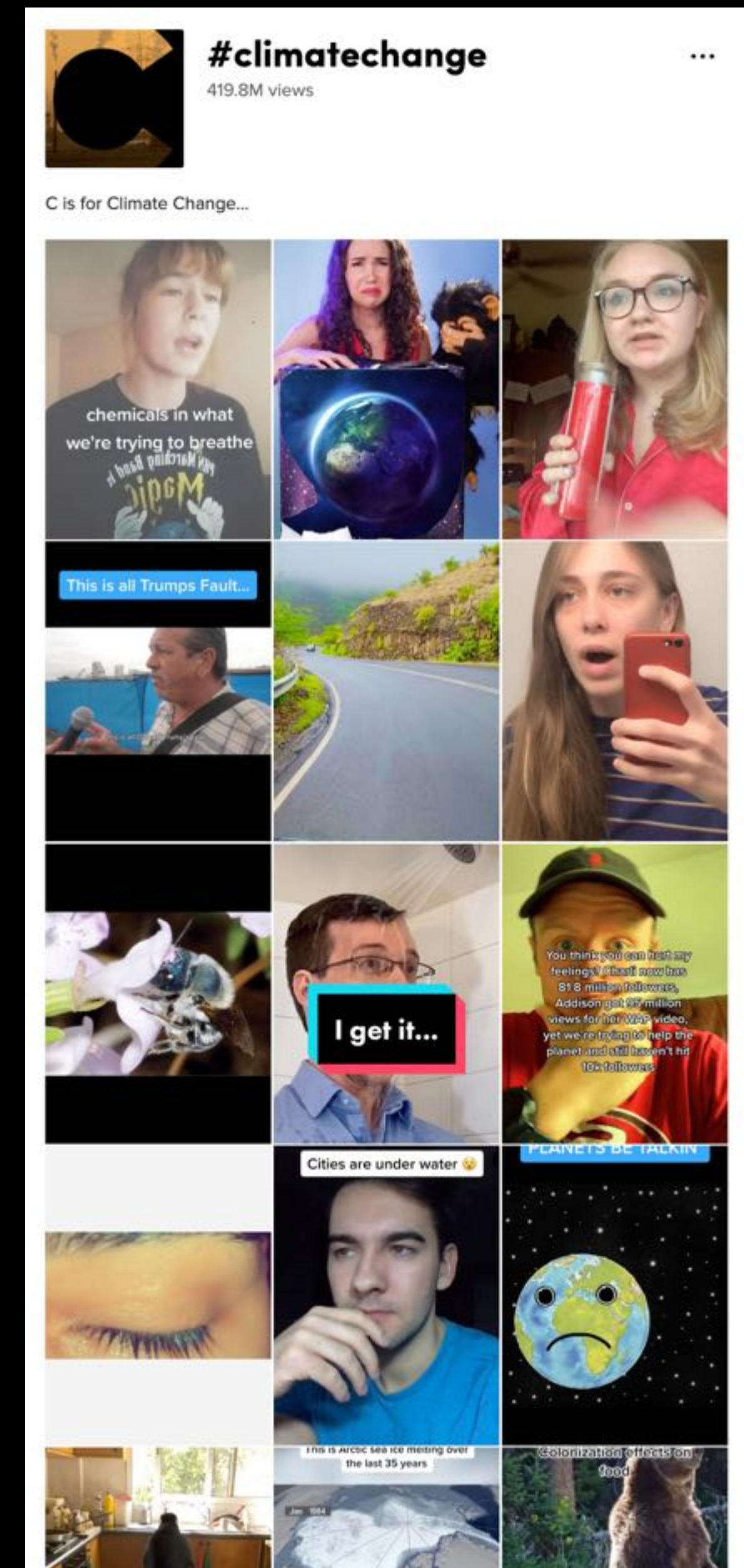
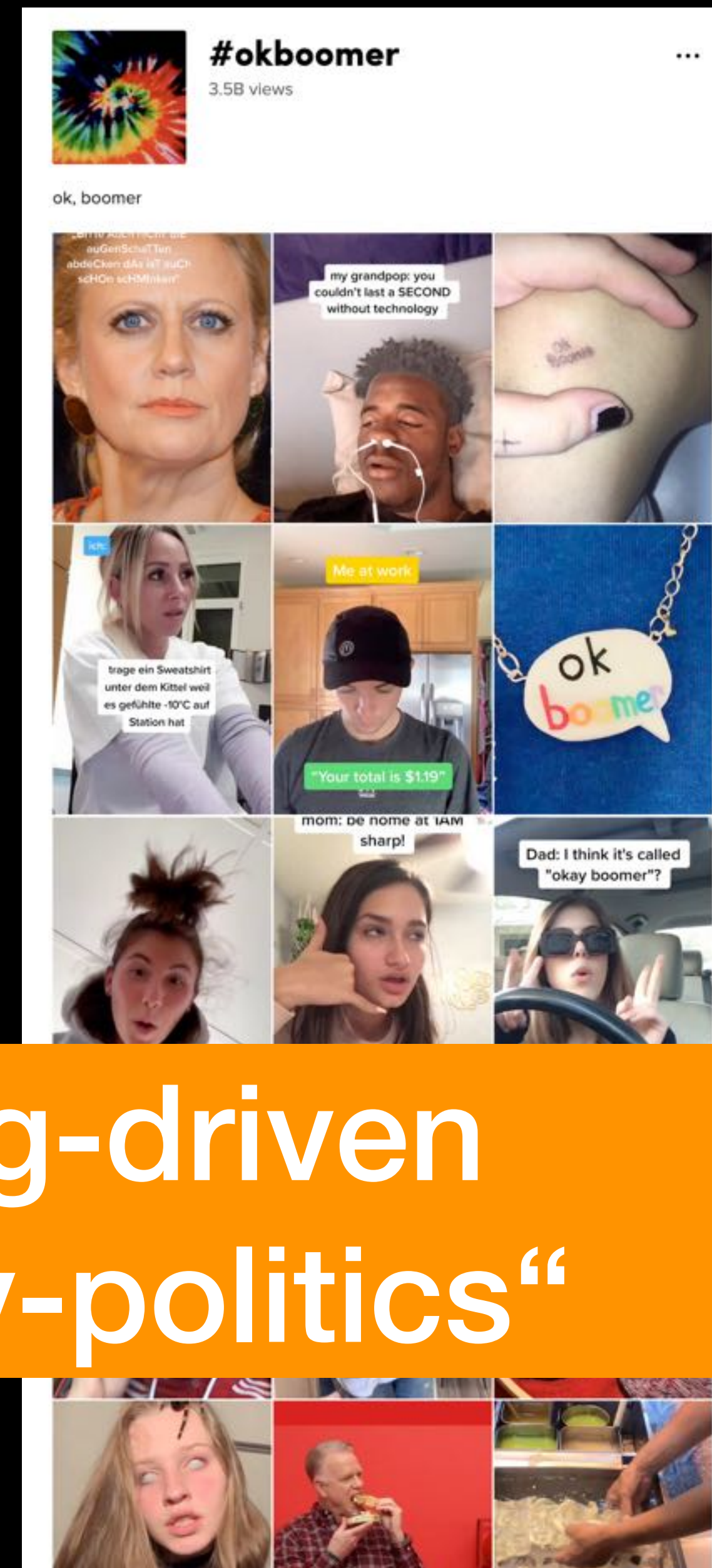
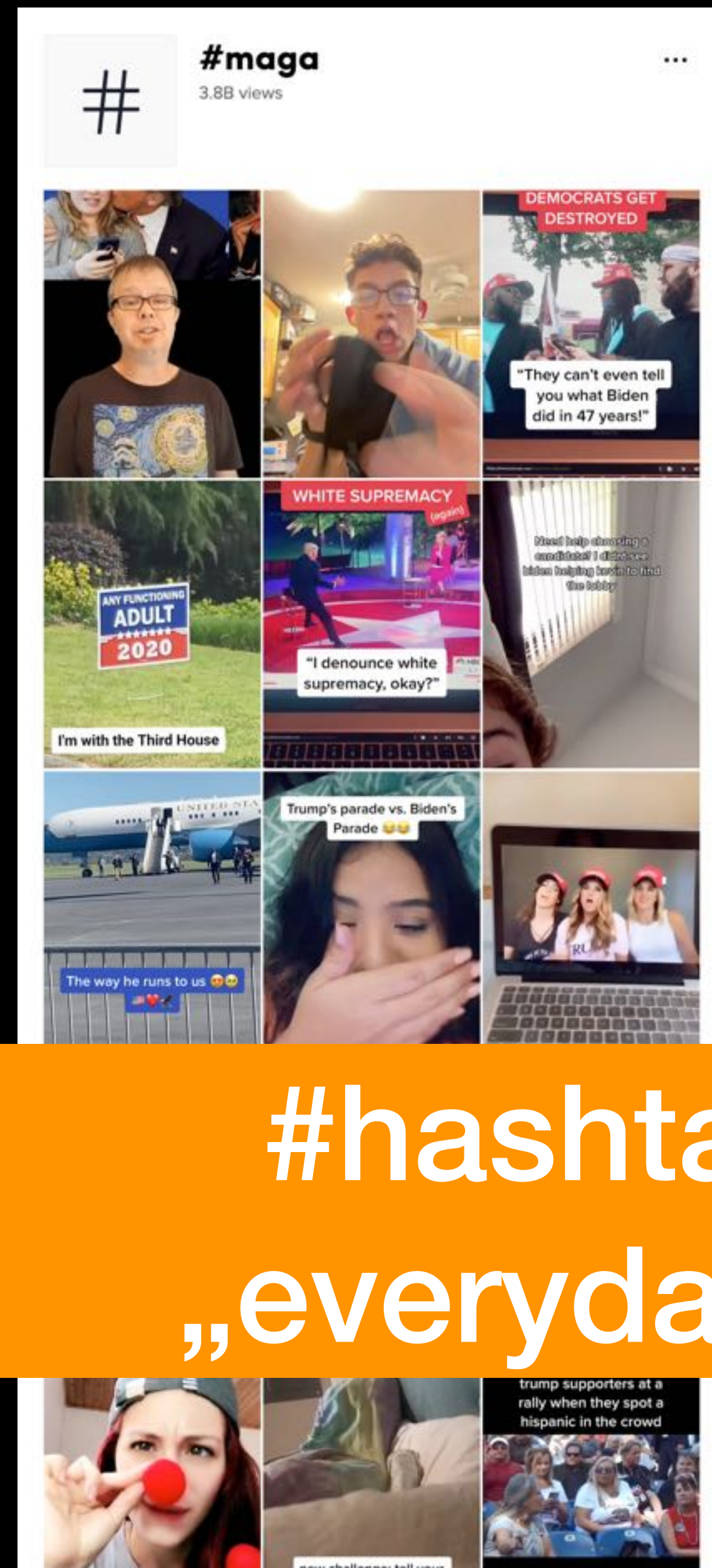
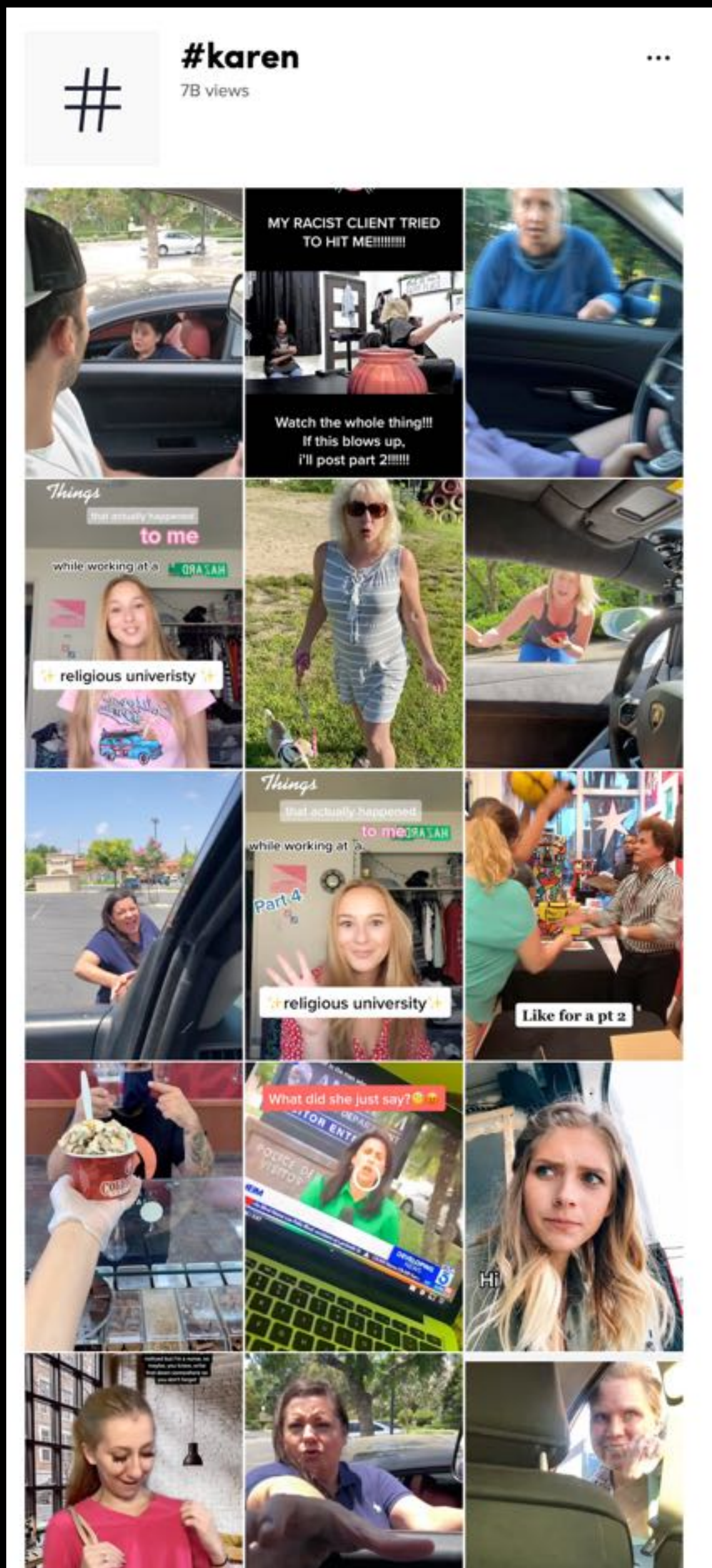
➦ TEILEN

≡+ SPEICHERN

...

a) New models: "influencers" and (micro-) generational aesthetic shifts

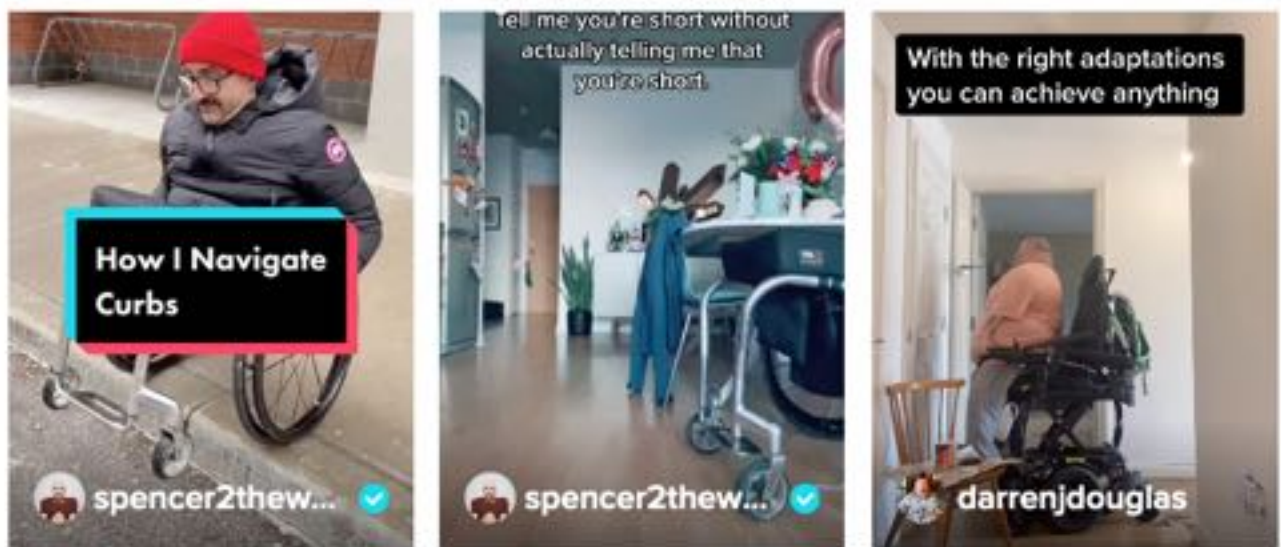




#hashtag-driven
„everyday-politics“

#disabilitytiktok

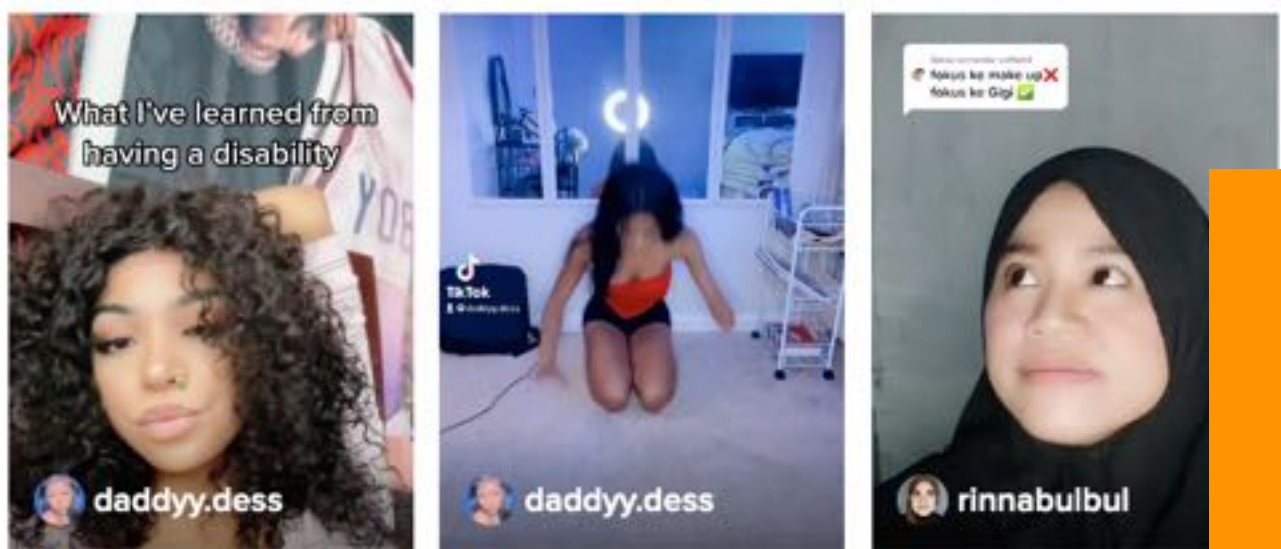
1.2B Aufrufe



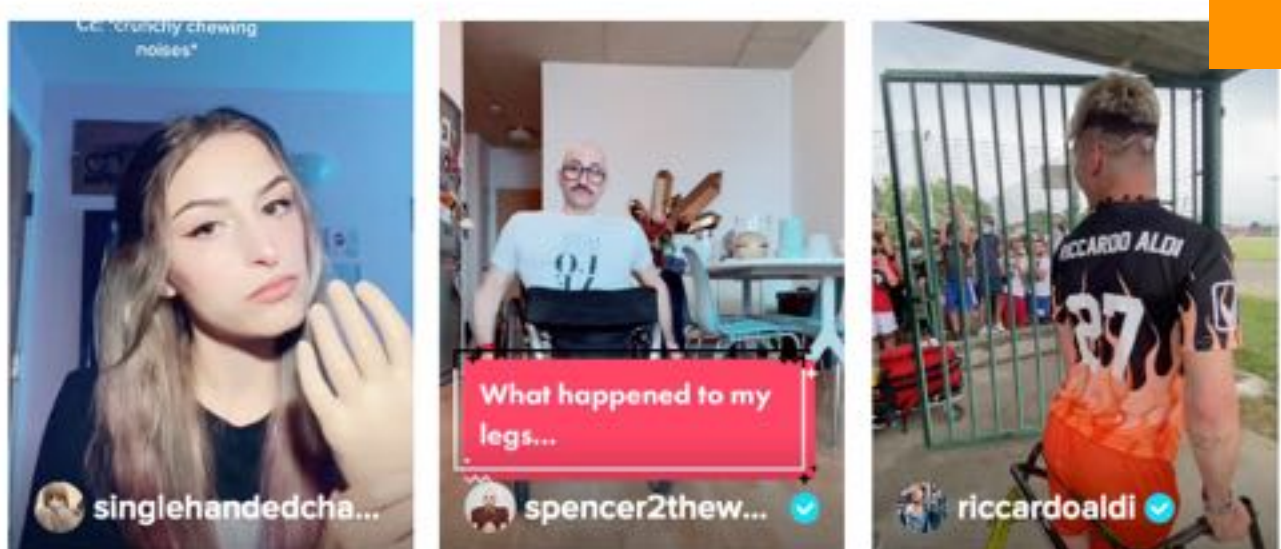
How I Navigate Curbs #... #tellme #tellmechallen... Attaching a paintbrush ...



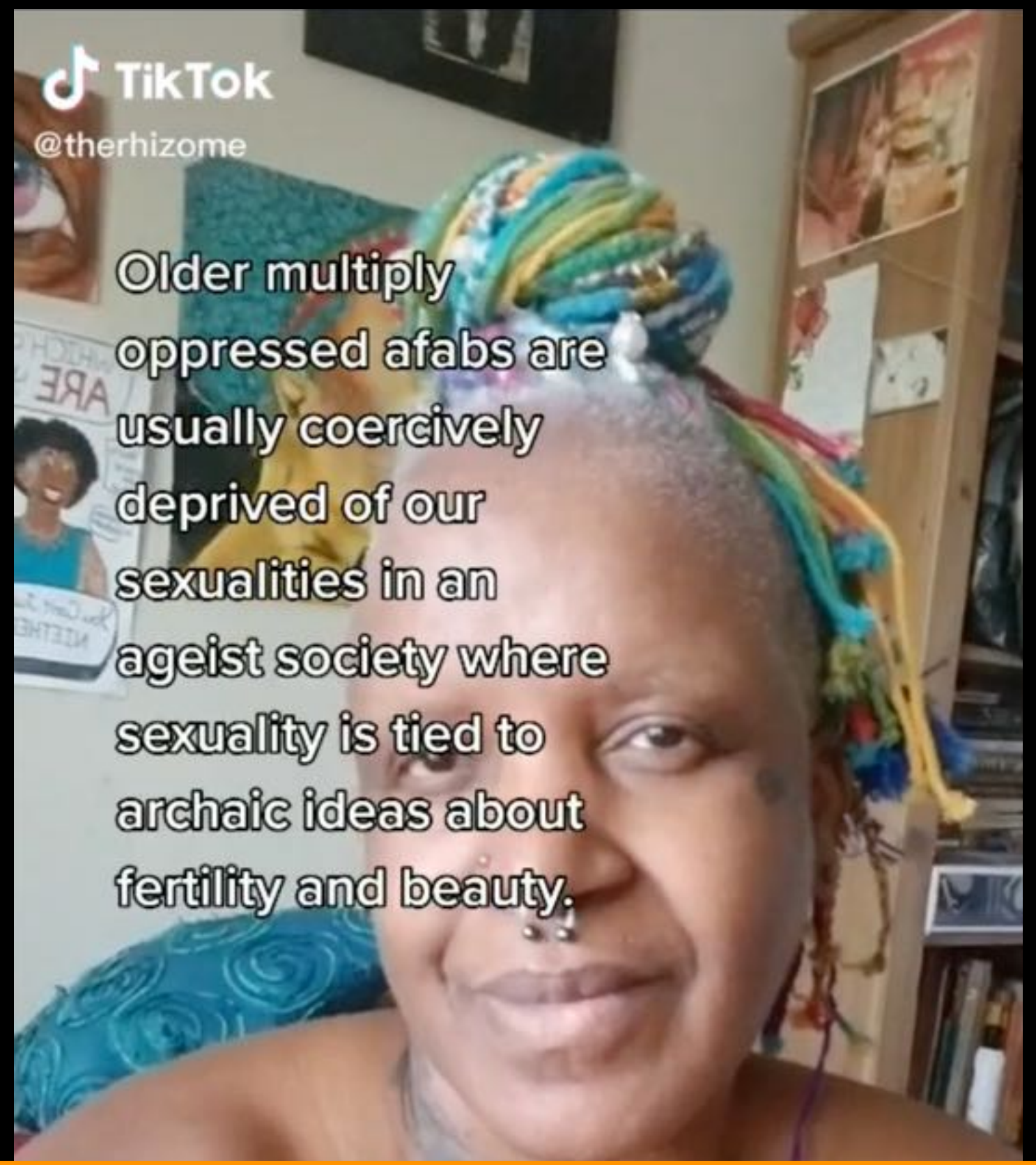
Reply to @crysley624 #... Since y'all always ask thi... Accessible Shorts #disa...



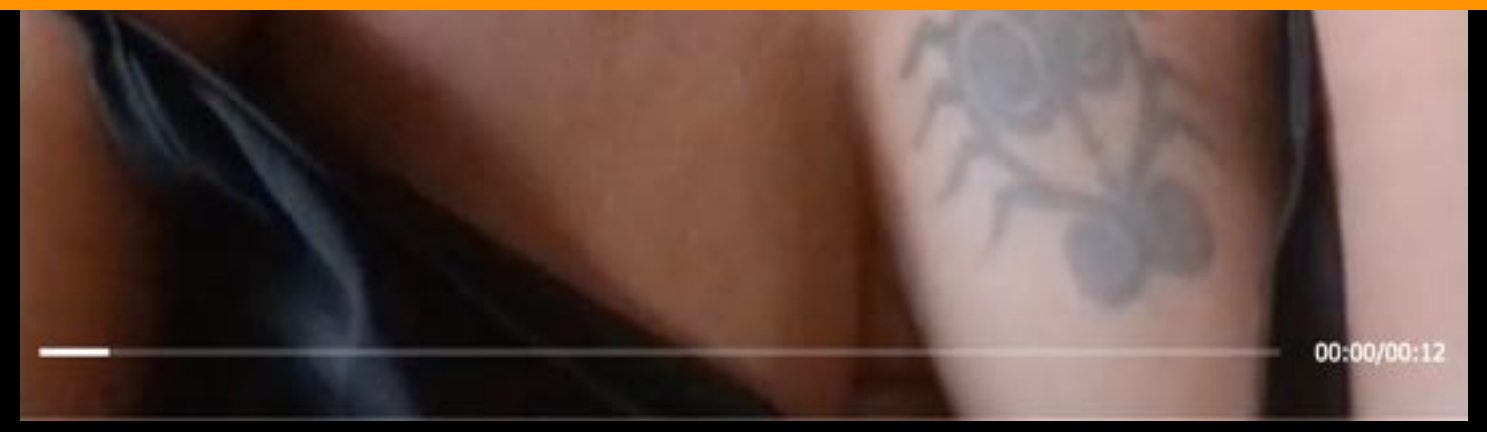
No like everytime #foru... bring this back for no re... Balas @cofferr3 terim...



Y'all ever get so hungry... What happened to my l... INCLUSIONE È FELICIT...



#hashtag-driven Body Politics



#corpolivre

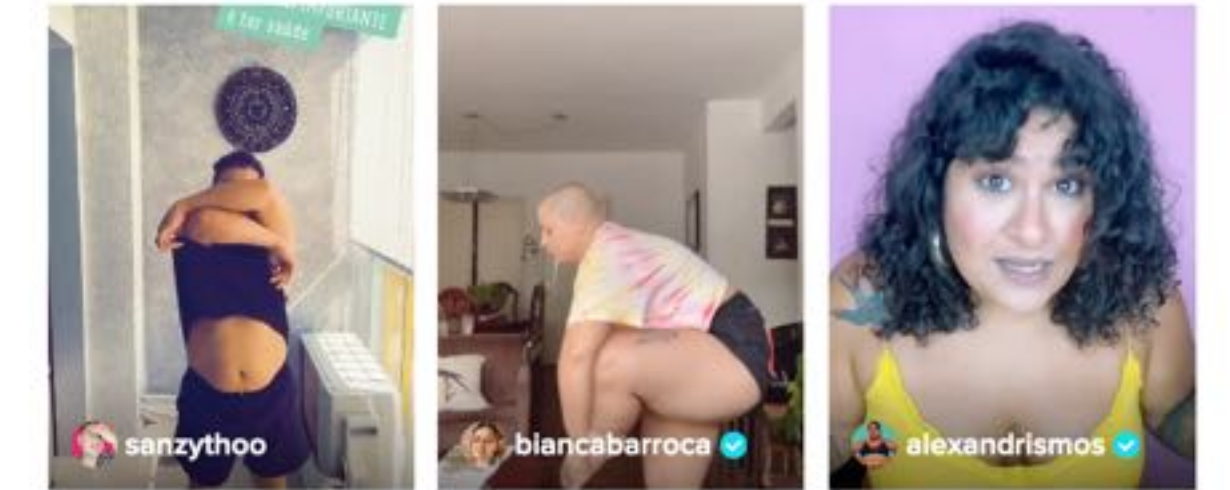
628.1M Aufrufe

Hochladen Anmelden

tormato do corpo. Porque amar o proprio corpo e um ato revolucionario! Use a hashtag #CorpoLivre em seus videos e navegue por ela pra ver uma rede de pessoas diversas e felizes com seus corpos livres!



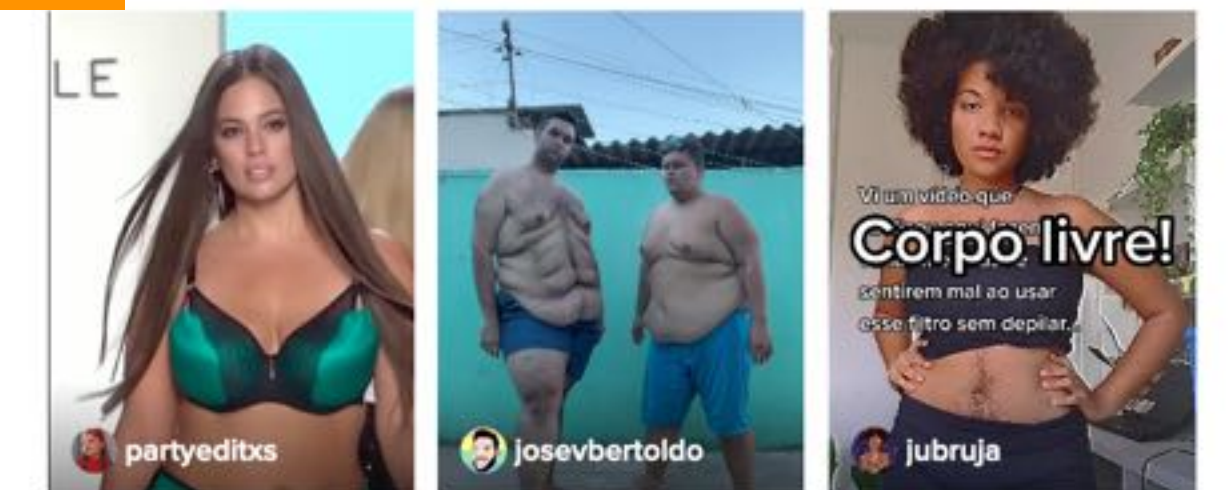
Viu que a hashtag #cor... Bora se amar? #foryou ... Sério? #foryou #corpoli...



Essa campanha me rep... Minha cara de quem vai... Manda esse vídeo pra s...



gamorpróprio #cor... eu nunca: mulheres gor... #corpolivre #bodypositi...



Responder a @videos_... @mcgsoudeverdade #f... Nada fácil pra mim faze...

b) Shifts of artistic/creative practices in relation to traditional genres of arts education

DiKuJu

(Post-) Digital Cultural Youth Worlds -

Development of new methodological tools to advance research on Arts and Cultural Education in the digital and post-digital world.

(BMBF, 2016-2019)

Susanne Keuchel & Benjamin Jörissen
Anna Carnap, Felix Fischer, Steffen Riske,
Karoline Schröder, Viktoria Flasche
in Kooperation mit Horst Pohlmann,
Akademie der Kulturellen Bildung Remscheid

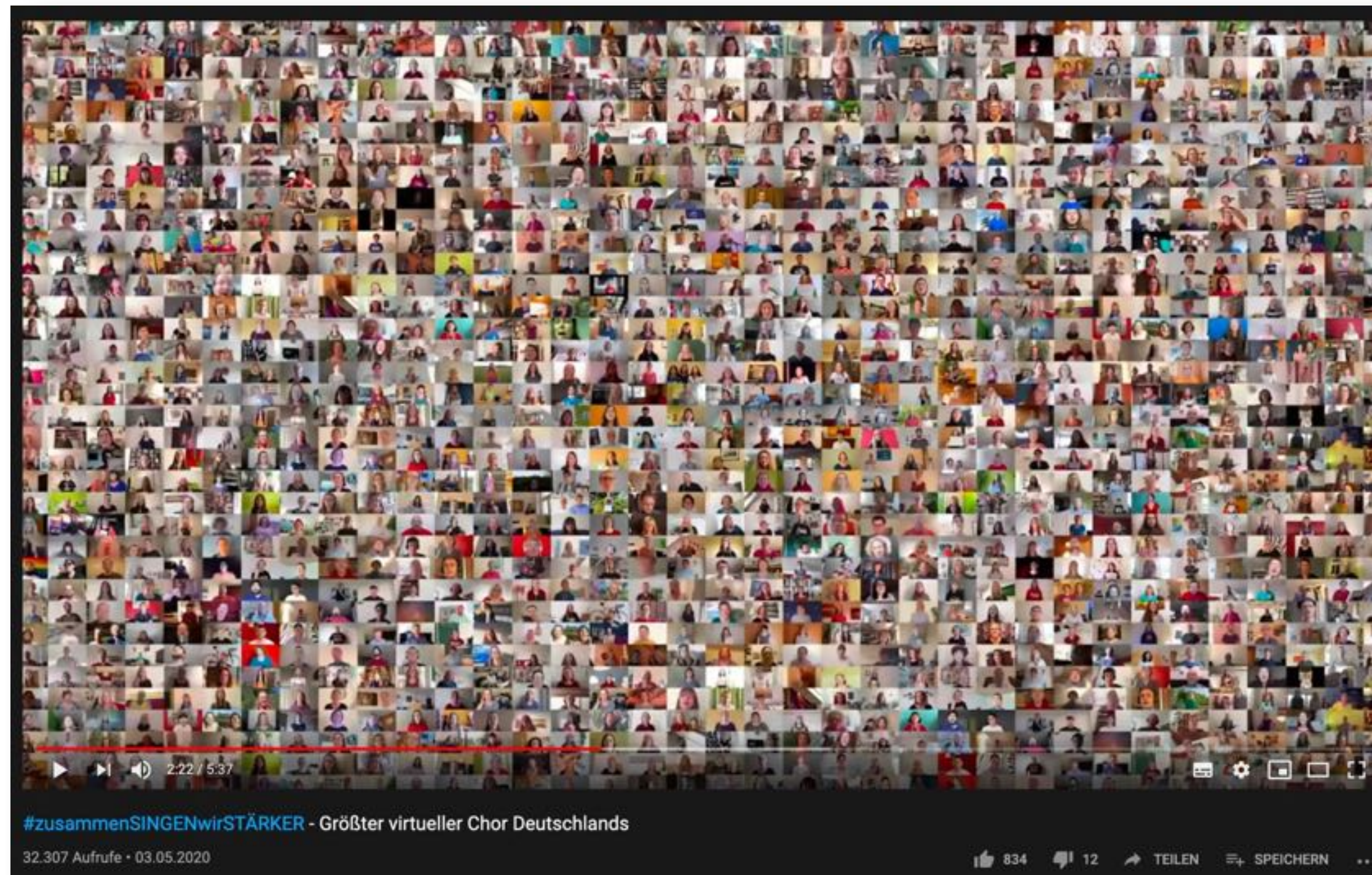
GEFÖRDERT VOM



Youth-„BarCamp“ conducted at the Academy of Arts and Cultural Education in Remscheid, Germany

b) Shifts of artistic/creative practices in relation to traditional genres of arts education

1. Post-digital transformations of (aesthetic/artistic/creative) modes of articulation and experience



1.a Post-digital **Transfer** of traditional aesthetic practices into the digital realm

„Biggest german virtual choir“

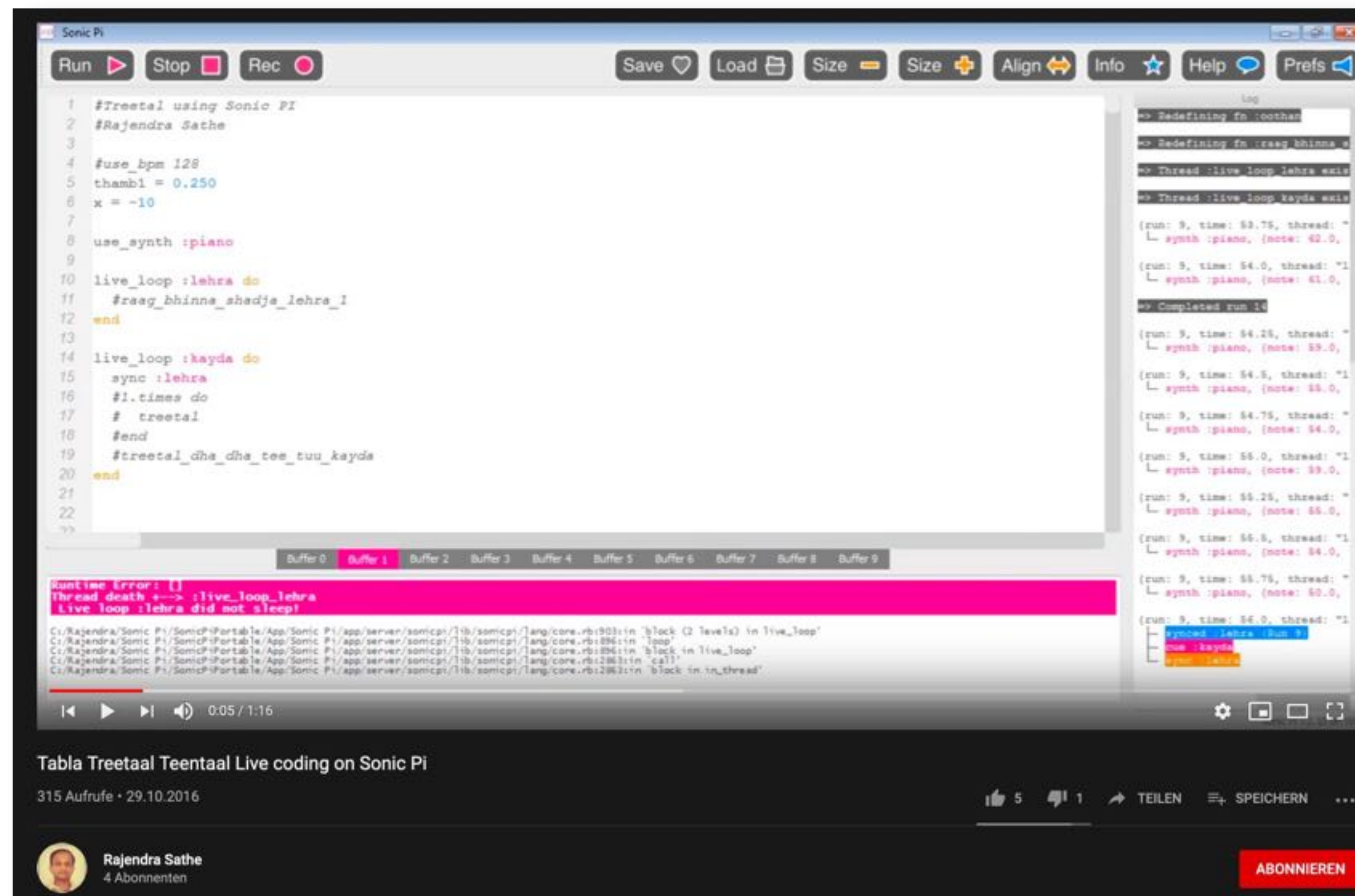
GEFÖRDERT VOM



Bundesministerium
für Bildung
und Forschung

b) Shifts of artistic/creative practices in relation to traditional genres of arts education

1. Post-digital transformations of (aesthetic/artistic/creative) modes of articulation and experience



1.b "Emergence":
appearance of *new* digital-
aesthetic forms of practice

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b) Shifts of artistic/creative practices in relation to traditional genres of arts education

1. Post-digital transformations of (aesthetic/artistic/creative) modes of articulation and experience



1.c „Revival“: decidedly non-
digital practices exhibiting a
"retro" character (but staged
on internet platforms)

b) Shifts of artistic/creative practices in relation to traditional genres of arts education

1. Post-digital transformations of (aesthetic/artistic/creative) **modes** **of articulation and experience**

a) Transfer; b) Emergence, c) Revival

2. Post-digital transformations of a) **modes of communication and** **b) modes of staging:** Abolishing the difference between on- and offline practices

a) „Meme“ as a principle of communication

*b) Vlogs, Tutorials, DIY, Hauls, Let's Play as
modes of staging*

3. Post-digital transformation at the level of a) **social forms and** **b) cultural orientations** (transculturalization).

*a) unstable/instantaneous networks (e.g.
smart mobs)*

b) e.g. furry, quilting, manga, cosplay

b) Shifts of artistic/creative practices in relation to traditional genres of arts education

DiKuJu

(Post-) Digital Cultural Youth Worlds -
Development of new methodological tools to advance research on Arts and Cultural Education in the digital and post-digital world.

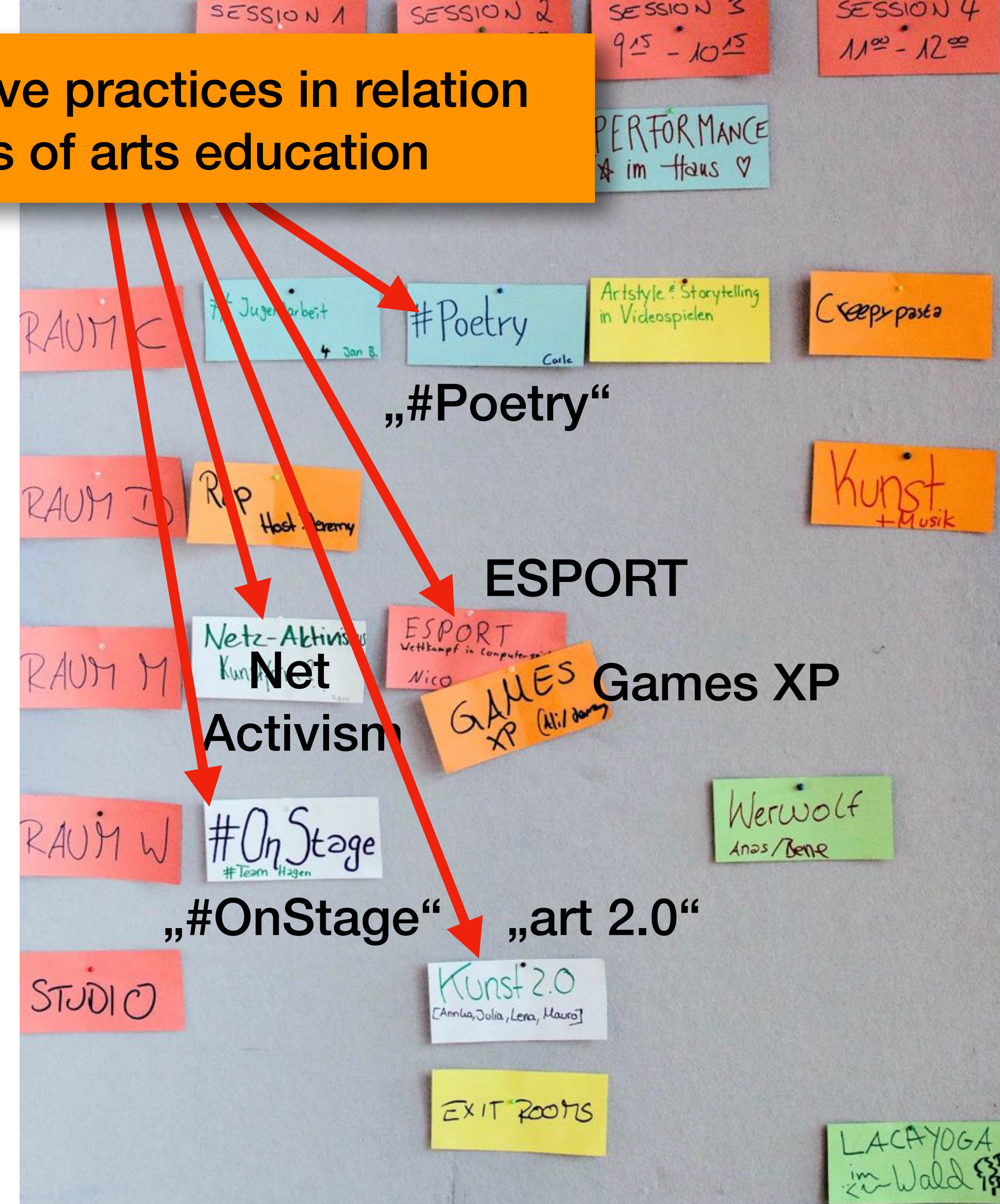
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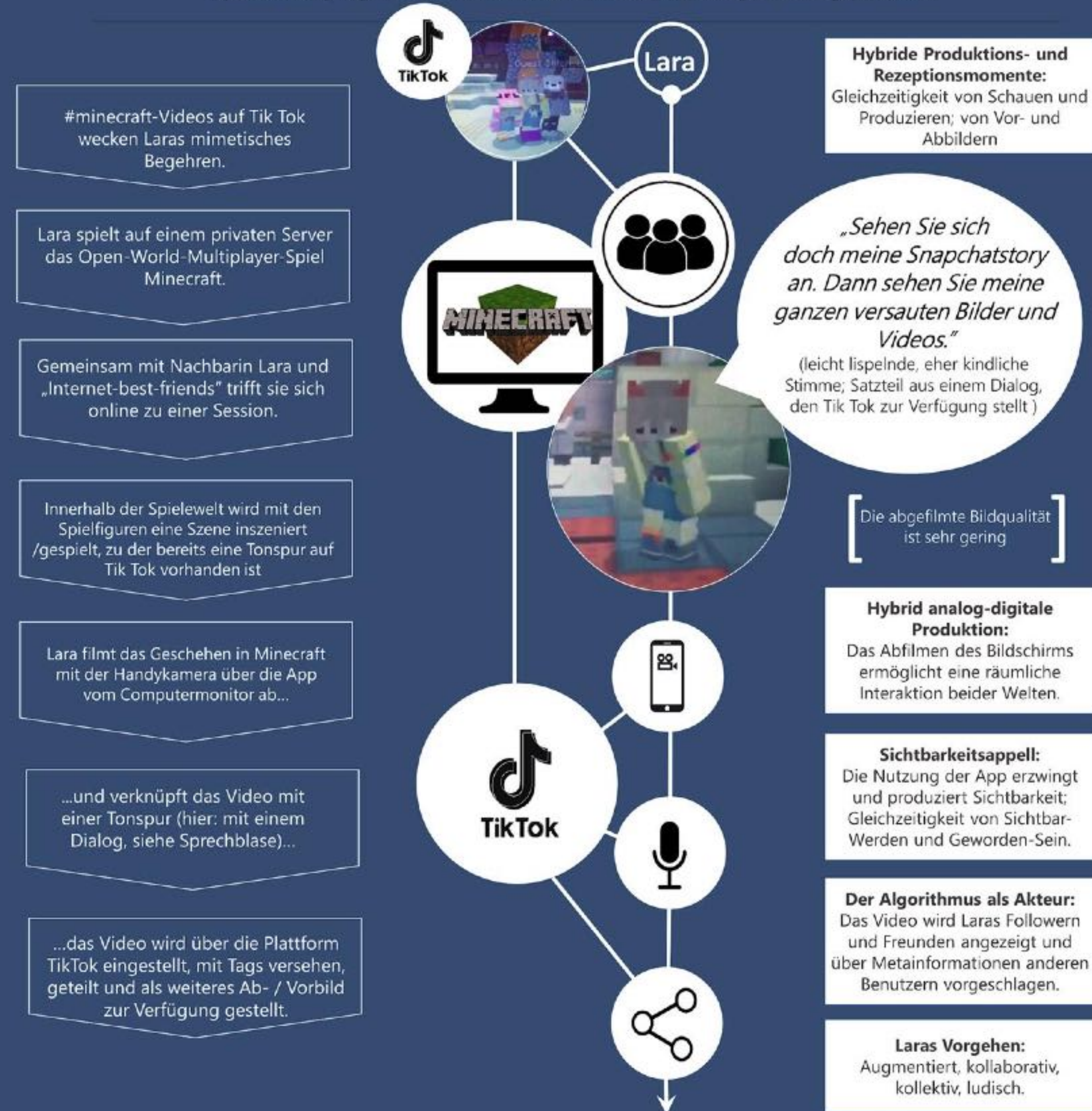
in Kooperation mit Horst Pohlmann,
Akademie der Kulturellen Bildung Remscheid

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Digitally Augmented Aesthetic Decision Making: Casestudy „Lara, Lara & Friends making a TikTok Video“

Hybrid analog-digitale Remix-Produktion und Rezeption in digital-analogen Räumen



Problemhorizont I → Digitaler "Zwang zur Sichtbarkeit" wird verhandelt
Problemhorizont II → (Makro- und Mikro-) Generationale Differenzen werden verhandelt

*Die Namen wurden wissenschaftlich anonymisiert.

c) New hybrid forms of distributed creativity

Production/reception
are intertwined

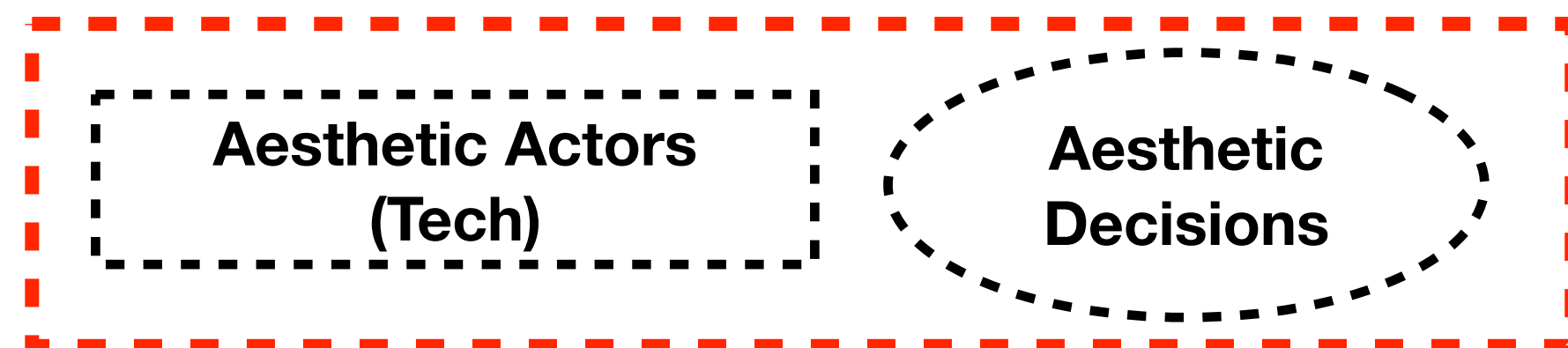
„onscreen“ + „in life“ =
„onlife“ (hybrid)

App (TikTok) enforcing
non-controlled visibility

Algorithm as actant
(networking, ranking)

mode of action: augmented,
collaborative, collective

Digitally Augmented Aesthetic Decision Making: Casestudy „Lara, Lara & Friends making a TikTok Video“



Tik Tok

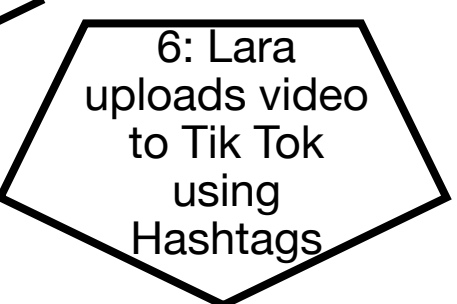
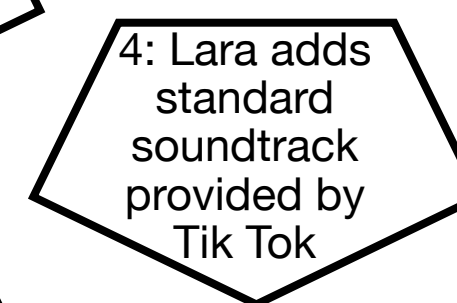
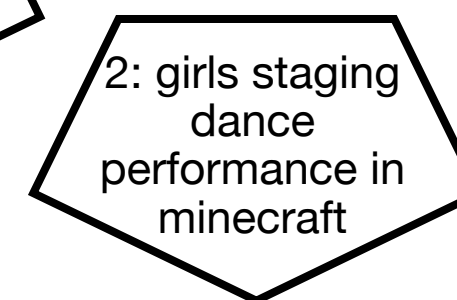
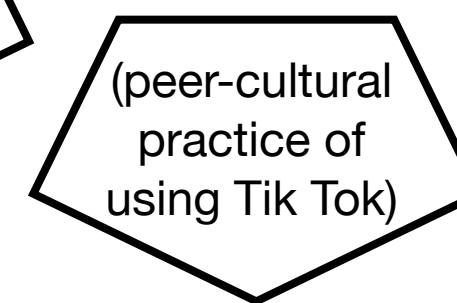
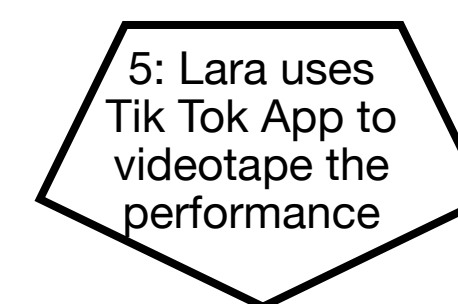
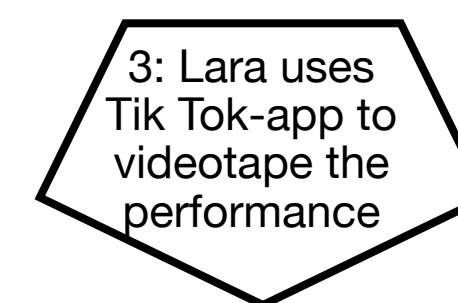
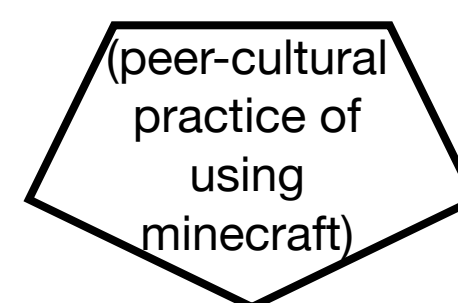
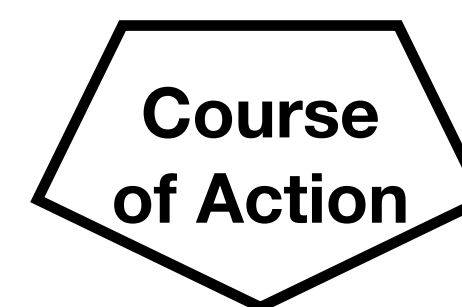
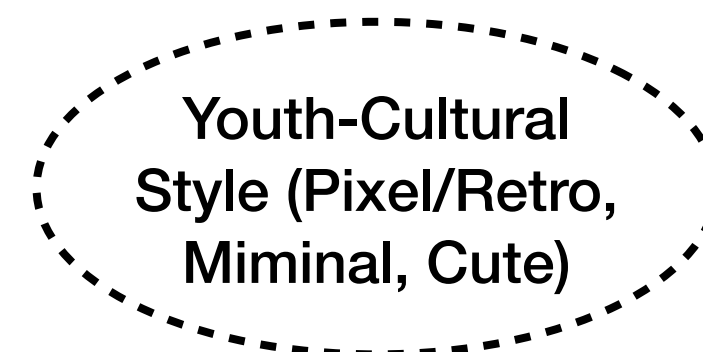
Personalized Ranking Algorithms, Hashtags, Social Feedback System

Minecraft

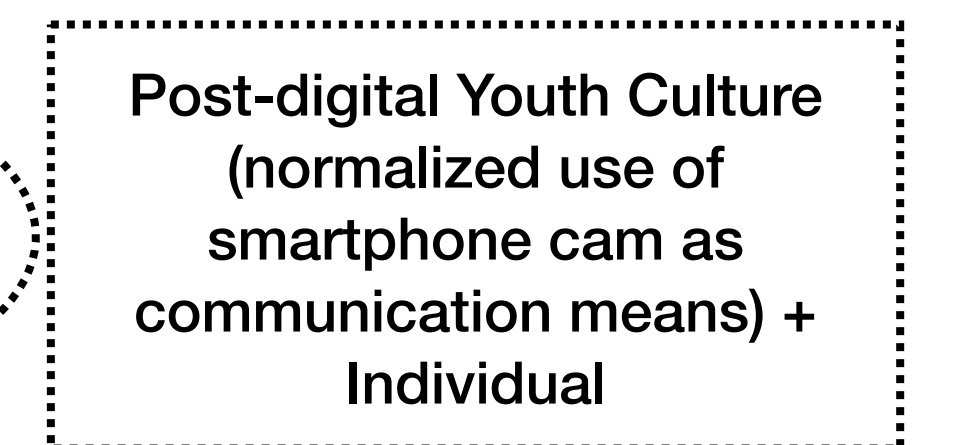
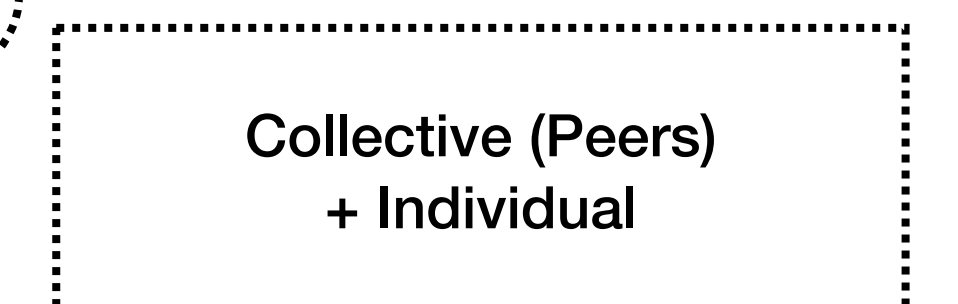
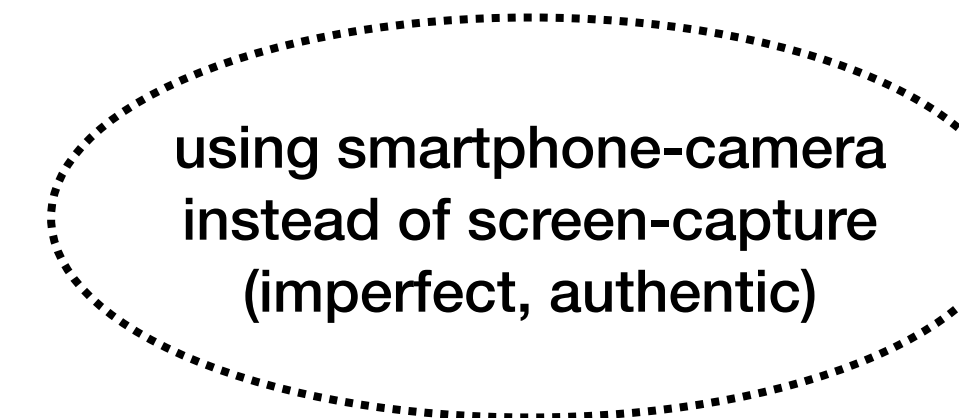
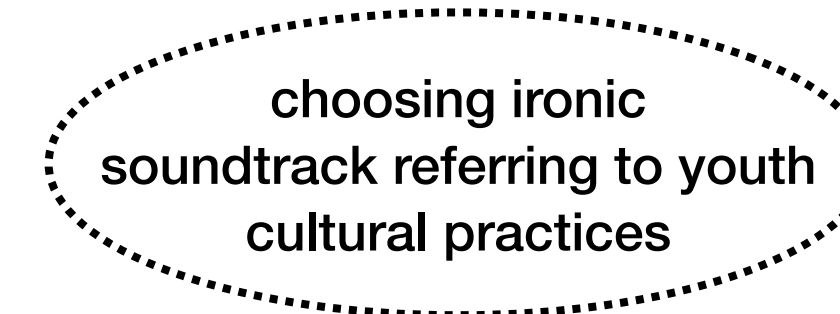
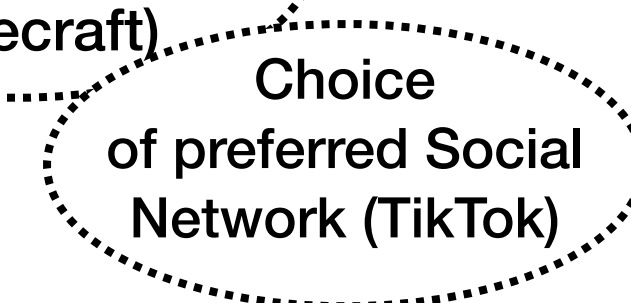
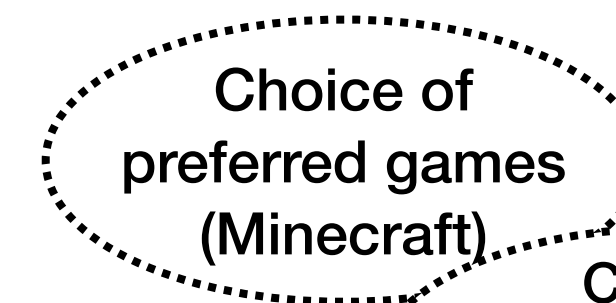
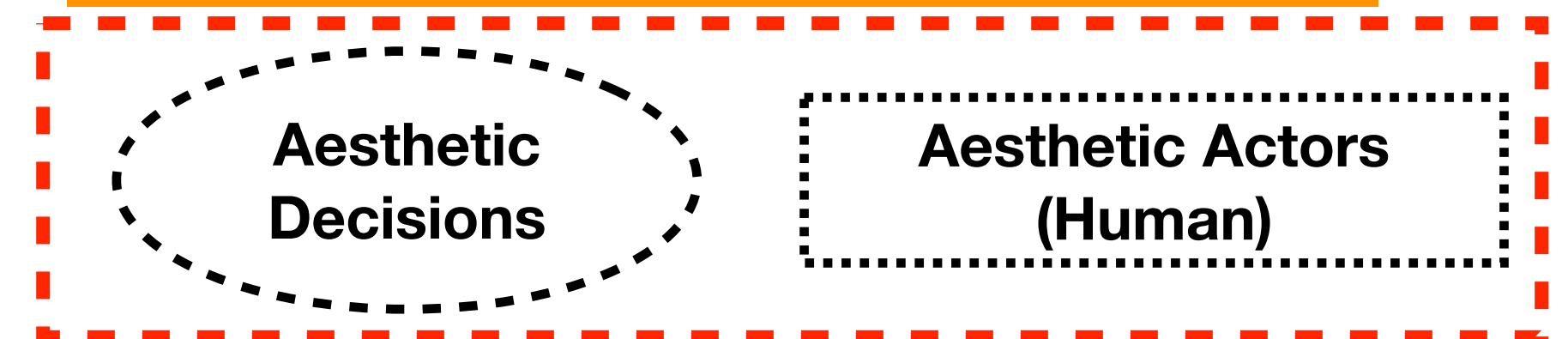
Models & Crafting Tools: Spatiality, Materiality, Body Shapes (Avatars), Gestures

Smartphone

Image Optimization & Compression Algorithms



c) New hybrid forms of distributed creativity



GEFÖRDERT VOM



Insights into cultural shifts and
new aesthetic practices of
younger generations are crucial
for an understanding of how arts
education help telling
empowering from undesirable
effects of digitalization.

>>>

Insights into digital technologies and practices may foster a more inclusive arts education and contemporary modes of expression.

>>>

Insights into cultural shifts and new aesthetic practices of younger generations are crucial for an understanding of how arts education may tell empowering from undesirable effects of digitalization.

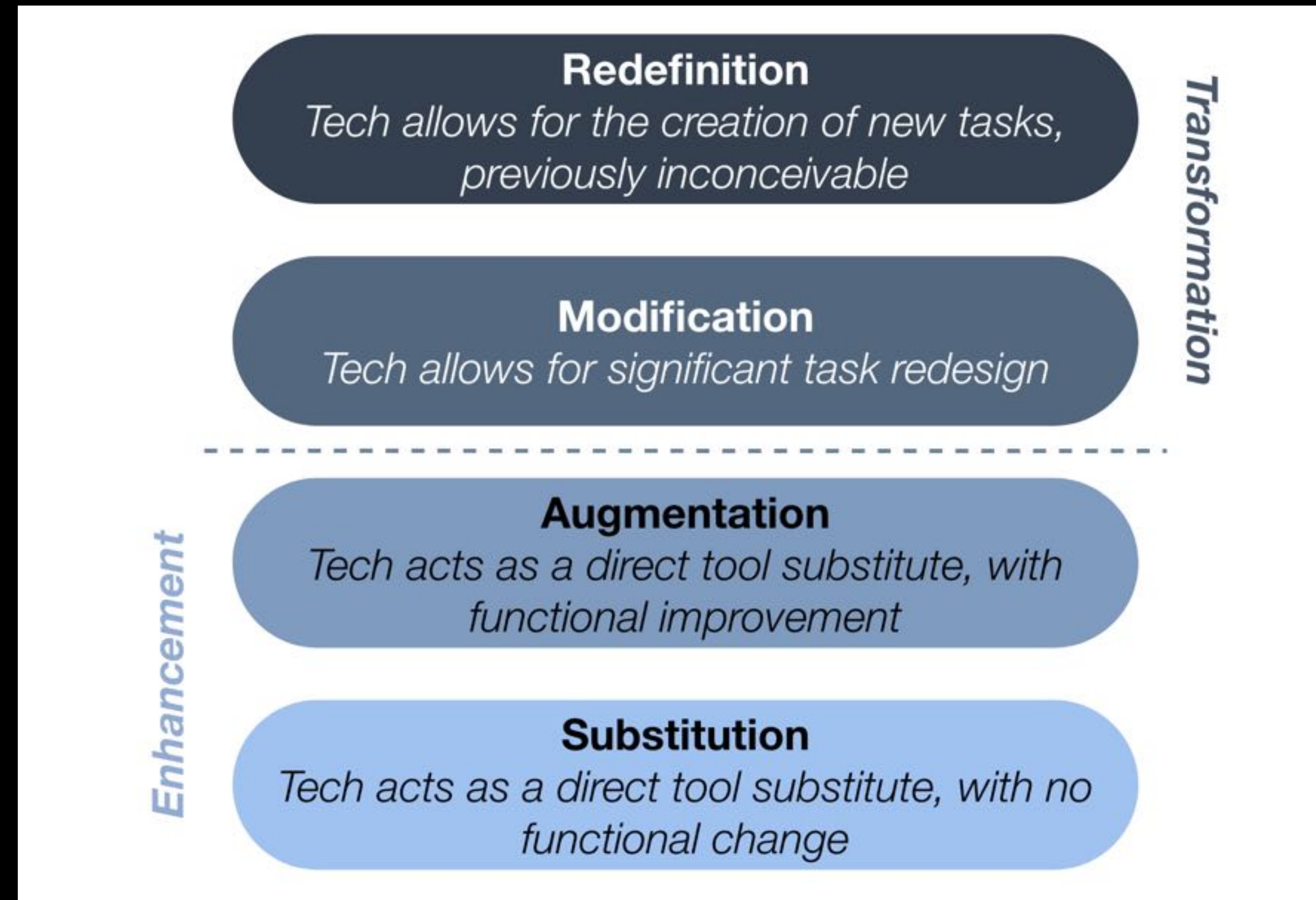
Understanding Digitality

- 1) Care to understand digitality
- 2) Understand (post-) digital culture(s)
- 3) Initiate transformative organizational and professional learning

Initiate transformative organizational and professional learning using e.g. the SAMR-Model

achieve this →

avoid this →



Puenteadura, R. R. (2013, Mai 29). SAMR: Moving from Enhancement to Transformation. *Proceedings of the 2013 AIS ICT Management and Leadership Conference*. 2013 AIS ICT Management and Leadership Conference, Canberra, Australia.

Thank you!

Presentation slides: <http://joerissen.name>

ISME World Conference

Brisbane/online, 18 July 2022