

## Mirror criteria of cultural education

### Motivation

Cultural education is a central response to the challenges of a pluralistic society. The term “culture” encloses all forms of living and working, ways of thinking and acting and includes high culture just like everyday culture, mainstream culture and pop. In addition to a demographic, medial and cultural shift the migration-relating cultural change (general immigration, refugee migration) means more diversity - running from positions of moral values and action patterns up to artistic-cultural expression forms.

Path and goal of cultural (project and) school development is to integrate the cultural-aesthetic dimension in all areas of school life, in the development and communications quality. The aim is to open up the world of acquisition of cognition under a totally different point of view, Burawoy (Burawoy 2015, 98) differs "reflective knowledge" from usual "instrumental knowledge". Heart of the learning plan are perception, as well as capability of expression and representation ability beside the appropriation of artistic skills (Ackermann et al. 2014, 229).

### Platform "Bildung Kultur"

Since 2015 the author is manager of "Bildung Kultur"<sup>1</sup> (Vienna Board of Education), which advocates the establishment of cultural education into the Vienna school system. The initiative is trying to find defined standards of “cultural education” on the one hand and to provide a platform of communication for interested schools on the other hand, to collect data and to operate networking and lobbying. Conceptual goal of "Bildung Kultur" is the "Handbook of cultural education" (completion 2018 exp.), one part of this handbook will form the "mirror criteria", the representation of criteria of cultural education, as a basis in the area of the teaching development (micro-level) and the school development (meso-level).

Since 2014 a cross-border cooperation of the regions of Berlin-Vienna-Bern based on Erasmus+ (strategic partnership, „Schule INKLUSIVE Kulturelle Bildung“) is working on a comparative concept. This project is the main contributor for the definition of the Vienna standards of cultural education, especially the educational program from Germany, where cultural education is firmly well evaluated and anchored on a strong top-down system.

### “mirror criteria”

The criteria should represent the "pedagogical centerpiece" of the “Handbook of cultural Education” so summarize aspects of the micro- and meso-levels of cultural school development into a practice-oriented, manageable arch. The mirror criteria are based on three “relations” and comprise three “principles”. The goal is a clear outline for teachers as well as for head teachers of what amounts cultural practice in quality and context.

### Three principles

Education and thus "cultural education" is subject to an ever-changing process (Steenblock 1999, 225) despite the fact that cultural assets and values are held on. Therein locates the task of a constant critical examination and a commitment to a “perspective” thinking. Max Fuchs speaks of an "anthropological dimension" of cultural-aesthetic practice as "self-organization and contingency" (Braun 2010, 93f). The great potential for education seen as formation lies in the "potentiality of the self and the world" (Braun 2010, 93f). Contingency, in turn, means selective substantiation and scrupulousness of an authorisation (Posselt 2013, XIV). The setting up of educational content with cultural

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<sup>1</sup> <http://www.bildungskultur.at> [access 14/11/2016]

characteristics as a school program requires a learning culture: an interdisciplinary implementation and organization skills (Ackermann et al. 2014, 43) as well as a questioning, researching attitude of all participants - ie teachers and learners. (Braun 2010, 101f). The fact of the importance of "critical decisions" (Spinner 1974, 13) requires a pluralistic multiplicity of ideas and attitude. The fact of pluralism not only creates the possibility of a "juxtaposition", in the sense of a "diversity", it also brings the fundamentality of the revisibility, a "plurality", into the individual subjects in a particular relation (Steffani 1980, 15).

Three "principles" guide the concept of "mirror criteria" and form the "basic attitudes":

- Contingency and flexibility
- Interdisciplinarity: learning culture; multidisciplinary organization and a critically questioning, research-based attitude (teachers and learners).
- Plurality: Pluralism is not only "diversity" (as "coexistence"), but also "multiplicity". The individual subjects stick together in a certain revisable relation.

### Three relations

The development began in 2012 within the framework of a scientific work at the University of Klagenfurt. The author drew up a review concept of the BKJ<sup>2</sup> for the establishment of cultural school development on the basis of a questionnaire<sup>3</sup>, defined over six areas of "education quality"<sup>4</sup>. A catalogue, based on Rolff's "two sources - two products" (Rolff 2013, 65) theory, provided the basis for his school program concept of cultural education. At the same time, the author summarized an evaluation tool, the three-part "Manual of Cultural Practise" (Swoboda 2016) consisting of the "Criteria Catalog", "Planning Aid" and the "Quality Check Sheet", basing on practical teacher experience as well as on an in-depth studies of literature. The criteria of this "Manual" have been tested for compatibility in the context of the Erasmus+ project on work shadowing assignments.

So the "mirror criteria" consist of three connected elaborations - the so-called "relations":

- Treatise on the topic "cultural school development": 2012; as part of the research project at the University of Klagenfurt
- Literature research and analysis of practical experiences: Three-part evaluation tool; the "Manual of Cultural Practice"
- Evaluative work shadowing: Part of the strategic partnership "Schule INKLUSIVE Kulturelle Bildung"

The three "relations" form the basic empirical material from which deductively eight criteria were abstracted and defined. The aim was to bring together the various aspects of cultural education as a manageable compact of bi-directional criteria - at the level of "teaching" and "school".

### Structure

The "mirror criteria" are defined by eight criteria, which are "mirrored" on the micro- and meso-level in two characteristics. On the basis of "mirroring", the categories receive two similar characteristics ("features") related to each other. The similarity of the features is a triple shift-split regarding to the teaching-level (micro), the "transitional" level (micro-meso) and the school level (meso). The "mirror criteria" form the basis both for the planning and creation of projects and teaching sequences (micro), as well as for the implementation of cultural projects in the process of location (micro-meso), as well as the structuring of cultural school development (meso). Together with an as-it-analysis, the criteria offer the possibility to define development focal points or, together with site-specific indicators (Rolff 2013, 65), an evaluation framework.

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<sup>2</sup> The "Bundesvereinigung Kulturelle Kinder- und Jugendbildung" is funded by the Federal Ministry for Family Affairs, Senior Citizens, Women and Youth (Germany). <http://www.bkj.de>. [access 19/07/2014]

<sup>3</sup> <http://www.kultur-macht-schule.de> [access 07/02/2014]

<sup>4</sup> "Management and Concept"; "Framework conditions and structures"; "Learning culture"; "training progress of employees"; "School culture"; "Networking on site".

Each criterion receives two respective "mirrored" features, due to the "mirroring" on the micro and meso-level.

The eight criteria as well as the linked feature-programs for teaching and school development give assistance in the following sectors

Teaching development (micro-level)

- Schedule (Grid for the planning of cultural projects or teaching sequences)
- Argumentation (learning targets, Assistance for allocation at curriculum)
- Evaluation

School development (meso-level)

- Analysis of the actual/current situation
- Definition of future development priorities
- Identification of location specific indicators and an evaluation framework

## Register

The following table gives an overview of the criteria and their referring features.

Criterion	Feature Micro	Feature Meso
<b>Aesthetic-artistic access.</b> The possibility to learn about aesthetic-artistic processes taking place in every learning area.	<b>Aesthetic-artistic learning steps.</b> The lessons have to be designed in a flexible and changeable way. The focus of learning leads from the production orientation into aesthetic processes, such as the sensuous reception.	<b>Aesthetic artistic learning paths.</b> Transfer of cultural knowledge is defined as a curricular transversal program. Cultural programs may not be at the expense of art education and in addition to school everyday life, but only be implemented in subsumption (didactically and concerning the contents).
<b>Dynamic change of learning opportunities</b> Changing forms of interaction are based on a holistic education approach and a "school atypical" structural (time)frame	<b>Holistic learning offerings</b> Cultural practice provides alternative learning opportunities, marked by dynamic change of mental and physical activity, of verbal and nonverbal interaction.	<b>Holistic learning structures</b> The in the traditional disciplinary framework generated "learning hopping" (Hascher (2009, 171) is obstructive for cultural education, while a longer constant and interdisciplinary work at an artistic project is conducive.
<b>Cooperation</b> Institutional and personnel interlinking have the aim of lasting "learning partnership" (learners/teachers/Culture persons and school/ institution).	<b>Cooperation with culturally activated people</b> Culturally activated people are persons who take a "cultural role" depending on the kind of the learning activity. These can be for example, an artist, also another "activated" person, e.g. a coffeehouse waiter in a project to the tradition of coffee houses.	<b>Cooperation with culturally activated institutions</b> See analogous feature description next.
<b>Learning atmosphere</b> The learning setting is designed in a noncompetitive way, "error culture" is seen as a learning effect.	<b>Friendly in error</b> Mistakes are an important source of learning and help to develop deeper understanding. They can be regarded as a reason for reflection and as a divergence of the routine.	<b>Concepts from co-production</b> The work in a "cultural resonance space" requires process-oriented learning by "resonance" experiments without predetermined outcomes. The topics need to be prepared in such a way that a variety of approaches, questions and attempted solutions can be edited.

<b>Participation</b> Participation includes cultural gathering and cooperation on the basis of self-development and self-determination of individual processes.	<b>Subjective and personally affection</b> Learning processes (not the contents!) are more effective, the more pupils are affected by the issue and involved in the topic.	<b>Cultural attitudes (of school's employees)</b> The position of the „pluralistic participation“ is valid within the scope of school development. There are different answers on the same issue and different solutions to a problem - which can also stand equally side by side.
<b>Perspective</b> Diversity among students is seen as profit and opened learning resources especially through changing roles.	<b>Varying role allocation</b> Responsibilities of the teachers are the assistance in the structuring of planning and decision-making processes of the students and initiation of reflection processes as well as group-dynamic actions.	<b>Heterogeneity (among learners)</b> Diversity among the student is an important learning resource, it contributes social integration, reduces discrimination and considers the principle of equality.
<b>Recognition</b> Public presentations of processes and products foster the feeling of self-efficacy of all partners.	<b>Self-efficacy through presentation</b>	<b>Efficacy of the school by presentation</b>
<b>Learning attitude</b> Critical questioning and playful experimentalism are key instruments of cultural education	<b>Critical questioning</b> The learning process is characterized through a research-based approach and an experiment of the "different thinking".	<b>Research environment</b> The school building, the school environment and also the partner institution can be used as space for a critically questioning and research.

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## Biography

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