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Media Pedagogy and Interdisciplinary Artistic Education – Analogies and Synergy Effects[1]

Iwan Pasuchin

The following article unfolds the analogies in methods and goal settings between media pedagogy and artistic education in Germany and the reciprocal synergy effects. The conclusion gears towards the vision of a close cooperation between the two pedagogical fields in a future joint function. The perspective is limited to Germany (and German-speaking publications) due to the fact that media pedagogy there, contrary to Anglo-American countries, holds a very long tradition and for many decades various attempts have been pursued towards cooperation in the above-mentioned areas.

The central field of research evolves from the premise that in the present multi-media saturated world, a strict separation between artistic-pedagogic areas is becoming less possible, producing the effect that all creative fields (art, music, literature, dance, etc.) progressively become considered as one interdisciplinary entity[2].

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1 The article is based on the thesis from the author entitled "Künstlerische Medienbildung – Ansätze zu einer Didaktik der Künste und ihrer Medien" (Artistic Media Education – Approach to a Didactic for Arts and their Media), which is to be published in early 2005.

2 To simplify the article, reference to artistic pedagogy will principally be extracted from visual component conceptions in relation to and compared with music pedagogy.

1. A Comparison between the Historical Development of Media Pedagogy and Artistic Pedagogy in Germany

In comparing the development of media pedagogy and artistic pedagogy in Germany from the reform pedagogy until the early 1970s, numerous significant analogies are evident. In the critical phases of media pedagogy history, artistic pedagogy played a decisive role in the respective developments. Numerous researchers (e.g. Hüther; Podehl 1997, 119; Tulodziecki 2000, 22; Kübler 1994, 60) claim that the origin of media pedagogy in the beginning of the 20th century (which dealt foremost with film media), was a result of the *Art Education Movement* (Kunsterziehungsbewegung) within the reform pedagogy. Contrary to the so-called *"Bewahrpädagogik"* (Protection Pedagogy), which aimed at defending against a media offer which was classified as corrupt (and in part, exerted much influence until the end of the 60s), the Art Education Movement conveyed a "direction toward 'good' and 'valuable' medium, in connection with education in art appreciation and judgement ability" (Hüther; Podehl 1997, 119). An inseparable synthesis between media and aesthetic education is visible in the conceptions of the reputable teachers and researchers, referred to as the pioneers of media pedagogic. In the 1930s, one of these, Adolf Reichwein, using the research from Berthold Otto, developed the conception of *Critical Visual Education* (kritische Seherziehung), the goal of which was to enable students to observe and use media in a reflective manner, whereby the recipients were granted the ability to decode film contents. One of the working methods included experimenting and testing media production (mainly with the help from photographers) to obtain independent media design knowledge (cf. Schorb 1995, 29f.; 1994, 162f.).

Another significant point in the history of the two pedagogical fields was the reform discussion in art education in the early 1970s. According to Baacke, it gave an important incentive towards the final separation from the "protective pedagogical" tendencies within German media pedagogy (cf. Baacke 1995, 34ff.; cf. Vollbrecht 2001, 46ff.). The central point here was the conception of *Visual Communication* (visuelle Kommunikation) which granted optical mass media such as photography, film, television, magazines, advertisements, comics, etc. a signi-

ficant role in art education, and thereby intensified the focus on media pedagogical issues (cf. Ehmer 1971, 7f.). At the same time music pedagogy also initiated similar conceptions entitled *Audio Perception Education* (auditive Wahrnehmungserziehung) and *Audio Communication* (auditive Kommunikation) whereby the definition of art was quite broad and every form of music, including "acoustic events" was accepted as part of the curriculum (cf. Frisus et al. 1972, 0.9) – the increase in employment possibilities of "technical mediators" in class played a central role within this conception (cf. Helmholz 1996, 31).

In the historical development, both fields reveal not only analogies but also sources of numerous mutual misunderstandings and prejudices. For example the conception of Visual Communication, based on "ideology criticism" (Ideologiekritik) of Adorno, Horkeimer etc., can be described as extremely "anti artistic" relating to traditional art (such as painting, sculpture, etc.). One of the most significant representatives of this movement, Heino R. Moeller, even went so far as to demand the deliberate "discrimination of art as an instrument of authority" as "the most important educational goal for lessons in art education" (cf. Moeller 1971, 23). Due to the fact that these conceptions were closely involved with media pedagogical objectives, one of the consequences of the detachment in the subsequent artistic-pedagogic movements included less consideration of media educational perspectives. As one of the results of this process adequately developed media pedagogical conceptions and didactic models exist neither in (visual) art pedagogy nor in music pedagogy up to now (cf. Kirschenmann 2003, 7; Münch 2003, 32).

2. Media Competence Discourse

The "genesis" of modern day German media pedagogy is Dieter Baacke's 1973 augural dissertation entitled, *Communication and Competence – The Foundation of a Didactic of Communication and its Media* (Kommunikation und Kompetenz – Grundlegung einer Didaktik der Kommunikation und ihrer Medien) introducing his conception of *Communicative Competence*. Today, the term *Media Competence* (even though Baacke used the term only after 1996) is used by German media peda-

gogues referring to this publication (cf. e.g. Groeben 2002, 11; Fromme 2002, 158; Moser 2000, 213; Vollbrecht; Mädgefrau 1998, 267), hence the reason the conception of Communicative Competence will briefly be introduced. The basics of this conception (and that of the media competence discourse) allow the following "superior competence conceptions" classification: communicative, social, and action competence (kommunikative-, soziale- und Handlungskompetenz – cf. Groeben 2002, 11 f.).

2.1 Origins of the Media Competence Discourse

Baacke's *communicative* approach, his *Basic Axiom of Communicative Competence* (Grundaxiom der kommunikativen Kompetenz) originated mainly from the theories of the linguist Chomsky. Chomsky's main theory maintained that due to a universal system of rules which everyone is born with and need not learn, everyone has the potential to generate an infinite amount of sentences and hence express any amount of thoughts. Chomsky termed this the creative aspect of language use (according to Baacke 1973, 100). Subsequently, Baacke concludes that man is capable of using individual creativity and competence to generate new knowledge without "pedagogic intervention" – without depending on imitating foreign behaviour or external stimulation (cf. ibid, 100 ff.). Hence, Baacke demanded (long before the term "constructivism" gained importance in learning theory) a pedagogical understanding of learning as a mutual constructing process between teachers and students, whereby the usual hierarchy situation is lifted for *symmetrical* communication because only in this way can "each participant develop their communicative competence" (Baacke 1973, 332). This wording refers to the central meaning of the term "competence" in modern pedagogy: Regardless how problematic this term appears, it has the decisive advantage to suggest (if not to enforce) the utilization of related terms in language use (and comprehension) in the pedagogical context, which correspond to the recent postulates of learning theory. Competence (in the sense of a natural ability that each person possesses or individually acquires) cannot be taught, nor can a person be "raised to competency". Even publications which explicitly disassociate themselves from Chomsky's com-

petence understanding as an innate, universal ability, only speak about the promotion, improvement, and expansion of competence (cf. e.g. Hurrelmann 2002, 111).

For the *social* approach, Baacke proceeded from Habermas' *Interaction Theory*. Habermas developed his pragmatic communication theory often mentioned as *authority free discourse* (herrschaftsfreier Diskurs) to prove the possibility of authority free communication as a prerequisite for the universal emancipation of man (cf. Habermas 1971, 101 ff.). Proceeding from the bond between socialization and sociological theoretical perspectives, Habermas postulated that "the structures of cognitive, social, and moral development can be derived from the general levels of communicative competence" (Sutter; Charlton 2002, 134). This aspect of the conception of Communicative Competence results, at first glance, in a contradiction of two approaches: On the one hand, the "radical democratic" approach (cf. Baacke; Röll 1995, 16) – the acknowledgement of the innate or rather socially acquired competences toward an independent lifestyle for each and every one and the effort to reach an "authority free discourse" between teacher and student; on the other hand, simultaneously the strong bond of the social and moral aspects with the cognitive aspects of media competence (cf. also Tulodziecki 1992, 59; Gapski 2001, 14). For media pedagogical practice, the consequences are that the ethic, democratic, and similar dimensions of communicative, respectively, media competence, which go beyond the basic skills and abilities of man for a personal life style plan, must not only be supported but also conveyed by intense pedagogical intervention and, accordingly, the learning process must be "accompanied and directed by external ethic-moral factors." (Schorb 1997, 68) These two approaches are compatible, as Baacke continually stressed that media competence cannot be "subjectively-individualistically diminished" but must be looked upon as a "planned objective of an ultra individual social level" (cf. Baacke 1997, 27; 99) – that means every person, regardless of his/her liberties, has a responsibility to society. This aspect is currently described as "critical reflection" (kritische Reflexivität) (cf. Schorb 1997, 67).

In the approach to *action competence*, Baacke commenced mainly from the *action-oriented pedagogy* based on the theories of John Dewey. Most important for Baacke was the activity aspect: An acting person has

control over himself/herself and what occurs. Action is therefore intentional and in contrast to "behaviour" shows itself through a dimension of independence towards the situation (Baacke 1997, 55). Action is not understood as conduct within a predestined or social process adopted behavioural pattern, but implies a "behavioural independence" (Baacke 1973, 262). This makes it clear why the term *emancipation* took such a central position in Baacke's augural dissertation (for example, the complete second half was entitled *Communication: Competence and Emancipation* – Kommunikation: Kompetenz und Emanzipation): Emancipation for Baacke "strives for self realization of the individual: adapting someone else's authority as one's own." (ibid. 313) To Baacke, emancipation in a pedagogic context means not only teaching the student independence, but also to create the social preconditions which enables the "self realization of the individual"; therefore, education is always political (cf. 314). It is self-explanatory that such thought constructions lead to demand for a reform of the educational system (cf. 363). Baacke's recommendations regarding this "new pedagogy" resemble the postulate of the current (radical) constructivistic learning theory: It is a definite decision for democratic educational structures; the autocratic management in the school should even be renounced, if one expects higher learning effectiveness regarding the "subject" (302). In the long run, people learn much better when they have "the opportunity to deal freely and independently with tasks they choose themselves." (325)

The conception of Communicative Competence was summarized by Schorb et al. (1980, 622) into the following three components, which can also be combined with the "superior competence conceptions" (cf. Groeben 2002, 11 f.):

Superior conceptions	Components of the Communicative Competence conception (according to Schorb et al.)	
communicative competence	communicative component	Ability to an adequate and reflective experience management and representation
social competence	analytical component	Ability to reflect the "blocking connections" of the mass media and realize possibilities to overcome them
action competence	creative component	Ability to find alternatives with regard to the ruling communication structures and push through personal collective interests

Table 1

2.2 Current Media Competence Discourse

The term "Media Competence" stems from the federal German education policy discourse of the 1980s. At that time fears settled in that the young working force was not qualified enough compared to other industrial nations and that they were competitively at a disadvantage. The business community demanded to "shape up" the youth for the working world by teaching them how to professionally deal with technical applications. The psychological dimensions of the learning process were neglected and social and political implications in the technology development were grossly ignored (cf. Ackermann 1992; Brehm-Klotz 1997; Schorb 1995, 51). For this reason, the media pedagogy struggled against accepting this terminology (cf. Binder 1992, 21). But by the mid 1990s, the term "media competence" was so deeply imbedded in the general vocabulary that the academic media theory was compelled to execute a "pedagogical turnaround" (Gawert 1996, 2). In 1996, Baacke introduced his own differentiations to the pedagogical dimensions of "media competency" in his article *Media Competence Network (Medienkompetenz als Netzwerk)*. He concluded his article with the following words: "A concept is booming – we should seize the opportunity." (Baacke 1996, 10)

The media pedagogical opportunity of this term was the possibility to take this concept and reinstall it into the original conception of Communicative Competence (as it was practically non-existent to the public) – the description of this initial conception encompassed more than half of Baacke's "network-essay" (1996, 4–8). The most important difference between the two conceptions is: Communicative Competence treated mainly general, day-to-day aspects of competence; Media Competence concentrates on the promotion of skills to "master the media development" (cf. ibid, 8; Schorb 1997, 65). For this reason Media Competence is an "actualization and simultaneously an actual reduction of the conception of Communicative Competence." (Schorb 1997, 63)

The question, what has to be actually understood by the term "media competence", leads to a vehement discourse in the German media pedagogy. Moser, for example, criticizes that Baacke's opinions are too focussed on the "old media" and the ideologies from the 70s, rather than on new technology (chiefly, the computer). Consequently, Moser

develops his own didactic model where he expresses the absolute importance of technological competence as a necessity to be able to handle media (from the remote control to computer programs) properly (Moser 2000, 215 f.). Accordingly, first and foremost – media competence is the understanding of routine technical abilities and the corresponding fundamental knowledge as the "basic qualifications in the information society" (cf. Mandl; Reimann-Roithmeier 1997, 80). Media pedagogues such as Bernd Schorb view with detachment theories of that kind because they believe that the world is so saturated with media (technology) that it is practically impossible for an individual to accumulate the necessary detailed knowledge (Schorb 1997, 66). In his opinion it is much more important to accumulate "structural knowledge" (Struktur-wissen), in order to be able to cross-reference information, and "orientation knowledge" (Orientierungswissen) using historical, ethical, and political views and facts to evaluate the phenomena of information and communication technology (ibid.). Based on such postulates numerous media pedagogues, first and foremost Baacke (1996, 8), but also Aufe-nanger (2001, 119 f.), Tulodziecki (2000, 25 f.), and Pöttinger (2002, 88), stress the cognitive, social, ethical, and moral abilities, as most important in dealing with the media and demand one to strongly pursue critical-reflective abilities in view of media constructed realities (cf. Schorb 1997, 76 f.). A third group of media pedagogues differentiate themselves from this standpoint of media competence as being too rationalistically diminished and criticize the "neglect of the emotional *media competence* components." (Groeben 2002, 17; cf. Luca 2001) In their opinion media pedagogy pays insufficient attention to "aesthetic experiences beyond a discursive practice." (Mikos 2000, 2) Recently this leads to an "increasing importance of aesthetic-based media pedagogical conceptions" (Paus-Haase 2001, 91). On the other hand such approaches are already present in "established" media competence models. For example Baacke's media competence model contains the dimension of "creative media design" that emphasizes aesthetic aspects. They are described as "going-over-the-boundaries-of-routine-communication" (1996, 8). Stefan Aufanger imparts his media competence model with an "aesthetic dimension" (2001, 120) and even Bernd Schorb stresses that creativity and fantasy are imperative in designing something innovative in order "to overcome the codified rules of reality." (Schorb 1997, 71)

These diverse approaches to the term media competence need not be regarded as contradictory but can also be interpreted as differing facets of a concept especially valuable through its pedagogical versatility. Based on the conception of Communicative Competence and the "superior competence concepts" it is possible to summarize the presented dimensions of media competence and to formulate the objectives of media pedagogy as follows (compare also Pöttinger 2002, 88; 96):

Aspects of Media Competence	Objectives of Media Pedagogy
communicative	Promoting personal competences of each individual, to understand media contents, to express oneself coherently with help from media technology, and to use media productively for personal (day-to-day) interests
social	Imparting "ultra individual" abilities to use media considering social, democratic, and ethical aspects and knowledge in relation to structures, formal designs, and possible effects resulting from media
action	Directing towards an active and creative modelling of the individual lifestyle and engaging in social developments with the aid of media technology

Table 2

2.3 Pedagogical and Didactical Consequences of Media Competence Discourse

Principally, *communicative competences* are perceived as personal competences of each individual in association with media (technology). Basically, each individual possesses this "user-know-how", and acquires this capability by causal demonstration and advising, and through "learning-by-doing" and "learning-by-experience" (Kübler 1999, 35). Consequently, "a very momentous opening […] in relation to informal teaching methods" takes place in current media pedagogy (Fromme 2002, 166). Fromme also speaks of learning with new media within the education system as "a possibility to broaden the learner's self-organized, *autodidactic* learning." (ibid, 165) This does not conclude that media pedagogy can be reduced to offering information access for mediating basic communicative competences because independent learning in a hyper-media environment requires effective search, evaluation, and learning strategies (ibid). The pedagogy cannot leave students possessing weak

strategy abilities alone with their learning requirements, questions, and problems (cf. Müller 2000, 29), but must develop methods to promote capabilities toward efficient self-control in the learning processes (cf. e.g. Ziegler et al. 2003 *Self-regulated Learning and the Internet – Selbstreguliertes Lernen und Internet*). On the other hand, it is a fact that people of all ages not only can, but also increasingly have to learn "lifelong" within multi-media educational environments. This opens a vast working field for media pedagogues because it is proven that only a few of the existing products in this area can be utilized efficiently for self-regulated learning; hence there is a great need for future development (cf. e.g. Astleitner 2002, 148 *The Quality of Learning in the Internet – Qualität des Lernens im Internet*; compare also Astleitner 2001).

As previously addressed, *social competences* are closely related to critical reflection which must be conveyed by intense pedagogical intervention. Apart from imparting information regarding complex historical, cultural, and social relationships and teaching of discursive abilities (defining, deducing, debating etc.), also collaborative learning forms (collective problem solving) and open learning environments (to increase the independence and responsibility of the student) are seen as concrete pedagogical possibilities to convey social competences not only in the classical form of teaching but also in a more or less virtual learning environments (cf. Astleitner 2002, 88; Tulodziecki 1997, 54). Regarding social competences the pedagogues developing multi-media learning environments are confronted with a special challenge since many are of the opinion that the individualization of learning situations through media can lead to an estrangement of essential social learning processes (cf. Aufenanger 2001, 116; Brehm-Klotz 1997, 150).

The possibility to promote *action competences* is most likely to occur with the establishment of practice-oriented opportunities for integral creative learning experiences with the media. In practice, these lead to regarding the task of action-oriented media pedagogy primarily as creating possibilities to support and carry out creative media projects, subsequently, active (alternative creative) media work has developed "not only into the most important option but as well into the ideal way [Königsweg] of media pedagogy" (Kübler 2002, 176; cf. Thiele 1999, 63). This also explains the above mentioned increased significance of aesthetic media pedagogy conceptions. At this point, media pedagogic

and artistic education widely correspond because "creative media work" usually means nothing else than the production of medial or multi-medial art projects including primarily (video-) films, but also songs, performances and interactive CDs, DVD-ROMs, respectively, net projects. The topics are usually developed from an everyday situation, an event from the participant's life or from a current political problem (cf. Baacke et al. 1999). In the recent past, regarding media pedagogical projects the reflection aspect is increasingly stressed: With every newly acquired experience and piece of information, its relevance, placement, and context should become clear to the students in order to enable them to transform it into knowledge and results for their own actions (cf. Aufenanger 1999).

The singular aspects of media competence discourse can be assigned the following concrete Tasks of media pedagogy:

Competences	Tasks of Media Pedagogy
communicative	Pointing out the strategies toward efficient self-organisation of learning processes and developing of multi-media environments for self-regulated learning
social	Informing about complex historical, cultural, and social relationships; instilling discursive abilities; developing collaborative and open multi-media learning environments
action	Establishing practice-oriented opportunities for integral creative learning experiences with the aid of media technology; transferring into action-oriented knowledge through reflection of the newly acquired information

Table 3

3. Analogies between the Media Competence Conception and the Conception of Artistic Education

Not only within the media pedagogic discourses but also within the discourses of artistic education in Germany, a much-heated controversy has arisen over the last years and decades in regard to the concept "competence". A representation of this discourse would overwhelm the limits of this article and therefore, some exemplary aspects will be shown by means of the conception of *Artistic Education* (Künstlerische Bildung)

as published in the anthology *Perspectives of the Artistic Education* (Ed. by Carl-Peter Buschkühle 2003).

The conception of Artistic Education is based on the visual art pedagogy but can be adopted into any of the art fields as it is based on the *Extended Art Concept* (erweiterter Kunstbegriff) of Joseph Beuys and the *Philosophy of the Art of Life* (Philosophie der Lebenskunst). Therefore it is highly interdisciplinary and open to many venues, not only art. Andreas Steffens describes the understanding of art in these surroundings as follows: "The important thing about art is not art; important is, what happens until it has been developed, what is manifested in its creation, in whatever form, [...]." (2003, 68)

3.1 Theoretical Background of Artistic Education Conceptions

Numerous parallels are already recognizable in the theoretical foundation of the conception of Artistic Education and the theoretical base of the media competence discourse. Joseph Beuys, referred to by many authors in this publication, can be described as a "radical democrat" in reference to artistic-pedagogical conceptions since to him, every individual is an artist. Referring back to the media pedagogical competence discourse, one can assume that every individual can also be described as "art competent". That also means a responsibility to one's own abilities: "We can only be what we really are when we make use of all of our capabilities." (Steffens 2003, 61) This does not mean that every individual is obligated to produce works of art in the traditional form. Following Beuys the conception of Artistic Education assumes a very broad definition to the term "artistic" – it is defined as the "fortune of an individual to express his own identity and his integral relationship to the world and time." (Regel 2003, 137) Ultimately, it deals with the ability to promote creativity in various life situations – in daily life, at work, and above all, forming the individual life style and relations within social groups (cf. ibid, 138; Beuys' "social sculpture" concept).

Hence, it is understandable why the *Philosophy of the Art of Life* (Philosophie der Lebenskunst) plays such an important role in the conception of Artistic Education (cf. 2003, 47 ff.): This philosophy is de-

scribed by Wilhelm Schmid as "a reflection of the base and possible forms of a consciously lead life." (Schmid 2003, 47) The art of life is the continuous forming of one's life and ego, whereby life depicts the material and art the design process (cf. ibid.). Schmid also introduces the conception of *Intelligence Education* (Klugheitserziehung), that means enabling an individual to take on responsibility to form his/her own life within a complex society. The basis of this type of "intelligence" is *sensitivity* on three levels: First of all, the *sensual* perception "of what is there", in other words, differentiating intense sensitive experiences from facts and situations. Then, the *structural* perception "of what is 'actually' there", hence, the cognitive conclusion of the general conditions and structural attributes of what has been perceived (as an example, Schmid takes the understanding of medial power structures). And lastly, the *virtual* perception, which concentrates on the developing of fantasy and power of imagination in order to "let life have a choice", and "not lock oneself into the prevailing reality [...], but rather get a glance at the future's horizon [...]." (ibid, 49) An education which enables a conscious art of life and living together must, according to Schmid, contain the following three types of knowledge: *knowledge of signs* – having a command of the informal world of signs such as language, writing, and numbers; *meta-knowledge* – the ability to retrieve and evaluate information; and above all, *creative thinking* – setting free creative abilities to develop and transform individual ideas in relation to life experiences, whereby, according to Schmid, these possibilities can be especially promoted through active interaction with the arts. (cf. ibid, 51)

The conception of the Art of Life, according to Schmid, can be summarized and assigned to the mentioned aspects of the media competence in the following manner:

Competences	Art of Life Conception (according to Schmid)	
	Types of Perception (Sensitivity)	*required knowledge*
communicative	*sensual* = perception "of what there is"; differentiate experience from facts and situations	knowledge of signs
social	*structural* = perception "of what is 'actually' there"; cognitive conclusion of the conditions and structural attributes of what has been perceived	meta-knowledge
action	*virtual* = expansion of fantasy and imagination in order to develop action alternatives	creative thinking

Table 4

3.2 Objectives of Artistic Education
in Relation to Aspects of Media Competence

Proceeding from such considerations, Buschkühle defines the objective of the conception of Artistic Education as an "education and upbringing of a person to become an artist" in the sense that an individual "due to his mental agility, is capable to form himself and his life in an independent and responsible way" (Buschkühle 2003, 36). According to Buschkühle, the receptive and active occupation with art implies educational objectives, highly relevant for society as a whole. His summary of these educational objectives can be combined with the previously described aspects of media competence discourse:

Communicative Competences: The first two of five "socially relevant educational objectives" according to Buschkühle are the individual's ability to find one's own position and the mental agility respective to orientation ability. These aspects can be linked with the promotion of communicative competence because Buschkühle postulates that working with art – receptive or productive – requires not only the acquisition of knowledge but also its transformation into personal statements. Artistic work is always creative work with new, unknown, and unusual tasks; therefore occupation with art teaches individuals the ability to formulate and explain one's position. Buschkühle also believes that a particularity of artistic sensitivity and thinking is the integral perception of each object: "Sensuality, sensation, cognition, and imagination are activated simultaneously and interdependently influence, inspire, but also conflict with one another." That is why the receptive and productive occupation with art promotes the "agility of mental abilities" and hence, the entire variety of the mental capacities. Moreover, because it forces to find individual positions and formulate independent statements it trains the orientation abilities in view of the new, the unusual, and the controversial (cf. Buschkühle 2003, 39).

Social Competences: The third and fourth objectives of artistic education are described by Buschkühle as the teaching of responsibility of each individual and the ability for democratic communication. According to Buschkühle, the shaping of an individual art project demands the assuming of responsibility for its development and success. Analogous to media pedagogical postulates, Buschkühle stresses that social respon-

sibility can be taught especially in group and team work: The occupation with art in groups, where individuals are required to explain and defend their opinions and creations and also critically analyse the work and opinions of others, trains a critical-constructive deportment, and teaches how to sensitively express relevant criticism and how to accept and deal with such criticism. (Buschkühle 2003, 39f)

Action Competences: The final educational objective of artistic education, according to Buschkühle, is the mobilization of individuals' initiatives. The parallels to media pedagogical action-orientation are obvious: Art education should promote not only critical cognition but also the formulation of individual messages and representations and in this way, help to detect potential consequences of actions or developments and train the visionary imagination as an ability to create alternatives. The creation of art projects developed out of situations from the lives of the students and from current political problems supports the discussion of, and participation in, social developments and leads not only to the conscious forming of the individual's life, but also to the assuming of social responsibility (cf. Buschkühle 2003, 38 ff.). The comparison of the objectives of the artistic education with the aspects of media competence discourse can be summarized as follows:

Competences	Objectives of Artistic Education
communicative	Proceeding from the acquiring of artistic knowledge and the transformation of this knowledge into individual messages, promotion of capabilities to formulate and substantiate individual positions, to reach an integral understanding in relation to the new, the unusual, and the controversial, and to obtain a corresponding orientation ability
social	Proceeding from artistic work and the combined reflection of this work in learning teams, teaching of individual responsibility and ability to democratic communication – in other words, a critical-constructive stance towards oneself and others
action	Proceeding from the mobilization of the individual's initiatives within artistic production, increasing the awareness for potential consequences of actions or developments, and training of the visionary imagination for alternative actions in respect to one's own life as well as in social relations

Table 5

3.3 Methods of Artistic Education in Relation to Media Competence Aspects

Numerous parallels are visible between media pedagogy and artistic education in relation to methods necessary to reach the discussed objectives:

With regard to *communicative competences* (the basic abilities necessary to obtain artistic knowledge and skills), informal independent learning takes on an increasing role within the conception of Artistic Education. The fact that even small children create their own pictures and possess their own (artistic) language is perceived as the "basis and beginning of all art-educational efforts"; no individual therefore is "stupid in the artistic field." (cf. Stielow 2003, 148) Accepting these basic artistic competences of each individual, art educators stress the "(self-)educating chances for artistic individuals in broadly self-controlled artistic processes." (Kettel 2003, 159) Also the term *Aesthetic Research* (ästhetische Forschung), introduced in the discourse from Helga Kämpf-Jansen (2001), receives an increased importance in this context: The creative, independent occupation with art can, according to Kämpf-Jansen, be described as an aesthetic or artistic research project as it is a complex and extremely challenging process with open structures and an uncertain result (Kämpf-Jansen 2003, 266). Projects such as these are usually based on everyday situations and subjective interests of the learners, and making detours or going astray is seen as an important part of such a research. Therefore, a realization of these projects in linear processes of formal learning (such as the usual classroom situation) is rejected (cf. ibid 274 f.). Describing artistic learning processes in the publication "Perspectives of Artistic Education" *(Perspektiven künstlerischer Bildung)* teachers are depicted as impulse givers and advisors but never as announcers of objective aesthetic truths; in some comments it is even rejected that teachers relay the artistic tasks during the lesson – the duty of the teacher is chiefly the "art of asking questions": "Not the questioning of the known, but rather probing the unknown is our primary task" (Zaake 2003, 298). Such ideas lead to the demand for a new orientation within art education in the sense of a radical individualization in the pedagogic orientation in regards to differences, uniqueness, and character development of the individual (Kettel 2003, 196).

With regards to *social competences*, the conception of Artistic Education (analogue to the rejection of the subjective-individualistic diminishing of the term competence in media pedagogy) demands an increasing consideration of the ethical implications of artistic pedagogy processes (cf. e.g. Sowa 2003, 213 ff.) and grants high value to critical reflection. As previously described, the most important methods in promoting these abilities are seen in teamwork and discussion regarding the working results of the group (cf. Buschkühle 39 f.). An additional method used to achieve this learning result includes intensifying the consciousness of the student for his/her development in a specific socio-historical cultural environment (cf. Stielow 2003, 149), which can be accomplished through the development of inter-cultural relations proceeding from information about (art) history contexts and work and text analyses (cf. Buschkühle 2003, 41). In the framework of the intellectual occupation with the arts, the following levels, according to Buschkühle are connected: "Personal experiences, political problems, individual dismay, and moral and ethical questions." (Buschkühle 2003, 43) Helga Kämpf-Jansen probes even farther in her construction of Aesthetic Research – the objective of this research process includes a change of awareness and the achieving of an expanded cognition; for this reason, it is impossible for her to exclude theoretical research from the previously described practical studies. Investigation, analyses, work with theme related scientific papers, and even the independent compilation of such papers is an inseparable part of the Aesthetic Research theory. In this way Aesthetic Research is "a conception of the connection between daily experiences, art or aesthetic experiences and scientific discourses." (Kämpf-Jansen 2003, 273)

In reference to the *action competences*, the methods within the conceptions of Artistic Education and Media Competence are practically identical: Even here, creative (artistic) project work appears to be the best way to promote these competences, because according to Buschkühle, this is the only way which provides enough time and space for intense personal occupation with the complex content and formal processes of art creation (cf. 2003, 42). In the process, a high importance is attached to interdisciplinary connections and cooperation between varying (school) subjects, whereby the combination of the different arts (fine arts, music, literature, theatre) is stressed as most obvious (Buschkühle 2003, 42 f.; Regel 2003, 134). A transformation of insights and

experiences in individual statements and definitions is possible only within cooperative artistic projects, whereby the separation of facts and personally acquired experiences is overcome and "the artistic" is allowed to influence other ("non-artistic") subjects (Buschkühle 2003, 42 f.). Promoting these transfer effects is most important for the conception of Artistic Education because it does not deal primarily with experiences and knowledge, but rather with design, in a very broad sense: Artistic thinking grasps the element of perception, "in order to change it, to give it new forms and contexts, and to extract new meaning out of it." (ibid, 35) Thus the term (central for art) "design" means the creation of contexts and meaningful structures in order to express one's own self and one's personal relationship with the world (Regel 2003, 138).

The methods within this conception can be concatenated with the tasks of artistic education and assigned to the aspects of media competence as follows:

Competences	Tasks and Methods of Artistic Education
communicative	Promoting self-regulated artistic (learning) processes through radical individualization of the teaching situations – pedagogical orientation in regards to difference, uniqueness, and character development of the individual
social	Teaching critical reflection in relation to political, ethical, and social implications of artistic processes through collaborative team work, discussing the work results in the group and proceeding from information regarding (art) historical contexts and work and text analyses
action	Establishing possibilities for creative artistic project work beyond the boundaries of time and space; interdisciplinary cooperation especially within the art field; promoting transfer effects – changing the perceived objects in order to gain meaning

Table 6

4. Synergy Effects of Media Pedagogy and Artistic Education

When comparing the discussed conceptions of media pedagogy and art education (see Table 7), it becomes clear how intense the analogies between the pedagogical objectives and didactic methods are; in many areas they can almost be considered to be identical. As such, it is of course not

Table 7 – Comparison between the Objectives and the Tasks and Methods of Media Pedagogy and Artistic Education

COMPE-TENCES	EDUCATIONAL OBJECTIVES		TASKS AND METHODS	
	Media Pedagogy	Artistic Education	Media Pedagogy	Artistic Education
communicative	Promoting personal competences of each individual, to understand media contents, to express oneself coherently with help from media technology; and to use media productively for personal (day-to-day) interests	Promoting capabilities to formulate and substantiate individual positions, to reach an integral understanding in relation to the new, the unusual, and the controversial, and to obtain a corresponding orientation ability	Pointing out the strategies toward efficient self-organisation of learning processes and developing of multi-media environments for self-regulated learning	Promoting self-regulated artistic (learning) processes through radical individualization of the teaching situations – pedagogical orientation in regards to difference, uniqueness, and character development of the individual
social	Imparting "ultra individual" abilities to use media considering social, democratic, and ethical aspects and knowledge in relation to structures, formal designs, and possible effects resulting from media	Teaching of individual responsibility and ability to democratic communication – in other words, a critical-constructive stance towards oneself and others	Informing about complex historical, cultural, and social relationships; instilling discursive abilities; developing collaborative and open multi-media environments	Teaching critical reflection in relation to political, ethical, and social implications of artistic processes through collaborative team work, discussing the work results in the group and proceeding from information regarding (art) historical contexts and work and text analyses
action	Directing towards an active and creative modelling of the individual lifestyle and engaging in social developments with the aid of media technology	Increasing the awareness for potential consequences of actions or developments, and training of the visionary imagination for alternative actions in respect to one's own life as well as in social relations	Establishing practice-oriented opportunities for integral creative learning experiences with the aid of media technology; transferring into action-oriented knowledge through reflection of the newly acquired information	Establishing possibilities for creative artistic project work beyond the boundaries of time and space; interdisciplinary cooperation especially within the art field; promoting transfer effects – changing the perceived objects in order to gain meaning

a new discovery and has settled itself in practice for a long time: As previously explained active and creative media work which also includes an intense artistic occupation is perceived as the ideal way in media pedagogy. Baacke even wrote in one of his last articles that "'media competence' can only and exclusively be realized in project work" (1999, 35). At the same time, the occupation with media (technologies) plays an increasingly important role in the artistic pedagogy. In the reviewed publication "Perspectives of Artistic Education" alone, three articles deal primarily with media pedagogical topics in the context of art pedagogy (Serexhe 2003, 113 ff.; Freiberg 2003, 345 ff.; Spormann 2003, 369 ff.). Serexhe argues in his article for an orientation of the fine arts education in the direction of an "Art and Media" subject, where students should learn to independently and critically deal with various types of image production and express themselves using diverse forms of media. Freiberg, one of the pioneers in this field, in 1998 already called for the development of a *Media-Art-Pedagogy* (Medien-Kunst-Pädagogik), whereby he proceeds from media art as being exemplary for the development of a new artistic pedagogy which couples media critical aspects with fun-loving experimental media use (cf. Freiberg 1998). Even for Buschkühle, the new media plays an important role for the realization of the objectives of the conception "Artistic Education": He postulates that the traditional and the new media stand in a mutual inspirational relationship in regard to artistic education[3] (Buschkühle 2003, 43). According to Buschkühle, the perceptions of reality today experience their creative transformation in virtual images such as video art, installations, or performances. The occupation with these reciprocal effects enables

> a critical relationship toward special properties of each particular media form, promotes the competence to deal with them independently, and teaches position abilities in the sense of development and reasoning of personal standpoints in regard to a topic and its medial influences. (ibid, 44)

The media also plays an increasingly important role in other areas of artistic pedagogy. In recent times a strong tendency within music peda-

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3 In this case, "traditional" media means the ones which have already been a part of art production before the discovery of technical media (photography, film, etc.) – such as painting, sculpting, etc.

gogy to integrate media pedagogical topics has developed – which appears quite legitimate considering the high value of music in media consumption by the youth of today (cf. Münch 1999). A research project was realized at the University of Oldenburg between 2000 and 2002 entitled *Media Competence in Music Pedagogic Practice* (Medienkompetenz in der musikpädagogischen Praxis), with the aim to interpret the term "media competence" music-pedagogically, in order to settle on which media competences music teachers require (cf. Stroh 2002). Since 2002, the music universities in Würzburg and Magdenburg have been running a project model entitled *New Media as Tool, Music Instrument, and Topic in Music Instruction* (Neue Medien als Werkzeug, Musikinstrument als Thema in Musikunterricht), dealing with the development of didactic-methodical conceptions for the integration of new music technologies in music lessons. In the description of this project, Niels Knolle and Thomas Münch postulate that music technologies are practically unconditional music instruments and enable the access to practical and analytical occupation with music to all students (Knolle; Münch 2003, 32). Already in 1999, Thomas Münch wrote that music education which integrates media work offers manifold pedagogical chances, mainly because media work combines action, reflection, and critical reception in an ideal way and therefore allows project, action, and communication oriented forms of learning and teaching to be realized (cf. Münch 1999, 5).

The objectives of media pedagogy and the artistic education goal settings can be summarized as a pedagogy which connects the tasks of both fields – in other words the goal settings of an "Artistic Media Education":

Competences	Goal settings of "Artistic Media Education"
communicative	Promoting individual competences, to independently understand media content and aesthetic media messages, and to articulate one's own (also artistic) thoughts and conceptions with the aid of media technologies, respectively, to use the media for personal (creative, daily, and occupational) interests
social	Teaching "ultra-individual" knowledge regarding structures, forms, and possible effects of media (esp. in relation to the arts) with the aim to enable critical use with regards to ethical and democratic aspects, respectively, to instigate a corresponding usage through personal artistic work
action	Establishing of the possibilities for and structuring of creative (learning) experiences with the help of media where abilities for active artistic planning of an individual living environment and participating in social processes can be learned and tested

Table 8

5. Outlook with Respect to Possible Tasks of "Artistic Media Education"

Proceeding from this proposed model, an "Artistic Media Education" based on theory and practice of media pedagogy as well as artistic pedagogy can be found. This is not an attempt to introduce a new conception whereby the two specialized fields are dissolved and fused into one singular field. The research interest relates to the question of how two specialized fields, both of which seize such obvious analogies in their objectives and methods but seldom cooperate with one another, can profit from the knowledge of the other field. Finally, some ideas regarding possible future working fields will be introduced which claim no completeness, quite the contrary: These recommendations are intended to encourage additional thoughts and developments.

Working fields in relation to communicative competences: In artistic education (esp. at the university level) the education policy increasingly demands the use of E-learning – meaning that entire seminars or parts of them (for example, dealing with theoretical principles necessary for artistic production) are to be carried out in multi-media environments on the internet (web based learning). The development of such learning environments comprised one of the main working fields of media pedagogy, especially didactics, over the last years and decades, while the artistic pedagogy has practically no corresponding experiences. Consequently, artistic fields could profit immensely from the theoretical and empirical experience within media didactics. At the same time, media didactics could also acquire an important innovative thrust as a result of the involvement in the development of learning environments for creative and artistic education. The last few years have exhibited a stagnate situation due to an apparent irreconcilable gap between the media didactical theory and the educational practice: On the one hand, the results of theoretical learning research require a realization of constructivistic postulates leading to the development of open and collaborative teaching environments where each student should be able to choose his/her own method of study and assigned practical tasks from real life, which encourage the development of creative problem solving strategies. On the other hand, such learning environments are seldom required in prac-

tice due to the fact that the education in most subjects is still organized in an absolute linear way and based on the testing of given facts. Through a joint development of multi-media learning environments for creative and artistic learning, numerous chances present themselves for advancement in both areas in relation to the promotion of basic (communicative) competences.

Working fields in relation to social competences: The intense promotion of social and ethical competences based on imparting critical-reflective abilities is demanded by representatives from both areas. As previously mentioned, there is a growing scepticism within the media pedagogy, complaining that the orientation on media criticism is too intense and leads to a rationalistic diminishing and neglect of emotional and aesthetic aspects of media competence. In this respect, conceptual approaches, such as Freiberg's "Media-Art-Pedagogy" (Medien-Kunst-Pädagogik) claim exceptional consideration since in this media art based conception critical aspects are connected with fun-loving experimental media use. Simultaneously, with respect to the teaching of cognitive abilities in artistic education, research results from the media pedagogical field are quite significant – the communication, socialization, and reception research have developed media-theoretical foundations and analyzing tools that can be implemented into various situations within artistic education and which are irreplaceable in dealing with media related problem areas. There is also evidence here for the possibility and necessity for further development in close cooperation between media pedagogues and pedagogues in artistic fields.

Working fields in relation to action competences: The central task for cooperation between the mentioned areas is creative media project work. Previously, in the institutionalized form of artistic pedagogy, the inflexible structure of educational institutions made project work extremely difficult to realize; now this type of pedagogical approach is increasingly stipulated and promoted also by the educational policy. However, corresponding experiences are virtually missing within the institutional artistic education – these can be derived from the decade-long media pedagogical practices with media work outside educational institutions. Alternatively, media pedagogical project results often suffer criticism due to inadequate quality in regard to the handling of the utilized

material and the formal design of production. Consequently, the artistic pedagogy has the opportunity to play an important role in developing a qualitative and sustainable "Artistic Media Education", if it manages to overcome the barriers of the respective singular areas and to intensify the development of interdisciplinary working forms.

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