

Gamechanging Education and Future E-Learning in the Arts

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“With the help of art, metaphor and experience,
we can begin to make sense of deep time.”¹

(Roman Krznaric)

“Thinking of education as a preparation for something
that happens later can overlook the fact
that the first sixteen or eighteen years
of a person’s life are not a rehearsal.
Young people are living their lives now.”²

(Sir Ken Robinson)

“And in the future, everyone will envision.”³

(Vilém Flusser)

A World of Changemakers – this is the outlook for an innovative understanding of education in the hybrid arts for the 21st century. It is a context in which artists see themselves as entrepreneurs in the spirit of art and design ‘edu-preneurs,’ embrace their role as independent agents of change and shapers of civil society, understand co-action and engage accordingly. A diverse spectrum

1 Krznaric, 2020, p. 56.

2 Robinson, 2001/2011, p. 66.

3 Flusser, 1985/2011, p. 31.

of needs is functionally emphasized under the broader vision of a sufficiency-based ‘art of living’ – a notion that also encompasses social compatibility, summarized as resilience, well-being and solidarity as selected ‘supra-educational goals.’⁴ With all the multitude of particular interests and normative superlatives, the actual binding and unifying element remains to be clarified. The question of the social toolkit – a concept John Dewey outlined in the form of community-based thinking, thereby already recognizing young people and their social commitment as enormously fruitful in matters of education and upbringing⁵ – always requires tracking down the desirable zeitgeist, bringing it to light and engaging in co-creative discourse about it.⁶ Here, the arts, particularly in connection with education, have a central role to play in civil society, determining if and how these prove to be gamechangers.

The first historical junctions of art and education – the underpinnings of today’s concepts of (visual) literacy – came about in the context of early 20th-century academia in the United States.⁷ That environment was the basis for the 1933 founding of Black Mountain College in North Carolina, an institution organized around the educational principles of John Dewey and others.⁸ The emphasis on tying thinking about time more to the lived environment⁹

4 Cf. de Botton, 2019, p. 50.

5 Cf. Cummings, 2000.

6 Cf. Dewey, 1925/1998.

7 The analytical views of Walter Sargent, the first chair of the newly-established Department of Art at the University of Chicago in 1923, and Earl Barnes, a historian and educator who held a professorship in education at Stanford University from 1891 to 1897, moved John Debes to outline the concept of ‘visual literacy’ in 1969 (see Wenrich, 2020, p. 164 for more details).

8 The history of this progressive educational movement calls for some revision under our current zeitgeist and critique, and yes, there was racism and homophobia among teachers and students at BMC as well (cf. Fisher, 2014; Wilkins, 2014). Aladin El-Mafaalani specifically points to a critical attitude toward racism as a pedagogical challenge within the German school system. Strategies of empowerment are intended to break through a self-perpetuating practice of discrimination. This includes a critical review of outdated representations in educational media (cf. El-Mafaalani, 2021).

9 In Dewey’s words, “A primary task is thus imposed upon one who undertakes to write upon the philosophy of the fine arts. This task is to restore continuity between the refined and intensified forms of experience that are works of art and the everyday events, doings, and sufferings that are universally recognized to constitute experience”^{*} (Dewey, 1934/2005, p. 2).

reflects the driving motivation of pragmatism as compared with the European history of ideas, which its proponents found too remote.¹⁰

The question is, what understanding of the arts,¹¹ including design, could best set a framework for the concerns of “Changing Time – Shaping World,” create a context in which theory- and research-based impulses¹² raise problem awareness for multilevel and multidimensional change processes ranging from knowledge production to knowledge application, to the forming of networks and interaction between academic contexts and civil society in (art) universities?¹³ The following comparison offers a possible approach:

When I speak of art, I am referring to a theory and praxis that as a matter of principle is affected by science and technology. And when I speak of the sciences and their special ability to experiment, I envisage a concept that is porous and exhibits a marked curiosity about the arts. If these prerequisites are not given, there is no point at all in reflecting on the importance of research for the arts (and sciences). If our focus is on the arts, then we do not need just any kind of science. We need science that is poetic and with the capacity to think poetically; we need science that is capable of imagining art, science that can even take on experimental forms itself which might be characterized as poetic.¹⁴

As Vilém Flusser pointed out as early as the mid-1980s: “Philosophy ought to be danced more than written.”¹⁵ This almost crackling moment, along with its called-for translation work into other inherent logics of knowledge cultures and traditions, can lead to new perspectives and insights. Illuminating the patio of the Peggy Guggenheim Collection in Venice is a work by Maurizio

10 Cf. Wenrich, 2020, p. 164.

11 The term ‘art’ is used in the plural in the further course as a general term that expresses itself in fields of study such as art and media sciences, industrial design, art didactics, acting, classical and modern dance, photography, music, interactive design, game design, textile and applied arts education, fine arts and so on as studied at the institutions involved in this initiative, such as the KU Eichstätt-Ingolstadt (Germany) and the ZHdK (Switzerland).

12 “Without some conjecture as to how facts are related, it is impossible to conduct meaningful research. That is what Leonardo da Vinci meant when he said that people cannot do anything well if they engage in practice (research, and action based on that research) without theory [...]. Theorizing without research is about as useful to science as exercise without movement is useful to the human body” (Brym, 2015, pp. 132–133).

13 Cf. Carayannis & Campbell, 2012.

14 Zielinski, 2010, p. 294.

15 Flusser, 1985/2011, p. 297.

Nannucci¹⁶; the words “Changing Place, Changing Time, Changing Thoughts, Changing Future” have been shining out of its neon tubes since 2003 (Fig. 1). Site-specificity creates a particular, charged relationship between the artwork’s location and its inherent, medial-thematic properties. Light, space, even color and language *thrive* together, form a visual word-sound and exert a draw that goes far beyond the here and now in their interpretation of the site. This is only true when those regarding it engage with it actively. Construction of place, time, thoughts and future is rhythmized with the topos of a ‘vita activa.’ One’s own doing appears as an ongoing action. Last, but not least, art patron and collector Peggy Guggenheim – whose former home the museum now occupies – appears to have anticipated our current understanding of the 20th-century avant-garde with her venturesome support of artists who had in some cases been disparaged or defamed. As changemakers, these kinds of driving actors spur not only artistic but also or primarily political reflection on events beyond their own existence.

Against this backdrop, the present volume would like to invite the reader to initiate a discursive, formative process of change – from a subject-related definition of the status quo to a transdisciplinary, hybrid rethinking of art and education, as also suggested by the subtitle of the lecture series from whose lectures the individual contributions emerged:

– from now to where, from here to there –

16 Maurizio Nannucci frequently creates linguistic images from words, both as indoor museum installations and as part of art-for-architecture commissions. They are considered ‘concrete poetry’ and transfer literature to an aestheticized experience of the written word. Contemporary artists working in a similar ‘tradition’ include Jenny Holzer, Barbara Kruger and Joseph Kosuth – all of whom have realized commissions in various buildings and areas around the German Bundestag, Germany’s main site for democracy education. Nannucci’s “Blauer Ring” [“Blue Ring”], for example, a 1998/2003 installation in the rotunda of the library at Elisabeth-Lüders-Haus, makes explicit reference to Hannah Arendt’s observation that “*Freiheit ist denkbar als Möglichkeit des Handelns unter Gleichen/Gleichheit ist denkbar als Möglichkeit des Handelns für die Freiheit*” [“Freedom is conceivable as the possibility of action among equals/equality is conceivable as the possibility of action for freedom”] (<https://www.bundestag.de/besuche/kunst/kuenstler/nannucci/nannucci-199050> [5 Nov. 2021]). In this example, his artistic idea becomes a coagulated democracy-education experience in a symbolic place.

1. from analogue and/vs digital to *analogue/digital-virtual-fluency*
2. from linearity to *simultaneity and circularity*
3. from material- and technique-based art production to *hybrid art-making*
4. from monologue to *polylogue*
5. from multicultural to *transcultural art mediation*
6. from locked-in self-referencing to *participative, engaging art experience*
7. from single-use to *cloud-based art experience*
8. from monotone to *diverse, connected makerspace*
9. from convergent to *divergent thinking strategies*
10. from mixed-methods to *hybrid and flipped-classroom teaching*
11. from ego to *service-learning concepts*
12. from isolated knowledge to *responsive teaching*
13. from curriculum models to *learning analytics*
14. from hegemonial art history to *global art image science*
15. from manufacturing to *appreciation culture*
16. from now to beyond *artistic research*
17. from technique-only to *rounded embodiment spirit*
18. from artist-genius to *playful "tiki taka"¹⁷ in cultural leadership*
- ...

Besides creatorship, one of the essential signatures of the creative person in contemporary aesthetic-cultural processes, it is early adopters – those trans-disciplinary thinkers and actors – who perceive, refine, and adapt ideas across media.¹⁸ This critical mass is able to channel key impulses and exercise design competence not only artistically, but also in terms of shaping society, putting it into a meaningful composition that shows the playful potential of a charged and expanded relationship between tradition and innovation as enjoyably as possible. After all, the paradigm of openness – the guiding principle not only for creativity, but for change processes as well – ultimately appears as two sides of the same coin, one that calls equally for tolerance and the ability to engage in dialog and democracy: “Open societies enable consolidation and division in equal measure.”¹⁹ Scientific ambition and reality borne in the actual practice of action drift apart. Consequently, the important, cross-cutting task for art

17 Cf. Loffredo, 2018, p. 49.

18 Cf. Reckwitz, 2016; Ullrich, 2016; Krznaric, 2020, p. 13.

19 El-Mafaalani, 2020, p. 258.



Fig. 1

and design at universities is to find a value-oriented and dialog-promoting key to the future we want.²⁰ This key might lie in a groundbreaking restructuring of academia, the kind of change for which the sort of curriculum reform we experienced more than five decades ago, among other things in connection with the 1968 protest movement in West Germany, would be far from sufficient. The foundations for it can already be seen in transfer initiatives, in the promotion of civic engagement, and in the implementation of socio-politically relevant fields that transcend disciplinary boundaries.

A multi-perspective and knowledge-oriented examination of such influencing variables and parameters as globalization and migration; digitization and inclusion; phenomena of media democracy; increasingly non-national citizens or those with multiple identities; the changed, mediatized socialization of children and young people; unequal distribution of power and resources between genders, generations or regions; human rights, etc., served to articulate the purpose and concerns of “Changing Time – Shaping World” as a cooperative, interdisciplinary online teaching offer. The education context also always implies an educational ambition in school, university, and lifelong learning contexts; associated diplomas or certificates lead to further questions about standards and their verifiability.²¹ At this point, it becomes apparent that there is a need to convey appropriate, complex educational pathways with breadth and depth, providing a forum with facilitatory formats to anticipate, weigh, and (in a connectable way) reflect on groundbreaking discourses, practices, and dimensions of these against the backdrop of so-called 21st-century skills.²² This calls for a discussion of coherent literacy models that settle the distinction and associated conflicting schools of thought about *Bildung* on the one hand and education on the other. These, in addition to subject-specific points of emphasis, would include such horizontally-connecting, multi-causal interpretive brackets as multiliteracy, the future, spirituality or even data, perhaps also something along the lines of a co-habitat literacy – in the arts, this would mean working within the same, ongoing discourse characterized by the intertwining of affectation and cognition in the context of artistic creation. Common to all is the orienting function of empowering people. Important frames of reference for didactic derivation and justification in

20 Cf. Wenrich & Knebel, 2021.

21 Cf. Wenrich, 2006, p. 278.

22 Cf. Harari, 2018/2020, p. 402.

general and in the arts are the UNESCO and OECD frameworks for educational institutions and their actors.²³ Fanning out behind them is a multilateral understanding of cultural leadership from a postmodernist perspective:

Cultural leadership can then be understood firstly as a (usually hardly further defined) term for leadership of or in cultural organizations, but secondly also as a term that refers to a cultural leadership role of individuals or organizations for society or even international dialogue in the sense of the canon of values of, for example, the UN Human Rights Charter or the Sustainable Development – for instance in the context of ‘cultural diplomacy.’^{*24}

Referring to Arnold Gehlen’s sociological view of institutions, the university is basically a manifest element in the educational system.²⁵ It is bestowed with necessary constructions and bundles of meaning in complex circumstances with a clear control function. The so-called ‘68 movement in Germany brought about a formative caesura in dealing with university functionaries: “Parallel to the expansion of education, there was an expansion of reflection with considerable effects on social routines.”^{*26}

Similar demands can be heard in the current questioning of structural interpretive sovereignties and value orientations. Their partly justified push for the reorganization of learning and living environments (albeit also as an exertion of influence with its defamatory features) remains to be seen in their intended narratives. University education as knowledge production and -distribution entered a volatile context even before the COVID-19 pandemic, a situation compounded by competitive pressure from other providers, as so many social media channels with appealing edutainment character demonstrate. Distance learning courses from private providers offer structures of a study-life balance that seem better suited to individuals in rural areas, those with family obligations or professional parallel contexts in a lifelong learning situation. The role of the arts in this context, or of the universities where art is taught, may be to experimentally develop a sense of playfulness that does not devolve into something pale, self-focused, and devoid of community spirit. Picking up on this introductory motif of ‘change,’ the Willem de Kooning Academy (WdKA) in Rotterdam draws its institutional understanding from

23 UNESCO, 2019; OECD, 2021.

24 Zierold, 2019, p. 9.

25 Cf. Gehlen, 1956.

26 Nassehi, 2020, p. 103.

the basic artistic attitude of its namesake patron, even spells it out in diagonal lettering installed on its building facade (Fig. 2). The painter, who was a faculty member at Black Mountain College along with his wife Elaine, said: “I have to change to stay the same.”²⁷



Fig. 2

27 Ferrara (2012), himself an artist and de Kooning’s assistant for many years, quotes him on the MoMA website, though there the sentence begins with ‘you’ instead of ‘I’ as it appears on the facade of the academy in Rotterdam (see also <https://www.blackmountaincollege.org/elaine-and-willem-de-kooning-the-summer-of-1948/> [5 Dec. 2021]).

An essential goal must be to remain open to contemporary reform of curricula and formats and to strive forward – better yet, in many different directions – with an exploratory attitude.²⁸ Being ahead of one’s time in some places is part of a sustainable understanding of education that is as forward-looking as it is risk-taking, and that focuses on design as social responsibility in a participatory sense.²⁹ Global players in the arts can be museums, opera houses, philharmonic halls or art universities, which is to say institutions whose municipal or state-organized support apparatuses enable them to operate with the greatest possible financial security. However – and in contrast to the exclusive gallery- and art market business – the everyday business of ‘art’ is more a matter of individual actors organizing themselves in initiatives and influencing democratic consensus-building from the ground up. It follows that the many freelancers and self-employed individuals working in the arts need structural empowerment if they are to anticipate and concretize truly clever, constructive solutions as changemakers.

The intensified lines of discourse on what Universitas is today and could be tomorrow are met constructively, and less confrontationally, with a cultivated culture of debate of the kind described by Hannah Arendt in the digital public sphere, also with the aim of recontextualizing Jacques Derrida’s vision of a deconstruction that takes up his notion of a ‘university without condition.’³⁰ The multichannel discourse format of “Changing Time – Shaping World” consequently entails a transformation of digital teaching with a view to the – at times prophetic – considerations of the ‘digital university’ as outlined by Oliver Ruf.³¹ The methodological approach presupposes a scenario technique that thinks in terms of possibilities and in the plural, one that can expand and just as easily abandon itself. Flusser, in turn, warned against this as much as he beckoned it: “*Utopia* means groundlessness, the absence of a

28 Cf. the study reform to minor/major models at the ZHdK: <https://www.zhdk.ch/studium/major-minor-an-der-zhdk-10089> [6 Nov. 2021].

29 Sustainability, for example, is one of the strategic goals in the ZHdK’s 2019–2023 development plan. In addition, the Zurich Knowledge Center for Sustainable Development (ZKSD) was founded by four universities in the Canton of Zurich together with the Hamasil Foundation 2021, aiming to promote the 2030 Agenda of the UN Sustainable Development Goals (<https://www.zhaw.ch/de/ueber-uns/aktuell/news/detailansicht-news/event-news/zuercher-hochschulen-gruenden-zentrum-fuer-nachhaltige-entwicklung/> [26 Nov. 2021]).

30 Cf. Arendt, 1958; Derrida, 2001/2003.

31 Cf. Ruf, 2021.

point of reference.”³² Associative word chains like those found in his remarks on the ‘techno-image’ show routes of an imaginary journey that can be used to practice an approach to the formation of ideas: universe, three- or four-dimensional, made for future, re-engage for shaping, superior force of the new, dreaming state of mind, a (kaleido)scope, mosaic-like combinations of particles possible, galactic spirals, cosmic brain ... A voyage of discovery like this one does not think in terms of linear time axes but presupposes an approach – even more so in the arts – fueled by the ability and desire to engage in “mental time travel.”³³ It speaks to a circular understanding of time.

“After all, universities are places of reflection first, and providers of solutions second.”³⁴ The Zurich University of the Arts – an institution that is (also) well known in the field of e-learning – joins the multi-part structure of a Digital Teaching and Learning Lab (DigiLLab) on the Catholic University of Eichstätt-Ingolstadt campus. They act (in the outlined context and as the real foil of this volume) as hubs and satellites in equal measure, feeding into the necessary discursive platform both technically and in terms of content: “It’s a puzzle that needs to be put together – in real life and in technical code.”³⁵ In doing so, the editors of this publication attempt to use it as an example of sustainable scholarly communication that meets the multimodal and -lingual demands of an inclusive educational mission in the arts. Educational processes require an outline and structure to isolate different stages, steps, and areas before melting them back into an overall structure and, yes, making them quite precious. At the same time, they are used to create an educational good, as it were, that learners gladly share with one another. This, in economic terms, is the output. In a pragmatic sense, it is also the meaningful aspect of education. Scientific texts were therefore modally varied for the previous lecture series format, taking the form of podcasts and modcasts³⁶; this, too, is meant to open a new, creative point of access to education in and with the arts – access that is to be established internationally in the future and ideally creates an impact

32 Flusser, 1985/2011, p. 3, emphasis in original.

33 Krznaric, 2020, p. 30.

34 EUA, 2020, p. 31.

35 Ruf, 2021, p. 151.

36 Modcasts lead like an audiovisual walk through stations of discourse, independent of the synchronous point in time when the lecture takes place. Focusing on qualitative characteristics of scientific work, they can provide a framework for the participatory, artistic-scientific mediation of knowledge, skills and attitudes (<https://modcast.zhdk.ch/t/CTSW> [12 Jan. 2022]).

that will then be shared. The concept of collaboratively developing a sustainable e-learning offer should therefore also be submitted to a – larger – scientific community in an open access way, with the present publication offering insights into both that and associated didactic possibilities in higher education institutions. Conceived as part of the original event series, it drew in a first planning step on a framework program with eleven keynotes featuring a combination of asynchronous (abstract as podcast) and synchronous parts (impulse lecture with subsequent discussion). In the second planning step, modcasts were prepared and didacticized in terms of science communication on the basis of the lectures that actually took place – a decision meant to set nodes in what amounts to a thicket of different narratives.³⁷ Thus the domain we created for that lecture series, www.changingtime-shapingworld.com, explicitly appears as a ‘scientainment’ platform – as a result of knowledge transfer on the one hand and out of the desire to engage the senses in digital learning spaces on the other, i.e. in an effort to express the sensuality of knowledge as a shared experience.³⁸ Education is deemed beneficial at its core when it self-monitors its artistic-scientific teaching with empirical saturation, and transfers this knowledge to further strategic-conceptual processes in a critical, evolutionary way.³⁹

At this juncture, we ought to briefly touch on our reasons for launching an open access publication after a lecture series like the one described above, particularly as the latter has already been sustainably captured and addressed in the modcasts. We would further like to elaborate on our conceptual motivations for doing so, as they might indicate changing times in terms of what might be considered enhanced capabilities in higher education, either currently or in the future. The aim of this anthology is not only to rethink (art) didactics, but also to expand our own perspective and understanding of it with and through contemporary scholarly insights from the field as well as

37 Cf. Walsh, 2019.

38 Cf. Huber, 2007, p. 321; Axelsson, 2020, p. 21.

39 Cf. Berner & Loffredo, 2021a, p. 188. In contrast to the usual procedure, which typically involves following up with participants at the end of such a series of discussions with a view to gaining an overview of feedback (ex-post evaluation), this teaching concept gathers feedback ‘on time’ before the start of, during, and after each keynote. The evidence-based motivation has to do, on the one hand, with ensuring sufficient data (because the respondents are present); on the other hand, milestones in the overall design are to be checked against the extent to which the efficacy experience is significantly related to the outcome-oriented e-learning units.

from other disciplines – thereby demonstrating interdisciplinary connectivity without straying too far from our own subject of focus. A comparable approach can already be found at a number of individual universities in Germany, which appoint professors and chairs that then conceive and re-establish a general study program known as “Liberal Arts and Sciences.” Other examples, particularly in the international context, include so-called *Studium generale* or *Studium universale* programs, which is to say those that encourage students to engage in networked thinking beyond the bounds of their specific discipline. This (open access) publication is meant to offer those who are interested in more explicit insights into how something similar can be applied not only to individual disciplines, but to entire universities; it also differs from the lecture series in some respects, particularly with regard to its thematic sequence. In building a consistent reading of higher education concepts in the area of e-learning, we began by expanding the thematic impulses of “Changing Time – Shaping World” to include our own editorial contributions to the series and established topical groups or clusters throughout. Our goal was to reorganize in the interest of creating a coherent overall view.

Anna Maria Loffredo and *Rainer Wenrich* provided space for young academics from the editorial team to participate in the discourse and lecture series, a decision owing partly to the already tight lecture schedules and also to the fact that, given the different class periods at universities in Germany and Switzerland, they essentially have to coordinate within a semester. *Charlotte Axelsson’s* work and research focus as Head of E-Learning – which in turn forms its own organizational unit within the Education section of Teaching, called “Dossier Lehre” in Switzerland, of the Zurich University of the Arts (ZHdK) – illuminates a possible path for agile change management in art and educational institutions. Accompanying the innovative cooperative project was *Wanja Kröger*, Head of ZHdK’s Education section mentioned above, whose administrative evaluation of metastructural aspects both within his organization – with a view to the further development of European (art) universities – opened to us the necessary realm of possibilities. His discipline-nonspecific perspective and many years of experience bringing cultural change to administrative and organizational processes bolstered the editorial team’s multi-perspective approach.

Following its release on a specially-created website (which also contained podcasts), the initial lecture series concept found a receptive audience in other relevant, potentially connected academic fields. Consequently, series editor *Oliver Ruf* integrated that same didactic approach to higher education into

the broad area of media and design aesthetics. This specific genesis allows Ruf to add further insight in an appreciative foreword to the present publication, a text in which he shows how the arts and education (learn to) interconnect and relate to one other. He has also contributed to a concluding outlook together with Anna Maria Loffredo and Rainer Wenrich.

The present volume provides a look at the wide-ranging initial theoretical considerations behind the choice of specific speakers and topics. We find Nicole Kirpalani's essay, for instance – a contribution that does not explicitly address didactics and thus the connection may not immediately be apparent to readers – to be valuable input, specifically from the perspective of an economist who studies the interdependencies at work in local and global purchasing power decisions in the context of the fashion industry. Her contribution's contemporary, forward-looking call – namely to consider sustainability not only in terms of individual, personal lifestyle, but as a cross-sectional competence to be taken up in all subject areas and disciplines across higher education and school education (ESD) – points to a humanistic concept of education in which the individual must learn to weigh his or her actions both ethically and aesthetically. Didactic content demands first and foremost cutting edge, up-to-date specialized scholarly knowledge, which itself can only be cultivated in interdisciplinary dialog. It also calls for specialized scholarly content and an adequate, subsequently-developed mode of communication with which to convey it. A comparative look at Kirpalani's modcast and her essay in this volume shows rather quickly how, from our own viewpoint as educators, we responded with a 'nudging' approach aimed at translating these ideas from the abstract to the concrete perspective of the arts and education. The modcasts can thus be said to represent an entirely new form of a debate culture – one in which the project initiators can contribute their expertise to discreet but not insignificant effect. Although there are a number of vivid, very entertaining yet instructive examples of 'nudging' in practice, written essays can by their



nature reflect only part of the genuine experiential and epistemological character of these kinds of video-based teaching examples. Bearing this in mind, we would like to take this opportunity to invite readers to view the lectures in modcast form and, if necessary, to use them selectively in their own lessons as media-based open educational resources (OER; Fig. 3).

Fig. 3

By contrast, the shifted timeline of work on the book has also allowed us to expand the range of contributing authors: inspired by the individual lectures (only Charlotte Axelsson and Mela Kocher had been listed as co-speakers and co-authors in the program from the start), Shashi Matta's lecture included a 'call for papers' or 'call for collaborations' as a kind of 'didactic trick' aimed at translating his presented framework's theoretical concept for idea formation into specific projects. Respondents included students in his study program, who could opt to do so in lieu of taking a test. Similarly, Barbara Holzer involved Andrea Reiter, her assistant at the architecture firm, in the writing of her essay for the book.

For the volume to best convey the entire breadth of topics included in our lecture series, we have grouped thematically-related contributions in the following order:

1. Theoretical Perspectives
2. Methodological Approaches
3. Change and Design Education
4. Change in Arts and Cultural Education

The first cluster of essays finds *Michael Reder* and *Philipp Hübl* drawing theoretical insights from change as understood from a philosophical standpoint. Reder's democracy-oriented view of education touches on a wide array of topics: assessing from the challenging perspective of society as a whole, he argues that democracies mutually enable and condition changemakers' world-shaping ability in an effort to live up to their own ambitions for the future. In doing so he points to Robert E. Goodin's "all-affected principle," which roots personal agency in precisely this expanded understanding of democracy. This in turn crossed with inclusive and participatory aspects, which potentially give rise to new forms of social normativity and solidarity. Hübl, for his part, elaborates on the relationship between creativity and morality. His understanding of creativity is of particular interest to us, as he identifies creativity as a marker of progressiveness and qualifies his observations with evidence from the World Value Survey – a collection of survey-based data said to measure moral and social progress.

The second topic area addresses methodological approaches, including that of the aforementioned contribution by *Shashi Matta* and his students from the WFI Ingolstadt School of Management at the Catholic University of Eichstätt-Ingolstadt. In it, they present a practice-oriented tool for idea gen-

eration and demonstrate creativity par excellence. This anthology also finds the student perspective represented, as Matta demonstrates a resonant grasp of teaching-and-learning 'at its best.' *Ruth Mateus-Berr* introduces physicist Karen Barad's notion of 'entanglement' to art education teaching practice, thereby accomplishing a transformation important to our concern: she sees the other, engages with it in a nuanced way, and transfers it to her own discipline, i.e., she 'entangles' while simultaneously reflecting on entanglement. *Anna Maria Loffredo* takes up the question of good teaching, since the fostering of and challenge to creativity are not exclusive to the arts. In a context of growing geopolitical uncertainty, she proposes a transformation design based on *ikigai*, a Japanese concept that involves cultivating a sense of purpose in life. In a lifeworld of seemingly endless, accelerated digitization, East Asian principles of self-awareness and self-respect are gaining relevance as a means of developing a lasting sense of 'well-being' on the part of learners and teachers. A similar focus on cultivating social cohesion through education can be found in the essay by *Charlotte Axelsson* and *Mela Kocher*, a text that elaborates on their higher education concept PHEW. The concept follows on from marketing and consumer-oriented gamification while also going beyond it with a number of playful suggestions. Taking a cue from Johan Huizinga's *homo ludens* concept of play, the authors look at ways to make the joy of experimentation – a hallmark of the arts – the central feature of effective teaching and learning. *Rainer Wenrich* turns his attention to art and design forms in a contribution that reveals dance and fashion to be a synergistic connection between Merce Cunningham and Rei Kawakubo. Both 20th-century protagonists break with conventions to initiate change in and between the arts. Their histories and the aesthetic principles they engendered find reflection in a corresponding environment marked by other visionaries including John Dewey and the faculty at Black Mountain College. Wenrich's example sketches a historical consciousness as impetus for future-shaping possibilities overall.

The third topic area looks at change and design education, for which *Barbara Holzer*, in collaboration with Andrea Reiter, designs a proverbial architecture of thought. The authors call for a redefinition of architects' occupational profile in view of the need to respond to climatic, pandemic, but also socio-cultural change. Such a shift would entail a change to how architecture is taught in a higher education context, a necessary step to fulfilling the societal demand for living and working environments that manifest diversity and inclusion. In a similarly practice-oriented way, *Johannes Braumann* propos-

es an objectified engagement with so-called ‘algorithmic thinking.’ The construction and use of robots (in the arts) are bound to become more relevant in future teaching-learning environments than they have been until now. He highlights the design-educational aspects of our interdisciplinary endeavor to enable learners to merge artistic and technical thinking and apply that approach in the future. Similar cross-connections appear in the essay by *Nicole Kirpalani*, to the extent that the same problem is addressed from different angles and with different interests, albeit from an economics perspective. Her essay on ‘fast’ versus ‘slow fashion’ provides an overview of the fashion industry’s economic influence, with an eye to the parameters that designers in particular but also anyone in the field – i.e. anyone involved in the many steps of the production chain – should include in their considerations as change-makers. The contribution illuminates the highly complex cycle from the corporate and consumer perspectives, with the aim of seeing the changes needed to bring more sustainability to the sector.

The fourth topic area gathers contributions on change in arts and cultural education. *Henry Keazor* takes the multifactorial perception of cultural identity as an opportunity to examine the personal and national identity issue in the applied field of music. Focusing on the music video as an object of media-historical analysis along with the founding history of the American music channel MTV, he traces a pop-cultural alliance wherein particular (and especially US-American) narratives are perpetuated and produced between music and politics. Insight into art and media history enables deeper reflection on how memories (re)write history and the future. *Elif Ucan* of *Spoke Context* addresses her mission of empowering young people and reinforcing a sense of cultural identity and community through works of art in public space. Ucan co-initiates these currently mostly US-based projects with artists and develops them in tandem with local schools. We appreciate her confident teaching of practical 21st-century life skills to teenagers and particularly her non-governmental project management style – one she explains step-by-step in terms of a didactic approach, a method-based one, and a best-practice example. Ideally, her essay will inspire readers to get creative and launch similar projects of their own. The structuring of partial contributions is meant to highlight both the individual in relation to the whole and the importance of the specific in the context of the general. It also allows contemporary discourses to be developed prospectively on the topic as opposed to remaining confined to the typical papers within one’s own field of study. It is about engaging in a necessary re-

think of one's own discipline with a view to tomorrow, and about putting the previous form to the test. Although the modcasts already attempt to meet the OECD requirement for OER, all essays in the book will uniformly be published in English. This has been done in the interest of promoting international comparability.

A further important aspect involves the fact that publications of this sort continue to constitute the gold standard of achievement in academic circles. Inclusion in anthologies such as this one is also essential to attracting third-party funding – another hurdle on the way to scholarly success. The format allows us to put the various (shifting) modes and cultures of learning at our disposal, particularly in the field of didactics. Modcasts have the advantage of providing a low-threshold, alternative point of access for learners. Their context of use could be expanded to include work with high school students, for example, or university-level learners with particular interests. It could just as well benefit an academic community looking to develop its digital teaching and learning culture. The modcasts also show additional, illuminating cross-connections, as initiated and drawn from supplementary academic and interdisciplinary content related to our field or from our local perspective. The point, in other words, is connectivity. It is a process we have committed to as 'content creators',⁴⁰ a specialized interplay made possible by links to websites, videos, archives, etc. Learners can decide for themselves how they wish to interpret the material and are free to choose where they wish to turn their attention from the main argument and momentarily delve into partial aspects. Scholarly publications typically rely on footnote references for in-depth contextualizations in a given argumentation – something a 20-minute lecture cannot do. Neither form is better or worse than the other, neither can replace the other, but the wide range of synchronous and asynchronous, traditional and innovative parts evokes other aspects of didactics and speaks to learners' various receptive channels. Compounding this is a self-critical attitude toward university educational offerings, the quality of which must withstand comparison with that of non-formal education providers (including YouTube and television formats). We believe that universities and their stakeholders have

40 Digital content creation (DCC) in the form of videos by Berner & Loffredo (2021b), for instance, has been presented as a best-practice example of e-learning. Taking its cue from their field of art education, it has been brought into the general discourse on higher education didactics.

a duty to act accordingly and to be at least as good or to offer something more concise than what those providers are able to present.

This leads us to another motivation for our higher education considerations, namely the translation of media-specific peculiarities and characteristics of educational offerings, and placing these in relation to one another. Speaking and writing about the modes chosen in this lecture series requires a complementary translation effort both formally and in terms of content. Consequently, our wish for our own further development would be to add to the previously noted “from now to where, from here to there” the following words: “from print to enriched PDF.” The incorporation and encouragement of interactive elements in scholarly publications – like those integrated in the modcasts, for example – would be a well-timed step toward a future of teaching and learning. This also includes how publication projects can become research projects in higher education by enabling precisely these kinds of cross-media connections, quite literally in the sense of user experience design in teaching-learning contexts.⁴¹

Such an approach opens up innovative spheres of trend research in which universities actively declare their visions of good teaching rather than simply allow them seep through their gears, as it were, depending on whatever education policy happens to be fashionable in a given legislative period at the national level.⁴² One could therefore say, “Design is thus also a profession, but beyond that, it is an ‘attitude’: a stance and position toward this formability of the living world, one that ‘allows projects to be seen not in isolation but in a relationship,’ as Bauhaus master László Moholy-Nagy put it.”⁴³

New paradigms are created; they don’t just appear out of nowhere. They are mined from existing elements and remixed or combined into something

41 Flash mobs, for instance, represent a concrete example of media-dependent perception and translation. Writing about them is something different than being able to click on a direct link to various examples with a specific plot, as is the case in a modcast. Such a concept would have to be pushed over the long term in a scholarly book format – one all the more tied to art and design-related content – before being supplemented with other, possibly AR/VR elements involving various hardware and interface formats (e.g. tablet, reader, computer, smart phones). Here, too, we find a chance, purely in terms of media, to grant readers or users freedom of interpretation and autonomy in the spirit of *Bildung* as we understand it.

42 The association New Education Circle (NEC, 2000), for example, is indicating an attitude that would consider design as a new driver of education (cf. <https://www.designtag.org/2020/12/new-education-circle/> [23 Nov. 2021]).

43 Kosok, 2021, p. 28.

new. The new emerges from what is already there. It just has to be seen. This kind of seeing requires practice; it requires different sensibilities. It comes from a sense of something to which we turn out of curiosity, something to which we extend our antennas, as it were, in order to locate it. And if locating it on our own becomes difficult, there are networks of different satellite stations to navigate. These can boost creativity exponentially, since a “swarm of networked collective intelligence forms the cognitive landscape in which the new polymath must resonate.”⁴⁴ Importantly, the nomadic wandering of an imagination questioning where this journey might ultimately lead is viewed as a communication practice that is not to remain isolated in an academic bubble, or needlessly create artificial concepts removed from the lived environment.⁴⁵ The underlying motivation is to engage in connectable interface work such that changes in civil society become visible, large or small:

The digital university as a horizon of university is to be thought between such future cases – as present future as well as future present, consequently as projection (utopia or blueprint) as well as technological orientation. The digital university experiments with the future of university [education] and provides an imponderable space of possibilities. It is in this space, ultimately, that the university of the future resides. It is no coincidence.*⁴⁶

44 Falconer, 2015, p. 397.

45 Cf. Manovich, 2015, p. 139.

46 Ruf, 2021, p. 180.

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Figures

- Fig. 1: Maurizio Nannucci, Changing Place, Changing Time, Changing Thoughts, Changing Future, 2003, Neon Tubes Private Collection, Stetten, Germany. Long-term loan to the Peggy Guggenheim Collection, photo © Anna Maria Loffredo.
- Fig. 2: Facade of the Willem de Kooning Academy in Rotterdam, photo © Ossip van Duivenbode, <https://www.wdka.nl/> [13 Feb. 2022].
- Fig. 3: QR-Code modcast.

