Introduction to the Book of Abstracts,
1. ELTE Workshop for Arts Education

The arts education community of Eötvös Loránd University (ELTE), welcomes the educators, creators and researchers of dance, drama and theatre, music and the visual arts, child and youth culture, mathematics and the natural sciences! Participants of the 1. ELTE Workshop for Arts Education have come here to build bridges and walk through existing ones between the intersecting cultures of arts and sciences. The twin event of the Hungarian national conference and the English language workshop will feature more than 120 presentations and symposia, workshops and exhibitions as well as several community events of arts and design.

The 1. ELTE Workshop for Arts Education was conceived to serve as a catalyst for new encounters: mutually enriching dialogues between art forms and genres, discussions and new collaborations among artists and scientists, performances that unite us in the enjoyment of art, and presentations that inspire us to embark on new research trajectories and educational practices. During the two-day event, we may gain a broad international perspective of arts education in Finland, Luxemburg, Romania, Scotland, Slovakia and The Netherlands. We may realise the need for arts-based literacies while getting acquainted with the Common European Framework of Reference for Visual Literacy, result of an international research project involving 19 countries. We may engage in a Romanian drama workshop, integrate mathematics and art at the exhibition of the International Experience Workshop and the Bridges Organisation, and be tempted to join the International Drama and Theatre Education Association (IDEA) or the International Association for Polyaesthetic Education (IGPE) while listening to their leading representatives.

A wide range of exhibitions invite us to explore the past of art education through works selected from the Archives of Dusseldorf University, ELTE’s Faculty of Primary and Pre-School Education, the Hungarian national and municipal competitions in art and design, and several innovative educational and art therapy programs. Research reported here is often linked to the Research Program on Discipline Based Educational Practice of the Hungarian Academy of Science (MTA). One of these groups, the Visual Culture Research Group of MTA and ELTE is the organiser of this event.

The workshop is the first event of a series, to be organised each year at one of the five faculties of ELTE, where arts education is taught and researched: the Faculty of Education and Psychology, Humanities, Primary and Pre-School Education, Special Education, and the founding host of the event, Faculty of Science. Visual arts education is in the focus of the event this year, with the motto taken from George Kepes: “The New Landscape in Art and Science”. Visual culture, the name of the Hungarian discipline for education through art from the 1980s, indicates our perspective: to develop flexible and up-to-date visual literacy that involves creative expression, design and scientific visualisation as well, opening new ways for a co-operation of cultures. Our supporters: ELTE, Hungary’s oldest research university, the Hungarian Academy of Sciences, the Hungarian Academy of Arts and the Hungarian Association of Teachers of Art indicate the creative synergy of arts and science – an idea to which we dedicate this workshop.

We hope that you, visitors of the conference and readers of the proceedings, will find this collection inspiring and inviting, and we may meet you again in 2018, at the 2. ELTE Workshop for Arts education at the Faculty of Arts!

ANDREA KÁRPÁTI,
Founding Chair of the Workshop
TÜNDE SIMON,
Scientific Secretary of the Workshop
Visual Culture Research Group of the Hungarian Academy of Science and ELTE University

Budapest, 22 June 2017
The Visual Culture Research Group
of the Hungarian Academy of Science
and ELTE University celebrates its member,

EMIL GAUL

internationally recognised art and design educator
and scholar,
on his 70th birthday!
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Access for museum education for those with visual impairment
Cultural heritage, musical diversity and functionality of music education

DAMIEN SAGRILLO
University of Luxemburg, Faculty of Arts, Research Centre for Politics, Social Institutions and Spaces (IPSE), Luxemburg

CULTURAL HERITAGE OF MUSIC EDUCATION

Our cultural heritage is socially produced, and the cultural practices of individuals, institutions, and other cultural agencies and industries (e.g. concert halls, museums and galleries) contribute, through a process of intermediation to the phenomenon of ‘consecrating boundaries’. The resulting European identity provides us with a perspective of heritage that is a socially constructed and interpreted narrative, rather than an objective and complete account of our combined inheritance. In this project, through the use of ‘communities of practice’, we will explore how the cultural memories of individuals, European communities, and the European Union, as represented through the current and changing artistic and cultural products created for consumption through social media (e.g. YouTube, Twitter, Facebook), concert halls, public spaces, community groups, museums and galleries, are interpreted both within and beyond Europe. We will explore the constructed meanings attributed to these representations within different generations of Europeans, and develop a better understanding of how they are perceived beyond Europe.

‘Cultural heritage’ is the term used to represent the outputs from a selection process. Which aspects of a culture survive or end up lost, is decided through a combination of social, political, psychological, cultural and curatorial choices. Both historically, and currently, ‘power tools’ are developed by communities to influence or ensure the survival of numerous cultural artefacts. Traditionally, examples of such ‘power tools’ have included concert halls, museums and galleries, festivals, national curricula, educational products, media events and community groups.

However, European society is experiencing significant changes, with traditional ‘power tools’ being adapted, adopted, or replaced as a result of digitisation, and the current patterns of contemporary consumption of social media sites such as Facebook, Twitter, & YouTube. As a result, artistic and cultural products - and the values they represent, which previously would have struggled to leave their place of origin can now become instant global phenomena.

In short, as a result of new and evolving phenomena such as ‘trending’, the curation, and therefore the interpretation of artistic products can now be carried out far more by the consumer and far less by the producer; far more by the amateur and far less by the expert. Currently, little is known about this process, but the speed with which unique social and cultural products and identities are lost is increasing dramatically as a result of the combined impact of consumer choice and commercially promoted mainstream products. From 2000 onwards, the Web 2.0 is characterised by a participatory culture. In this context, users are involved, they interact with the content and collaborate with each other online to create ‘user-generated content’.
ture is produced, consumed and mediated differently thanks to
digitisation in general and the set of new web technologies that
facilitate publishing and sharing.8

This galloping evolution has not failed to leave its mark on
apparently insurmountable music educational tasks, as Werner
Jank and Martin Stroh are highlighting

“Many people do not take the discipline of music quite
seriously. Unfortunately, they are right many times. Ironically, des-
pite our thematic oversupply as regards music, we deny the children
and youths at school experiences of true learning success by dem-
anding too little of them.”9

To better understand how contemporary processes influ-
ence music education and to conceive acceptable for the future,
it will be necessary to investigate on it as an aspect of cultural
heritage:

A. To ascertain how contemporary depictions of European music
heritage in formal and informal curation contribute to a current
European narrative in music education.

B. To define and understand the patterns of contemporary music
consumption and how these contribute to the current European
narrative, as experienced and interpreted by those being invol-
ved in music education within and beyond Europe.

C. To inform and facilitate a renewal of the current European nar-
rative through the development of a virtual interactive environ-
ment and materials, appropriate in both formal and informal
learning settings.10

MUSICAL DIVERSITY AND MUSIC EDUCATION

Diversity and cultural heritage go together on a European
level and beyond. The European Music Council in accordance with
the International Music Council claims to foster ‘unity in divers-
ity’ (motto of the EU) as the main aspect of cultural heritage
in Europe. Concerning music, unity can be operationalised in
terms of identity:11 Which musical contexts belong to oneself and which belongs to others? Therefore, music edu-
cation will have to deal with historical and contemporary practi-
ces and their relative positioning between the poles of identity
and diversity in different regions of Europe withwithin formal,
non-formal and informal contexts of music learning. On the one
hand, diversity is an important European value and should be
a fundamental a fundamental aim of of musical practices. On
the other hand the the increasing globalisation of music cannot
be ignored is significant. One main goal is of is of inventing
forms through which an forms through which an awareness of
a common European heritage can be fostered and can be for-
dered and dealing with musical diversity can, in itself, in itself,
(or should) be an articulation of identity. The development of
theses of these forms can be can be a pedagogical dimension in itself, but the results are not only useful for music
lessons in schools. They have have relevancece in each realm
in which music education takes place, i.e. in both, formal i.e. in
both formal and informal contexts.

In relation to the history of music, a common European
heritage can be observed in the music and careers of many
European composers. e.g. Dutch and German composers stu-
died in Italy; Mozart and Liszt can be understood as globalised
musicians in their time moving through the whole of Europe
and national romantic schools’ have understood themselves
as different from each other, meaning that they are conscious
of their place in one realm or culture of music. Today, the rise

8  Cf. Henry Jenkins (2009), Confronting the challenges of participatory cul-
9 W. Jank, W. M. Stroh, Aufbauender Musikunterricht – Königsweg oder
Sackgasse, http://www.musik-for.uni-oldenburg.de/vortraege/afs2005_jankst-
rohtext.pdf (10/2014).
11  Cf. International Music Council, Many Musics. An IMC Action Pro-
grame Promoting Musical Diversity, at the Internet page https://www.
google.com/url?sa=t&rct=j&q=&esrc=s&source=web&cd=1&ved=0ahUKEwj-
M6f2Ls8LTAhXElOw8Yw1BQFggpMAA&url=http%3A%2F%2Fwww.imc-cim.
org%2Fmmmap%2Fpdf%2Fmmmap312frame-e.pdf&usg=AFQjCNHjAo2CmWD-
9vYHuNG_24qOQBWOD9g&sig2=fk0FJRogbFjiQT291BpLQ (4/2017).
of new and totally different trends – or new forms – of music can be observed, for instance, ‘Celtic music’, ‘Neue Volksmusik’ (or Folxmusik), and other ethnic fusions are trends that can be assessed as artificial constructions of cultural identity on the one hand and of musical diversity on the other. – While these ‘musical matters’ are relatively well-known, it is not at all clear how our knowledge of them can be built or strengthened, fostering the idea of an inquisitive musical identity, that is interested in music which is different from the ‘music belonging to oneself’.

One way can be seen in popularising classical European music, for example by delivering streaming media via the Internet. In this realm innovative pedagogies and creative didactic approaches should be developed and utilised, and media could be developed in collaboration with numerous stakeholders such as publishers, software developers and so on.

**FUNCTIONALITY OF MUSIC EDUCATION**

A. The first hypothesis stipulates that the origins of music were mainly functional and that music listening nowadays still is functional.

   For example, it can be regarded as a means to seek compensation from daily routines. Thus, the fact that adults with an academic background attend a classical concert in a philharmonic concert hall is quite comparable to adolescents listening modern popular music with ear plugs from their smartphones.

B. The second hypothesis proposes that every music has a function, and this function can be graduated from the lowest level, the so-called viewpoint of the art for the sake of art (l’art pour l’art) towards a composition with a clear-cut objective or function.

1. Let’s take as further example Beethoven’s 1st Symphony as an example for a composition which exists only for itself and compare it to Kodály’s 333 exercises with the objective to teach children to sing from sight.

2. Music, as community music has a social function in bringing people together with the aim of common musicking – term coined by Christopher Small.¹²

3. Before the time of music broadcasting and recording and the growth of modern electronic media, music was used to exert a coordinating and supporting influence during daily labour routines and for festive occasions. Many of these songs were collected and published in outstanding opuses such as the “Corpus musicae popularis hungaricae” initiated by Bartók and Kodály.

4. **Let’s take for example** church music: It cannot only be considered to be at the origin of Western music artistry, but it is music in the service of the practice of religion.

5. Finally, music as a social activity, and as an orally transmitted art form practiced within indigenous groups far away from European art music for ritual purposes has a close relationship to Christian church music in European culture.

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Abstract Cultural diversity impacts the development and construction of social and musical identities across the lifespan, in a wide range of contexts, including educational settings. This chapter focuses on the development and construction of social and musical identities in childhood through the lens of ethnicity and cultural diversity. It also raises questions concerning the role of music in the promotion of cultural understanding and multiethnic integration. Keywords: cultural diversity, social identity, ethnic identity, immigrants and refugees, music education. Thus autobiographical memories become closely entwined with concepts of family and heritage. The chapter considers how life circumstances work so as to enhance or diminish one’s sense of attachment to the traditions of one’s heritage. Her research interests include higher arts education, music teacher education, collaborative learning, cultural diversity and democracy in music education. She is currently leading two research projects funded by the Academy of Finland: The arts as public service: Strategic steps towards equality (2015-2020) and Global visions through mobilizing networks: Co-developing intercultural music teacher education in Finland, Israel and Nepal (2015-2019). Kjetil A. Bjørgan/NMH. Sidsel Karlsen is professor of music education at the Norwegian Academy of Music in Oslo, and also docent at the Sibelius Aca