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Higher education often operates in "silo" mentality, so students and staff become too focused on the technical side of their subjects while less thought is given to actual and innovative ways **breaking and exploiting high** especially across borders academic, national **CREATE** thus

"As the awareness of art reinforces social inclusion and speaks volumes about culture, the benefit of introducing art education into society increases artistic and cultural awareness, tolerance and acceptance. It is with the conviction that art education can unleash the potential of both arts and cultural diversity and contribute to training new generations capable of reinventing the world."(p.94)

"The aim of these workshops is a targeted dive deep under the bonnet of something that for the majority has already become a permanent companion in their vocation and leisure time."(p.52f)

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"This interdisciplinary and intercultural dialogue has been an enriching and challenging process on numerous levels: from defining pedagogical and methodological approaches to overcoming bureaucratic obstacles encountered throughout the way, various 'ways of thinking and ways of doing' were exposed to each other, and eventually changed, exchanged, molded by the process itself, which /is/ to be seen as a learning process."(p.95f)

"(...) the opportunity to turn my ideas into reality and gave me the space for progress, for improvements and for questioning of everything around me. Acquisition of new skills and techniques and well as networking are important segments of the contemporary audio and production."(p.77)

mentors and students. They are intense participants work day and night they get to know each other their own

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"... critical dialogues between mentors and students. They are intense both physically and psychologically. Participants work day and night for the final presentation and in the meanwhile, they get to know each other, they get to love and hate, to laugh and cry, to see their own work and their own limits — 'Can I push them further?' And I try and I try, work too much, get a bit insane and dizzy, others kick me out into the nature (...) to broaden the experience, to find more material to work on, to gather the strength for the evening crits".(p.86)

All quotes in this column from:

Brajnović, Tomislav et al., eds. ADRIART: regional collaborations in the media arts and practices: MAP, master programme: opinions, impressions, works, facts; Rijeka / Nova Gorica; 2014.

(Vodja obeh projektov in avtor besedila)

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"It depends a lot on how a group reacts to the differences in culture: either they succeed to make the best of them (use them as leverage), ignore or neutralize them, if they do not contribute to idea or project development. If only possible, one should not let the project work suffer from these differences." (Student C; 1)

"(...) it could be seen how the left-brain oriented students could be more focused on critical background research to the idea, while the right-brained students would be more intuition. For me this tension was the one that made me more prepared for different personalities and

"(...) it could be seen how the left-brain oriented students would be more focused on critical background research to support the idea, while the right-brained students would be more focused on the intuition. For me this tension was the best experience, since it has made me more prepared for future work with people of different personalities and different work ethics." (Student D; 2)

... particularly liked the self-managed project-based working, ... mingle, because I found those most crucial for ... the online workshops/tasks, where a ... mentoring is crucial as well."

**"I particularly liked the self-managed project-based working, where mentors mingle, because I found those most crucial for our learning. Similarly the online workshops/tasks, where a sufficient amount of active mentoring is crucial as well."
(Student E; 2)**

Quotes in this column from:

Final live evaluation round of the Vilnius mobility, March 2016
Anonymous evaluation questionnaire online, April

...key issues that proved beneficial for conceiving and implementing this fruitful academic collaboration format. Several curricular and organisational solutions are presented that increased the positive impact on students as well as other stakeholders in this project-based pedagogical piloting of the Media Arts and Practices international Master's programme. Set against its curriculum-development framework, the article examines new methodological solutions, joint mentoring models and group dynamics management, as well as some specific logistical issues. Next to developing relevant employment skills and attitudes, such production-oriented, but process-aware course designs offer timely academic provisions as a response to a 'glocalised' world. More importantly, these course designs can also foster students' engagement with the actual (social, economic, natural, political) environment and the development of life-long learning habits.

KEYWORDS

site-specific, methodology, academic mobility, new media, blended, ADRIART

Conclusion and outlook

Such a future-oriented approach as conducted and reflected in the above contribution successfully addresses the widely promoted elements of mobility, raising the intercultural awareness, social responsibility and environmental sensitivity of the academic process. A successful marriage between academia and 'the real world' might be brought about especially by interdisciplinary collaborations if those collaborations are conducted in a well-orchestrated and inclusive way, fostering a collective spirit and practice of participation within an individualist mainstream of social values. Different cultural and especially professional practices and languages should be gradually tuned onto understanding each other's positions and (default) practices, encouraging each other to embrace foreign and not-yet-experienced ways of working, thinking and communicating.

Following the rich experience and the manifold lessons learned, as presented in this article, the ADRIART mobility workshops model is currently being transposed

ing a collective spirit and practice of participation within an individualist mainstream of social values. Different cultural and especially professional practices and languages should be gradually tuned onto understanding each other's positions and (default) practices, encouraging each other to embrace foreign and not-yet-experienced ways of working, thinking and communicating.

Following the rich experience and the manifold lessons learned, as presented in this article, the ADRIART mobility workshops model is currently being transposed onto other teaching and learning environments at the Master's programme-implementing universities in both Rijeka and Nova Gorica as well as being further developed by other partners of the growing network, both existing (Graz and Udine) as well as newly accessed (Weimar in Germany and Caldas da Rainha in Portugal). An even broader partnership is currently being forged under the name of 'HYBRIART', exploring the particular cross-disciplinary and crosscultural blends of teaching and learning.

In a European or even a global perspective, the broader and long-term impact of these mobility courses and the Media Arts and Practices programme as a whole is expected to potentially increase employment prospects of the graduates, provid

...), with the local audiences (brought about by students' engagement with the local social environment), attracted these external stakeholders, who rarely visit cultural venues or events, to the cultural venues on an unexpected scale.

The present article discusses the various stakeholders' feedback, revealing the manifold transformative processes owing to specific methods used, such as interdisciplinary mentoring, site-specific topic development, intermedia workflows, participative pedagogies and collective reflection. The lessons learned could be applied in similar curricular contexts – not only in teaching art, but above all in encouraging interdisciplinary education models that become truly meaningful to the social environment – within local and especially in broader regional (which in ADRIART means international) perspectives.

Research methodology

Research background and motivation

The underlying research question was: how does the introduction of learning through exposure to a 'specific site or social context' in the context of progressive methods such as blended learning and intercultural co-mentoring bring new

an important trend in the arts - increasingly hybrid, multidisciplinary practices. It shows how social and (aesth)ethical change is well possible within a culturally reflected art pedagogy-cum-production setting that can materialize a collective and meaningful impact on a specific site, and its social tissue.

Keywords: Site-specific, Academic Experience Abroad, Collaboration

- **Collaboration with local stakeholders** needs to secure a safe enough approach (focusing on the community/context) and guarantee specific benefits for all stakeholders involved, most optimally by developing a joint discourse that includes feedback about acceptability of produced work for the locality in question.
- The **interdisciplinary quality** of such work proves to be best guided by sharing the process (not only the product or tool), while keeping up the awareness on the disciplinary boundaries given a priori (even if transgressed during the collaboration), as well as developing new common work methods and (inter-professional /-cultural) languages, and reflecting upon them.
- The **learning design** of such courses must find the right blended (online vs. face-to-face) learning style or model, optimizing and possibly negotiating (workgroup establishment and collaboration) protocols, keeping the expectations transparent and raising awareness about the improvements on both skill and knowledge competency levels.
- **Feedback** proves to be an essential method of fostering student autonomy and should be supported by stable task assessment criteria, clearly awarding (best-graded) or chosen projects/solutions/ideas, no matter whether they are tested in real/public or academic/in-school contexts – yet balancing teacher and (stimulated) peer critique with the opinions and suggestions of stakeholders who are external to the academic setting.

Furthermore, these production-oriented (but process-aware) course designs and carefully quality-reflected implementations show particular potential in participatory emancipation of public spaces in terms of their historical, social and political meanings, in both the local and the regional scope. Treating meaningful topics in intensive contact with specific (trans)cultural contexts can foster – particularly within an otherwise open curricular structure such as the one of the international *Media Arts and Practices* master programme – students' engagement with the actual environment and the development of an autonomous, life-long learning oriented personality. Eventually these lessons not only resonate deeply within students and teachers as common experience, but also reflect onto the involved schools and even art or media production institutions, as learning organizations.

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workshops, developed and pilot-tested in the ADRIART.net project 2011-2014. Here they are presented as a form of direct **academic-cum-artistic response to burning societal issues.**

The background of this assumption may be found in the somewhat macabre tones currently dominating the cultural public sphere, especially in South East Europe, where the

1) establishment of cultural industries; 2) preservation of public spaces through activation; and 3) participation in the strengthening of education, by involving educational institutions in the development of new study programs.

The success of the European Capitals of Culture as a tectonic transnational process is the result of developmental strategies that recognize the potentials of art and education

and research in situ. By promoting art through art and while implementing art and artistic research in education, they contribute to the artistic experiment, as one of the most significant (and perhaps underused) methods in teaching.

It is precisely the combination of (methodologically reflected) experimentation and research that introduces the most important novelty here. This combination stems from the curricular and implementation structures of Media Arts and Practices (MAP)

If the objective of art exhibitions is to form a dialogue between an individual and the public, then such workshops had to be created in and with public spaces, in specific micro-locations that are characterized by strong social and/or political features (the so-called site-specific approach) that became topics for the academic-cum-production work involved.

Artists/mentors are often in a position where they have to search for new forms of cooperation, which includes the combining of structural and political sectors with conceptual issues relating to the artists' mobilities as the subject of artistic production. Therefore, **the process of organizing and running of the mobility workshops can be viewed as a form of artistic practice in itself.** By joining artistic ideas, through a teamwork of students and joint projects, through involvement of experts and their opinion in the selection of media and

work. Moreover, mentors also benefit by learning new facts about and gathering first hand experience in pedagogical approach in their work with students. In today's mass production, educational institutions, under the Bologna Process, are aimed towards production that should not serve its own purpose. Education is a public good which needs contributions both by students and their mentors, in mutual exchange. Public space

academic processes **protect compromised public spaces** and **(re)create their identities**.

Provided that they are cyclical (recurring) and maintain the quality of their programs, they **breathe life into** public spaces, **(re)vitalizing both the creators and the consumers of culture**, eventually compensating for the weaknesses of local educational provision and **making up for the deficits of the cultural scene**

production – can become important places for experimentation, and nodes of contemplation. Either in local student shows, interventions within urban brown fields, or as a region-wide platform, they give rise to new perspectives on and new understandings of society, especially in the context of digital media as the new realms of (reclaiming) public space.

The here selected theoretical premises in interaction with (video(-reflexive)) practice (see final note) prove that only positive and creative *'interactions of communications media, technology, technique, and processes with human feeling, thought, value, and behaviour'* (Nystrom 1973) can secure self-reflection and improvement in social systems. If designed as communicative (eco)systems, it is especially in pedagogical settings that social media can prove most important - not only as playgrounds and marketplaces of ethical decisions, but also as platforms of aesthetical innovation.

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