

# Module handbook

Degree:	Master of Arts (M.A.) / M.F.A.
Subject:	Arts and Community
Heads of study programme:	Prof. nmpk (formerly “Stefan Riebel”)
Valid for all focus areas	
PO-Version:	2023
Valid for the semester:	WiSe 24/25 and SoSe 25
Date:	20.02.2025

- Requirement for the successful completion of studies within the standard prescribed period of study is adherence to the respective recommended semesters of a module.

- When multiple people are responsible for a module, the first-mentioned is responsible for the program.

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## **Arts and Community**

### **Goal**

#### **Goal of studies M.A.:**

In close cooperation with the selected institution and on the basis of a broad environmental analysis (opportunity- and risk assessment), the students can design, implement and evaluate artistic projects with a therapeutic or pedagogical orientation. They are able to convey the gain of artistic project to the public authorities or institutions scientifically well-grounded and methodically justified with the respective target groups.

#### **Goal of Studies M.F.A.:**

Students can design, implement and evaluate artistic projects in their chosen social context. They are able to convey their artistic position and the benefits of the implementation of art in public spaces.

Students can devise their individual artistic problems and questions precisely and are able to develop concepts that address the conditions of society and public space (for example, galleries, museums, art in public space, institutions). They are capable of professionally artistically engage in such contexts.

### **Content**

#### **Goal of Studies M.A./M.F.A.:**

The students conceptualize, plan, organize and carry out their project mostly independently based on the knowledge acquired in the bachelor's program. They are supported by the scientific and artistic mentors chosen at the beginning of their studies, and regularly present their project and its development in the intermodule colloquia.

No.	Module Titel	CP	P	WL	Assesment Method	suggested semester	Grading:
<b>11000</b>	<b>Module 1 Interdisciplinary project module</b>	<b>15</b>	<b>30</b>	<b>450</b>	<b>Module examination(s)</b>	<b>1 - 2</b>	<b>graded</b>

Cycle:	Yearly	Level:		Module Director:	Ralf Rummel-Suhrcke	Entry requirements:	none
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S#	Titel of Subject	Lecturer	CP	P	Relevance	Type of Course	Assessment Method	Grading
11010	Project management 1	RuS	2	20	C	Lecture/scientific seminar		-
11011	Project management 2	RuS	1	10	C	Project		-
11021	Arts and Community	various	12	-	C	Project		-
11100	Module examination: Presentation of results	-	-	-	C		Presentation of results	gr

## Learning objectives in Module 1

### **Structure of the module:**

The course of studies is designed as a project study and aims at an artistic and scientific double qualification. The project located in M1, is independently designed by the students and implemented in the practice of the selected field of application. It forms the essential learning field. At the same time, it serves as a reference for the development and pursuit of a relevant research question in practice.

Depending on the previous focus of studies, projects are either therapy- or education-focused and lead to the degree Master of Arts (M.A.), or they have a special artistic profile and lead to the degree Master of Fine Arts (M.F.A.).

Students are supported and advised by mentors during the conception, planning, realization and evaluation of their project. The mentoring hours as well as the intermodule colloquia are booked in modules 2-4 due to expertise assignability. The practice projects are usually carried out in the following sequence:

First Semester: assessment of needs of the institution / social respectively corporate field, as well as planning and conception of the project. Second Semester: Realization and documentation as well as evaluation and presentation of the project

For part time students the times are increased accordingly.

### **Project management:**

#### **Goal:**

The students gain in-depth knowledge in project management in relation to their chosen field of practice and work. They learn to transfer specific methods and instruments of cultural management and project management to their practice field in M1. They are able to examine and analyze the political and economic conditions for planned and targeted action in social and cultural contexts.

#### **Content:**

Specific social and institutional as well as individual-biographical requirements for project planning and implementation. Knowledge of the characteristic conditions of projects (such as time pressure, cost pressure and internal / external pressure due to expected quality).

Methods and tools of project management, environmental analysis (ascertainment of opportunities and risks), formulating objectives, acquisition, conceptualization, planning of project structure including the creation of work packages, sequence planning and cost planning, controlling as well as techniques of communication, marketing and documentation and establishment and maintenance of an organizational structure, which targets to a sustainability of project-oriented professional actions, exceeding the master project.

### Literature:

- Bemmé, Sven-Oliver (2020): Kultur-Projektmanagement. Kultur- und Organisationsprojekte erfolgreich managen. Berlin: Springer VS
- Crehan, Kate A. F. (2011): *Community Art: An Anthropological Perspective*. English ed. Oxford: Berg.
- Dätsch, Christiane (2018): Kulturelle Übersetzer: Kunst und Kulturmanagement im transkulturellen Kontext. Bielefeld: transcript
- Eichenberg, Timm u. a. (Hrsg.) (2021): Organisation und Projektmanagement: Fallstudien, Klausuren, Übungen und Lösungen. Berlin/Boston: De Gruyter Oldenbourg
- Ellenrieder, Kerstin; Kiel, Hermann-Josef (2006): Public Private Partnership im Kulturbereich. Gestaltungsmöglichkeiten für Akteure. Künzelsau: Swiridoff.
- Föhl, Patrick, Glogner-Pilz, Patrick (2017): Kulturmanagement als Wissenschaft. Grundlagen – Entwicklungen – Perspektiven. Einführung für Studium und Praxis. Bielefeld: transcript
- Gollwitzer, Mario; Jäger Reinhold S. (2014): Evaluation kompakt: Mit Arbeitsmaterialien zum Download. Weinheim: Beltz
- Hausmann, Andrea, Liegel, Antonia (Hrsg.) (2018): Handbuch Förder- und Freundeskreise in der Kultur. Rahmenbedingungen, Akteure und Management. Bielefeld: transcript
- Höhne, Steffen (2009): Kunst- und Kulturmanagement. Eine Einführung. Paderborn: Fink.
- Heidelberger Ellen (2022): Die intelligente Kulturorganisation. Management von Informations- und Wissensnetzwerken im Theaterbetrieb. Bielefeld: transcript
- Johannsen, Björn (2019): Strategie und Kultur. Neue Perspektiven für den öffentlichen Kultursektor. Bielefeld: transcript
- Klein, Andreas (2021): Projektcontrolling mit agilen Instrumenten. Grundlagen, Werkzeuge, Praxisbeispiele. Freiburg: Haufe
- Klein, Armin (2010): Projektmanagement für Kulturmanager. Wiesbaden: VS Verlag für Sozialwissenschaften
- Klein Armin (Hrsg.) (2011): Taten. Drang. Kultur: Kulturmanagement in Deutschland 1990-2030. Wiesbaden: VS Verlag für Sozialwissenschaften
- Ledwith, Margaret (2015): *Community Development in Action A Practitioner Handbook*. Policy Pr, 2015.
- Mandel, Birgit (2007): Die neuen Kulturunternehmer: ihre Motive, Visionen und Erfolgsstrategien. Bielefeld: transcript
- Ries, Antje (2020): Erfolgreich studieren mit Projektmanagement. München: UVK Verlag
- Rollig, Stella, Eva Sturm, OK Centrum für Gegenwartskunst Oberösterreich, und Büro für Kulturvermittlung (Hrsg.) (2004): *Dürfen die das? Kunst als sozialer Raum: Art, Education, Cultural Work, Communities*. Unveränd. Nachdr. Museum zum Quadrat 13. Wien: Turia und Kant.
- Wolfram, Gernot (Hrsg.) (2012): Kulturmanagement und Europäische Kulturarbeit: Tendenzen – Förderungen – Innovationen. Bielefeld: transcript
- Wagner, Reinhard (Hrsg.) (2014): Basiswissen Projektmanagement. Deutsche Gesellschaft für Projektmanagement
- Wates, Nick, Jeremy Brook (Hrsg.) (2014): *The Community Planning Handbook: How People Can Shape Their Cities, Towns and Villages in Any Part of the World*. 2. ed. Earthscan Tools for Community Planning. London: Routledge / earthscan

No.	Module Titel		CP	P	WL	Assesment Method	suggested semester	Grading:
<b>12000</b>	<b>Module 2</b>	<b>Art practice</b>	<b>10</b>	<b>75</b>	<b>300</b>	<b>Module examination(s)</b>		<b>graded</b>

Cycle:	Yearly	Level:		Module Director:	Michael Dörner	Entry requirements:	none
					Hans-Joachim Reich		

S#	Titel of Subject	Lecturer	CP	P	Relevance	Type of Course	Assessment Method	Grading
12010	Interdisciplinary project	Dö, Re	5	38	C	Theory-practice seminar		-
12020	Colloquium/Mentoring	various	5	38	C	Colloquium / mentoring		-
12100	Module examination: Final presentation with portfolio	various	-	-	C		Presentation of results	gr

## Learning objectives in Module 2

### **Artistic colloquia/Mentoring:**

#### **Goal:**

The students have precise knowledge of the artistic techniques, methods and procedures, so a professional handling in the implementation of their artistic projects and exhibition practice / performance practice is ensured. They are able to evaluate and reflect classical and contemporary discourses on artistic work in different contexts. They are able to professionally present their artistic work in a portfolio, a documentary and in an intermediate way, whilst considering aspects of interdisciplinary cooperation. They have key qualifications for independent artistic work and research in the area of situation, performance and intervention. They have competences in the experimental handling of different artistic strategies, complex content and processes. They have the ability to reflect and position their own work in an international context.

#### **Content:**

The students devise artistic positions. They get an exemplary insight into current discourse in the area of situation, intervention and new artistic strategies. They realize their artistic work against the background of the chosen focus areas. In individual conversations and colloquia, they gain in-depth expertise in conceptual development, implementation, realization, presentation and documentation of projects. They develop ideas and concepts and deepen their expertise in project management of exhibitions and interdisciplinary projects on selected topics. They elaborate artistic offers that contribute to a socially relevant cultural dialogue and develop methods and models for critically reflecting artistic approaches and theories.

### **Interdisciplinary project spaces in relation to practical projects**

#### **Goal:**

The students are able to act artistically to another artistic discipline. They can artistically relate to a practice field and its specific questions. They are able to reflect their work in this respect and to artistically articulate and position themselves in an interdisciplinary project team.

#### **Content:**

The students deepen their own artistic work in interdisciplinary dialogue; They deal with concrete social milieus and their questions in an artistically and socially competent manner. In direct relation to the specific possibilities and requirements of the self chosen fields of practice and at the same time in consequence of their artistic positioning, the students develop investigate and sample interdisciplinary strategies and methods of visual and performing arts in small groups.



### Literature:

- Bayraktar, Sevi, Mariama Diagne, Yvonne Hardt, Sabine Karoß, und Jutta Krauß (Hrsg.) (2022) *Tanzen/Teilen - Sharing/dancing*. Jahrbuch TanzForschung, Band 31. Bielefeld: transcript.
- Belina, Bernd; Kallert, Andreas; Mießner, Michael; Naumann, Matthias (Hrsg) (2022): *Ungleiche ländliche Räume – Widersprüche, Konzepte, Perspektiven*. Bielefeld: transcript
- Bieber, Alain und Francesca Gavin (Hrsg) (2021): *The Art of Protest – Political Art and Activism*, Gestalten Verlag.
- Bruckbauer, Christine; Lenzhofer, Aline (Hrsg) (2022): *Banal complexities – Kollaborative Kunst im öffentlichen Raum*. Köln: Verlag Walther König.
- Engelbach, Barbara (2010): *Ausstellung Bilder in Bewegung: Künstler & Video, Film, und Museum Ludwig*, Hrsg. *Bilder in Bewegung: Künstler & Video*. Köln: König.
- Burgess, Jean (2019): *Collaborative stage directing: a guide to creating and managing a positive theatre environment*. New York: Routledge
- Busch, Kathrin; Burkhardt Meltzer; Tido von Oppeln (Hrsg.) (2016): *Ausstellen - Zur Kritik der Wirksamkeit in den Künsten*. Diaphanes.
- Fleck, Robert (Hrsg) (2021) *Art, Kunst im 21. Jahrhundert*. Wien: Edition Konturen.
- Gisler, Priska; Laura Hadorn; Anna Hipp; Priska Ryffel (Hrsg) (2022): *Digitales Kapital im Einsatz - Eine Ethnografie zur Transformation digitaler Praktiken in der Kunstausbildung*. Bielefeld: Transcript.
- Goldberg, RoseLee (2007): *Performa. New Visual Art Performance*. New York: Thames and Hudson.
- Goldberg, RoseLee, und Ute Astrid Rall (2014): *Die Kunst der Performance: vom Futurismus bis heute*. dkv kunst kompakt 8. Berlin: Dt. Kunstverl.
- Hoffmann, Jens; Jonas, Joan (2005): *Art Works. Zeitgenössische Kunst. Aktion*. Hildesheim: Gerstenberg Verlag
- Hofmann, Vera; Johannes Euler; Linus Zurmühlen; Silke Helfrich (Hrsg) (2022) *Commoning Art – Die transformativen Potenziale von Commons in der Kunst*. Bielefeld: Transcript
- Hoidn, Barbara Hoidn; Meerapfel, Jeanine (2016): *Demo:Polis: Das Recht auf öffentlichen Raum*. Zürich: Park Books.
- Jeschonnek, Günter (Hrsg) (2017): *Darstellende Künste im öffentlichen Raum*. Berlin: Theater der Zeit.
- Jones, Amelia; Warr, Tracey [Hrsg.] (2005): *Kunst und Körper*. Berlin: Phaidon Verlag
- Klein, Gabriele (2005): *Performance: Positionen zur zeitgenössischen szenischen Kunst*. Bielefeld: transcript
- Klingemann, Stefanie; Bölter, Frank (Hrsg) (2019): *10qm*. Bonn: Stiftung Kunstfonds.
- Louveau, Nastasia; Carla Gabrí; Wiktoria Furrer (Hrsg.) (2022): *How to teach Art*. Diaphanes.
- Mermikides, Alex, und Andy Lavender (Hrsg) (2022): *Lightwork: Texts on and from Collaborative Multimedia Theatre*. Bristol: Intellect Books.
- Nollert, Angelika [Hrsg.] (2003): *Performative Installation*. Köln: Snoeck Verlagsgesellschaft
- Pahl, Hanna (Hrsg) (2023): *THEORIE UND ÄSTHETIK DES CODES. Begriff - Wahrnehmung - Installationen der zeitgenössischen Kunst*. München: Wilhelm Fink.
- Perini, Julie (2010): *"Art as Intervention: A Guide to Today's Radical Art Practices"*. In: Hughes, C.; Peace, S.; Van Meter, K.; Team Colors Collective. *Uses of a Whirlwind: Movement, Movements, and Contemporary Radical Currents in the United States*. Edinburgh; Oakland, CA: AK Press.
- Maas, Regina, und Künstlerhaus Bethanien, Hrsg. (1986): *Ars longa vita brevis: Performance und kein Ende*. Berlin: Künstlerhaus Bethanien.
- Quinten, Susanne, und Christiana Rosenberg (2018): *Tanz, Diversität, Inklusion*. Jahrbuch TanzForschung 28. Bielefeld: Transcript, 2018.
- Ruangrupa, 2022, *documenta fifteen Handbuch*, Hatje Cantz Verlag
- Schimmel, Paul (1998): *Out of actions : zwischen Performance und Objekt 1949 - 1979; [Aktionismus, Body Art & Performance]*. Stuttgart: Cantz
- Schechner, Richard (2006) [2002]: *Performance studies*. New York: Routledge
- Schmidt, Eva; Verein der Freunde Rémy Zaugg (Hrsg) (2022): *Rémy Zaugg – Der besondere Ort*. Köln: snoeck.
- Sigal, Sarah (2017): *Writing in Collaborative Theatre-Making*. London: Palgrave, 2017.
- Theill, Signe (2013): *united nations revisited: Künstlerische Interventionen im politischen Raum / Artistic Interventions in political Space*. Berlin: Vice Versa.
- Vannier, Charlotte; Véronique Pettit Laforet (Hrsg) (2020): *Contemporary Ceramic Art*. Thames & Hudson Verlag.

No.	Modul Titel		CP	P	WL	suggested semester	Grading	
<b>13000</b>	<b>Module 3</b>	<b>Academic guidance</b>	<b>10</b>	<b>93</b>	<b>300</b>	<b>Module examination(s)</b>	<b>1 - 2</b>	<b>graded</b>

Cycle:	Yearly	Module Director:	Gabriele Schmid	Entry requirements	none
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S#	Titel of Subject	Lecturer	CP	P	Relevance	Type of Course	Assessment Method	Grading
13005	Artistic practice in living environments	Various	2	20	C	Scientific seminar		-
Note:	Elective subjects 1: Please select on of the following classes							
13010	Artistic projects in educational contexts	Schw, Wt	3	30	E	Scientific seminar		-
13011	Artistic projects in clinical contexts	Se	3	30	E	Scientific seminar		
13012	Artistic projects in public spaces	Dö, NN	3	30	E	Scientific seminar		
13013	Artistic projects in organizations	Rus, NN	3	30	E	Scientific seminar		-
Note:	Elective subjects 2: Please select on of the following classes							
13021	Intersectional perspectives	NN	2	20	E	Scientific seminar		-
13022	Aesthetic and sociological problems of contemporary culture	RuS, Schm	2	20	E	Scientific seminar		-
13030	Colloquium, Mentoring	various	3	23	C	Colloquium / mentoring		-
13100	Module examination	-	-	-	C		Paper	gr

## Learning objectives in Module 3

### **Comprehensive learning goal and structure of the module:**

The students are able to scientifically and artistically found their projects and their artistic practice in the context of their respective therapeutic, pedagogic and artistic orientation and to classify these projects according to the current state of research. They are able to systematically reflect and evaluate the results of their project. For this they select the main focus out of WP1 that corresponds to their field of practice or application area. This is complemented by a second elective module with regard to the requirements and conditions of their specific field of application. It is possible to take several courses in both elective modules. The module examination refers to the content and learning objectives of the module's courses.

### **Mentoring:**

While the elective courses in module 3 focus on the fields of practice, mentoring is mainly oriented towards the art therapeutic, art pedagogic, dance/theater pedagogic, social work, or artistic approach. Mentoring takes up on the knowledge and competences acquired in the Bachelor's degree and deepens the professional therapeutic, (social) pedagogical and art-mediating approach in a targeted manner with regard to the practice project and its structured reflection. Depending on the chosen focus, the students acquire advanced skills to reflect on and apply artistic practical projects in the context of current theories. At the same time they acquire essential knowledge about the use, the function and effectiveness of artistic interventions in the respective setting and special target group.

### **Colloquia:**

The colloquia in Module 3 are closely linked to the mentoring program. Students and mentors from different disciplines participate in them. The students present their methods and settings and discuss them from different scientific perspectives. They thus sharpen their view for the specifics of the chosen methods and for the specifics of the chosen educational, therapeutic or art- mediating perspective. They learn to substantiate their artistic and scientific methods in the context of their field of practice. They can convey their approach and their involvement with other positions at a high artistic and scientific level.

## **Artistic practice in living environments**

### **Goal:**

The students are familiar with various approaches to artistic practices in living environments in connection with therapeutic, curative-pedagogical, social work, dance and theatre pedagogical and artistic perspectives and theoretical models.

### **Content:**

The series of classes is focused on theoretical fundamentals and models and practical bearings on the various focus points from the course of study. This includes artistic-therapeutic and artistic-educational practices with their various social-pedagogical, curative-pedagogical and other varieties, artistic practices in organisational contexts and artistic practices in social and public spaces.

### **Literature:**

- Autsch, Sabiene, Sara Hornäk, und Susanne Henning (Hrsg.) (2017): *Material und künstlerisches Handeln: Positionen und Perspektiven in der Gegenwartskunst*. Image, Band 90. Bielefeld: Transcript.
- Azzam, Hashim (2021): „Plastik als transkulturelle Erfahrung: Vom künstlerischen Handeln zu transkulturellen Bildungsprozessen“. Schriften zur Kunstpädagogik und Ästhetischen Erziehung 11. Dr. Josef Kovac.
- Feige, Daniel M., und Judith Siegmund (Hrsg.) (2015): *Kunst und Handlung: ästhetische und handlungstheoretische Perspektiven*. Edition Moderne Postmoderne. Bielefeld: Transcript.
- Günsilius, Maike (2019): *Entscheiden. Handeln. Performen: künstlerische Forschung mit Kindern*. Theater, Tanz, Performance, Band 6. Bielefeld: Athena, WBV.
- Siegmund, Judith (2019): *Zweck und Zweckfreiheit: zum Funktionswandel der Künste im 21. Jahrhundert*. Ästhetiken X.0 : Zeitgenössische Konturen ästhetischen Denkens. Berlin: J.B. Metzler.

## **Elective Subjects 1:**

### **1.1. Artistic projects in educational contexts**

#### **Goal:**

The students are familiar with various (education-)theoretical and practice-oriented approaches as well as biopsychosocial models, which form the basis for artistic projects and curative-pedagogical educational contexts. They are able to perceive and reflect individual, social and institutional resources and areas of tension. Based on this, they are able to initiate artistic-aesthetic processes in a way that relates to the context and to a given social space in order to improve their quality of life and consolidate their personality. Taking into account competencies and needs of their clientele, students are able to independently develop, professionally realize, mediate and evaluate concepts for artistic projects. Particular attention is paid to projects that focus on the development of new fields of application in the extended area of health promotion and prevention.

#### **Content:**

The content of the main focus studies are the theoretical basis and current models for individual and sociocultural potentials and living conditions and the resulting educational processes. The main focus is on age- and social-space-related needs and issues of people in diverse circumstances and with diverse spheres of activity. This knowledge is developed in a practical way against the backdrop of (social) educational and artistic-aesthetic questions. Based on the respective planned project and field of practice of the students, both media-specific as well as multimodal artistic and educationally relevant methods and procedures are taught.

The students deal with different verbal as well as non-verbal forms of artistic encounter and shaping of relationships. They use and investigate concrete approaches and possibilities of artistic action and creation. They independently deal with innovative questions and challenges for the integration of artistic interventions in the respective institutions (e.g. residential groups, youth welfare facilities, special addressees of social worker etc.).

**Literature:**

- Bos, Eltje, und Ephrat Huss (Hrsg.) (2022): *Using art for social transformation: international perspective for social workers, community workers and art therapists*. Routledge advances in social work. Abingdon, Oxon; New York, NY: Routledge.
- Buschkühle, Carl-Peter (Hrsg.) (2012): *Künstlerische Kunstpädagogik: ein Diskurs zur künstlerischen Bildung*. 1. Aufl. Kunst und Bildung 9. Oberhausen: Athena-Verl.
- Keuchel, Susanne und Werker, Bünyamin (Hrsg.) (2018). *Künstlerisch-pädagogische Weiterbildungen für Kunst und Kulturschaffende*. Wiesbaden: Springer
- Koller, Hans-Christoph (2018): *Bildung anders denken. Einführung in die Theorie transformatorischer Bildungsprozesse*. München: Kohlhammer.
- Ludwig, Joachim, und Helmut Ittner, Hrsg. *Forschung zum pädagogisch-künstlerischen Wissen und Handeln: pädagogische Weiterbildung für Kunst- und Kulturschaffende; Band 2 Forschung*. Wiesbaden: Springer VS, 2019.
- Peez, Georg (2022): *Einführung in die Kunstpädagogik*. 6. überarb. und erweiterte Aufl. Reihe Grundrisse der Erziehungswissenschaft. Stuttgart: Kohlhammer.
- Niederreiter, Lisa (2021). *Kunst, Bildung und Bewältigung*. Stuttgart: Kohlhammer.
- Pinkert, Ute (Hrsg.) (2014): *Theaterpädagogik am Theater: Kontexte und Konzepte von Theatervermittlung*. Berlin: Schibri-Verl.
- Primavesi, Patrick, und Jan Deck (Hrsg.) (2014): *Stop teaching! neue Theaterformen mit Kindern und Jugendlichen*. Theater 19. Bielefeld: Transcript Verlag.
- Rose, Christoph S. (2016): *Inszenierte Krisen als Anlass für Bildungsprozesse*. In: Vierteljahresschrift für Wissenschaftliche Pädagogik. Heft 2/2016. Paderborn: Ferdinand Schöningh.
- Wahl, Hans-Werner/ Kruse, Andreas (Hrsg.) (2014): *Lebensläufe im Wandel. Entwicklung über die Lebensspanne aus verschiedenen Perspektiven*. Stuttgart: Kohlhammer.

## **1.2. Artistic work in clinical contexts**

### **Goal:**

Students have advanced proficiency in psychiatric and psychotherapeutic knowledge. They have subject-specific, in particular methodological and diagnostic skills and are familiar with the use of artistic-therapeutic interventions and approaches in various practical settings. They are able to establish relationships with psychosomatic or mentally ill or traumatized people using artistic-therapeutic approaches and know general therapeutic rules. They are familiar with different clinical fields of application in (partial) inpatient, rehabilitative and preventative areas of (geriatric) psychiatry, psychosomatics and psychotherapy. They will be able to independently and practically develop, professionally implement, communicate and evaluate concepts for innovative artistic and artistic-therapeutic projects with clients, taking into account the specifics of the respective setting.

### **Content:**

Mediation of various dynamics of special disease patterns with regard to artistic-art-therapeutic interventions using case studies. Reflection on art therapy treatment processes in a clinical setting. Discussion of emotions and their regulation using artistic and art-therapeutic approaches. Teaching a self-reflective (artistic) therapeutic attitude, including on the basis of intersectional aspects for the support of mentally and psychosomatically ill people in (partial) inpatient settings. Promotion, support and therapeutic guidance of artistic-aesthetic forms of expression and communication (e.g. artistic self-expression or dialogical art therapy methods). Students deal with a broad spectrum of artistic methods and procedures that are suitable for use in artistic-therapeutic projects in clinics. In addition, they independently pursue questions and problems relating to the target group-specific indication and effectiveness of artistic work in clinical application areas in individual and group settings.

### **Literature:**

- Dannecker, Karin (2015). Psyche und Ästhetik. Berlin: MWV.
- Franzen, Georg, Hampe, Ruth, Wigger, Monika (Hrsg.) (2021). Zur Psychodynamik kreativen Gestaltens: Künstlerische Therapien in klinischen und psychosozialen Arbeitsfeldern. Vol. 4. Verlag Karl Alber
- Malchiodi, Cathy A. (2012): Art therapy and Health Care. New York/ London: Guilford Press.
- Menzen, Karl-Heinz (2021). Grundlagen der Kunsttherapie. 5. Auflage. München: Ernst Reinhard Verlag.
- Reddemann, Luise (2016). Imagination als heilsame Kraft. Zur Behandlung von Traumafolgen mit ressourcenorientierten Verfahren. Stuttgart: Pfeiffer bei Klett Cotta Verlag.
- Schulze-Stampa, Constanze, Schmid, Gabriele (Hrsg.) (2021). Kunst und Krankenhaus. Stuttgart: Kohlhammer.
- Von Sprei Flora, Martius, Philipp, Steger, Florian (Hrsg.) (2018). KunstTherapie. Wirkung – Handwerk - Praxis. Stuttgart: Schattauer.
- Uhl, Idun, Anklam, Sandra, Echterhoff, Silke, Klare, Thomas (Hrsg.) (2015) Theater in der Psychiatrie: Von Verwandlungen, Wagnissen und heiterem Scheitern. Stuttgart: Schattauer.
- Willke, Elke (2020): Tanztherapie: Theoretische Kontexte und Grundlagen der Intervention. Verlag Reichert, Wiesbaden
- Yalom, I. (2010). Theorie und Praxis der Gruppenpsychotherapie. Stuttgart: Klett-Cotta

### **1.3. Artistic projects in organizations**

#### **Goal:**

Students are able to develop aesthetic concepts as well as means and artistic media geared towards different organizational and corporate cultures for cooperation with companies from the profit and non-profit sectors. With the overarching concept of organization, an expanded understanding of challenges and dynamics in communication areas and operational processes is created. Students are able to recognize, reflect on and work on connections and synergy fields of artistic and entrepreneurial action, which are then transferred into scenarios of (temporary) artistic intervention at responsible levels of management, communication and personnel management in companies and other organizations. Artistic production in this field is geared towards an equal dialogue between art and organizations. Students develop the aesthetically based ability to relate characteristic features of entrepreneurial thinking and action to social issues and contexts and to make them fruitful.

#### **Content:**

Models of organizational cultures and management as well as principles for the creation of new designs of artistic action at the interface of business/organization and art as well as in the field of artistic interventions in companies. Basic features of entrepreneurial thinking as a prerequisite for artistic action in an economic and organizational context. Focusing artistic thought and action on the special concerns of entrepreneurial or profit/non-profit production processes.

Methodical development and examination of the various possible applications of artistic-research and artistic-therapeutic methods for interventions. For this purpose, the concrete framework conditions of the entrepreneurial field, such as organizational goals, innovation competence or intention, communication strategies and production or service portfolio, are analysed and related to the possible aesthetic intervention scenarios.

Evaluation of action strategies in the entrepreneurial and social field. Development of instruments for an adequate measurement of effects in the cultural and economic sense, adapted to the respective companies/organizations and corporate/organizational goals. This objectification is contrasted with values of freedom, processuality and aesthetic stubbornness that are intrinsic to art. Art and business/organization are conveyed here as organizations that learn (from each other).

#### **Literature:**

- Baumgarth, Carsten, Sandberg, Berit (Hrsg.) (2016): Handbuch Kunst-Unternehmens-Kooperationen. Bielefeld: transcript
- Berthoin Antal, Ariane (2009). *A research framework for evaluating the effects of artistic interventions in organizations*. Gothenburg: TILLT Europe.
- Berthoin Antal, Ariane; Strauß, Anke (2013). *Artistic interventions in organisations: Finding evidence of values-added*. Creative Clash Report. Berlin: Wissenschaftszentrum Berlin.
- Bertram, Ursula (Hrsg.) (2010). *Innovation-wie geht das?: Eine Veranstaltung der [ID] factory, Zentrum für Kunsttransfer, TU Dortmund, Institut für Kunst und Materielle Kultur*. Dortmunder Schriften zur Kunst. Dortmund: Books on Demand GmbH.
- Biehl- Missal, Brigitte (2011). *Wirtschaftsästhetik. Wie Unternehmen die Kunst als Inspiration und Werkzeug nutzen*. Wiesbaden: Gabler.
- Brater, Michael; Freygarten, Sandra; Rahmann, Elke; Rainer, Marlies (2011). *Kunst als Handeln - Handeln als Kunst. Was die Arbeitswelt und Berufsbildung von Künstlern lernen können*. Bielefeld: Wbv Bertelsmann Verlag.
- Doppler, Klaus, Lauterburg, Christoph (2019): Change Management. Den Unternehmenswandel gestalten. Frankfurt a. M./New York : Campus Verlag
- Fenkart, Susanne (2014): Zum Verhältnis von Wirtschaft und Kunst. Eine systemtheoretische Beobachtung oder eine Serie in vier Bildern, Kaleidogramme. Berlin: Kadmos Verlag
- Glasl, Friedrich, Lievegoed, Bernard (2021): Dynamische Unternehmensentwicklung. Grundlagen für nachhaltiges Change Management. Stuttgart: Verlag Freies Geistesleben
- Howaldt, Jürgen, Kopp, Ralf, Beerheide, Emanuel (2011): Innovationsmanagement 2.0. Handlungsorientierte Einführung und praxisbasierte Impulse. Wiesbaden: Gabler
- Matthiesen, Kai, u. a. (2022): Die Humanisierung der Organisation. Wie man dem Menschen gerecht wird, indem man den Großteil seines Wesens ignoriert. München: Verlag Vahlen
- Geschwill, Roland (2015): Der Rhythmus der Innovation. Was Manager und Unternehmen von Jazzern und anderen Künstlern lernen können. Wiesbaden: Springer Gabler
- Gibel, Roman (2020): Obskure Organisationen. Logen, Clubs und Männerbünde als organisationssoziologische Sonderfälle. Bielefeld: transcript Verlag
- Johannson, Frans (1018): Der Medici-Effekt. Wie Innovation entsteht. Berlin: Plassen Verlag
- Laloux, Frederic (2015): Reinventing Organizations. Ein Leitfaden zur Gestaltung sinnstiftender Formen der Zusammenarbeit. München: Verlag Vahlen
- Richter Caroline (2017): Vertrauen innerhalb von Organisationen. Ein soziologisches Modell. Bielefeld: transcript Verlag
- Sandberg, Berit, Frick-Isiltzer, Dagmar (2018): Die Künstlerbrille. Was und wie Führungskräfte von Künstlern lernen können. Wiesbaden: Springer Gabler
- Spiegel, Peter u. a. (Hrsg.) (2021): Future Skills: 30 Zukunftsentscheidende Kompetenzen und wie wir sie lernen können. München: Verlag Vahlen
- Uhle, Thorsten; Treier, Michael (2013). *Betriebliches Gesundheitsmanagement. Gesundheitsförderung in der Arbeitswelt Mitarbeiter einbinden, Prozesse gestalten, Erfolge messen*. Berlin: Springer.
- Vahs, Dietmar, Weiland, Achim (2020): Workbook Change Management. Methoden und Techniken. Stuttgart: Schäffer-Poeschel Verlag

#### **1.4. Artistic projects in public spaces**

##### **Goal:**

Students know the essential connections between artistic production and its social and economic reception. They are able to recognize political, social and aesthetic fields of conflict in social spaces, to reflect on them against the background of current theory formation and to develop aesthetic concepts capable of dialogue. They have in-depth knowledge of the current state of discussion of artistic practice in public and institutional spaces and are able to formulate the associated theoretical problems in a differentiated manner. They will be able to develop their own theses and draw conclusions. They acquire advanced knowledge for project development both in specific fields of practice in the art world and in other genuinely social and cultural contexts. (Participation in competitions, scholarships, exhibitions, staging publicity, etc.).

##### **Content:**

Examination of theories and methods of site-specific, thematic and participatory art practice as well as artistic intervention, staging of the public sphere, self-organization, media staging (internet, projections), site specificity, economic and ecological contexts, social fields of work in the visual arts (cultural workers). Reflection on current and classical art theoretical and aesthetic models, visual and cultural studies positions.

##### **Literature:**

- Beeren, Willem-Jan, Ulrich Berding, und Florian Kluge(2013): RaumaufZeit: temporäre Interventionen im öffentlichen Raum. Bd. 1: [...]. Euskirchen: Beeren.
- von Borries, Friedrich (Hrsg) (2017): Propädeutik der Interventionen. Köln: Verlag Walter König.
- Christen, Michaela (Hrsg) (2016): Stadt auf Achse – Kiör. Köln: Verlag Walther König.
- Haarmann, Anke (2009): Kultur - Natur: Kunst und Philosophie im Kontext der Stadtentwicklung [1] [1]. Berlin: Jovis.
- Klanten, Robert, und Lukas Feireiss (Hrsg.) (2009): SpaceCraft. 2: More Fleeting Architecture and Hideouts. Berlin: Gestalten-Verl.
- Klanten, Robert, und Matthias Hübner (2010): Urban Interventions: Personal Projects in Public Spaces. Berlin: Gestalten.
- Köbberling, Folke, und Martin Kaltwasser (2006): Ressource Stadt - City as a resource: one man's trash is another man's treasure; [...erscheint im Rahmen der Ausstellungen: „Talking Cities“, die Ausstellung zur „ENTRY 2006 - Perspektiven und Visionen in Design“, Essen, 26.08.2006 - 03.12.2006 und „Gefährliche Kreuzungen - Ortstermine 06“, München, 21.09.2006 - 19.11.2006]. Berlin: Joviä
- Lefèbvre, Henri (2014): Die Revolution der Städte La Revolution Urbaine. Neuausgabe mit einer Einführung von Kaus Ronneberger. Hamburg: CEP Europäische Verlagsanstalt.
- Laister, Judith, Margarethe Makovec, Anton Lederer, Luchezar Boyadjiev, <Rotor>, Association for Contemporary Art, und Universität Graz (Hrsg.) (2014): The art of urban intervention =: Die Kunst des urbanen Handelns. Culture of the public space 4. Wien: Löcker.
- Lewitzky, Uwe (2001): Kunst für alle?: Kunst im öffentlichen Raum zwischen Partizipation, Intervention und Neuer Urbanität. Bielefeld: Transcript.
- Seifermann, Ellen; Kunsthalle Nürnberg (Hrsg) (2022): In Situ?: Über Kunst im öffentlichen Raum. Berlin: DISTANZ.
- Surmann, Frauke (2014): Ästhetische In(ter)ventionen im öffentlichen Raum: Grundzüge einer politischen Ästhetik. Paderborn: Fink.



## **Elective Module 2:**

### **2.1. Aesthetic and sociological questions of contemporary culture**

#### **Goal:**

Students can confidentially deal with the phenomena and structural conditions of an aesthetically-economic society and reflect them in terms of artistic work in social contexts and public fields. They are able to relate aesthetic questions to concrete social practices and vice versa to develop aesthetic questions from the specific problems of concrete social fields.

#### **Content:**

The students deal with current aesthetic discourse and relate relevant questions to an aestheticization of the social in the present culture. The description and solving of problems of sociological facts such as deprivation and exclusion: precarious occupational, income and life situations, social (im-)mobility etc. are critically reflected by means of aesthetic models and policies. The relationship between perception (aisthesis), generation of aesthetic theory and social action / responsibility in contemporary culture is problematized.

#### **Literatur:**

- Baecker, Dirk; Kettner, Matthias; Rustemeyer, Dirk (Hrsg.) (2008): *Über Kultur. Theorie und Praxis der Kulturreflexion*. Bielefeld: transcript-Verl.
- Bauer, Thomas (2021): *Die Vereindeutigung der Welt. Über den Verlust an Mehrdeutigkeit und Vielfalt*. Leipzig: Reclam.
- Böhme, Hartmut (2006): *Fetischismus und Kultur. Eine andere Theorie der Moderne*. Orig.-Ausg. Reinbek bei Hamburg: Rowohlt-Taschenbuch-Verl.
- Fischer-Lichte, Erika (Hrsg.) (2005): *Diskurse des Theatralen*. Tübingen: Francke.
- Göttlich, Udo (Hrsg.) (2002): *Populäre Kultur als repräsentative Kultur. Die Herausforderung der Cultural Studies*. Köln: Halem.
- Hörning, Karl Heinz (2001): *Experten des Alltags. Die Wiederentdeckung des praktischen Wissens*. 1. Aufl. Weilerswist: Velbrück Wissenschaft.
- Hörning, Karl H.; Reuter, Julia (Hrsg.) (2004): *Doing Culture. Neue Positionen zum Verhältnis von Kultur und sozialer Praxis*. Bielefeld: transcript-Verl.
- Klein, Julian (ed) (2009): *PER.SPICE! Wirklichkeit und Relativität des Ästhetischen*. Berlin: Verlag Theater der Zeit.
- Latour, Bruno (2018): *Das terrestrische Manifest*. Frankfurt am Main: Suhrkamp.
- Massumi, Brian (2002) *Parables for the Virtual: Movement, Affect, Sensation*. Durham: Duke University Press.
- Moebius, Stephan; Quadflieg, Dirk (Hrsg.) (2006): *Kultur Theorien der Gegenwart*. Wiesbaden: VS Verlag für Sozialwissenschaften | GWV Fachverlage GmbH Wiesbaden.
- Shusterman, Richard (2012) *Thinking through the Body. Essays in Somaesthetics*. Cambridge: Cambridge University Press.
- Siegmund, Judith (2007) *Die Evidenz der Kunst: künstlerisches Handeln als ästhetische Kommunikation*. Edition Moderne Postmoderne. Bielefeld: Transcript
- Snaevarr, Stefán (2010) *Metaphors, Narratives, Emotions: Their Interplay and Impact*. Amsterdam: Editions Rodopi.
- Thomas, Tanja; Höhn, Marco (Hg.) (2008): *Medienkultur und soziales Handeln*. Wiesbaden: VS Verlag für Sozialwissenschaften / GWV Fachverlage GmbH Wiesbaden.
- Willems, Herbert (Hg.) (2009): *Theatralisierung der Gesellschaft. Band 1 Soziologische Theorie und Zeitdiagnose*. 1. Aufl. Wiesbaden: VS Verlag für Sozialwissenschaften / GWV Fachverlage GmbH Wiesbaden.
- Wohlrab-Sahr, Monika (Hg.) (2010): *Kultursociologie. Paradigmen - Methoden - Fragestellungen*. Wiesbaden: VS Verlag für Sozialwissenschaften / GWV Fachverlage GmbH Wiesbaden.

## **2.2. Intersectional perspectives**

### **Goal:**

Students have in-depth knowledge of the concepts of intersectionality, gender, diversity, race, class/class/life situation, age, disability, etc. as central cross-cutting issues of artistic work in the social field. They have a critical understanding of the field- and target group-specific framework conditions of artistic practice in social fields of application. They can reflect on, discuss and contextualize problems and tasks specific to gender, diversity, lived worlds and life situations in artistic support. Students reflect on their own thinking and actions against the background of personal and professional position(s) in power relations.

They recognize non-academic, non-canonized, marginalized knowledge from communities and learn from them. They are familiar with change concepts such as empowerment and develop power-critical, intersectional and community-oriented attitudes and relationships

### **Content:**

An activity as an artist in the social sphere based on intersectional perspectives understands differences and the inequalities linked to them as socially produced and considers categories of difference such as gender, race, class/class, physical constitution/disability, age, etc. to be interwoven in many ways. Social and institutional framework conditions and discourses are seen as a decisive starting point for social inequality.

A (self-)reflective approach to diversity and difference and an examination of the role of the arts in the social sphere within the existing power structures and hegemonic discourses that result in discrimination and disadvantage is a central requirement for action in the later fields of work. Through the intersectional perspective, various categories of the production of social inequality are to be examined and their interaction on the various levels of social-artistic action considered. Students are supported in the learning process as much as possible so that they learn to become or remain capable of acting in a context that is permeated by power and inequality relations.

### **Literature:**

- Bergold-Caldwell, Denise (2020): Schwarze Weiblich\*keiten. Intersektionale Perspektiven auf Bildungs- und Subjektivierungsprozesse. Transcript Verlag. Bielefeld
- Biele Mefebue, Astrid V., Bührmann; Andrea D. und Sabine Grenz. 2020. Handbuch Intersektionalität. Wiesbaden: Springer Verlag
- Brehme, David, Fuchs, Petra, Köbsell, Swantje, Wesselmann, Carla (Hrsg) (2020). Disability Studies im deutschsprachigen Raum. Weinheim Basel: Beltz Juventa.
- Collier, Jessica and Eastwood, Corrina (Hrsg.) (2022). Intersectionality in the Arts Psychotherapies. Jessica Kingsley Publishers.
- Fereidooni, Karim und El, Meral (2017). Rassismuskritik und Widerstandsformen. Wiesbaden: Springer VS.
- Mosheni, Maryam (2020) Empowerment-Workshops für Menschen mit Rassismuserfahrungen. Wiesbaden: Springer VS.
- Mörsch, Carmen (2022). Diskriminierungskritische Perspektiven an der Schnittstelle Kunst/ Bildung. <https://diskrit-kubi.net/>
- Mörsch, Carmen (2020): Die Bildung der A\_n\_d\_e\_r\_e\_n durch Kunst. Eine feministische und postkoloniale historische Kartierung der Kunstvermittlung. Wien: Zaglossus
- Schütze, Anja Maedler Jens (Hrsg.) (2017). Weiße Flecken. München: kopaed.
- Winker, Gabriele, und Nina Degele (2009): *Intersektionalität: zur Analyse sozialer Ungleichheiten*. Sozialtheorie. Bielefeld: Transcript.

No.	Module Titel		CP	P	WL	Assesment Method	suggested semester	Grading:
<b>14000</b>	<b>Module 4</b>	<b>Research</b>	<b>10</b>	<b>85</b>	<b>300</b>	<b>Module examination(s)</b>	<b>1 - 3</b>	<b>graded</b>

Cycle:	Yearly	Level:		Module Director:	Gabriele Schmid	Entry requirements	none
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S#	Titel of Subject	Lecturer	CP	P	Relevance	Type of Course	Assessment Method	Grading
14001	Research theory and methods I	Schm, Wt	2	20	C	Scientific seminar		-
14002	Research theory and methods II	Schm,	2	20	C	Scientific seminar		-
14020	Mentoring, Colloquium	various	4	30	C	Colloquium / mentoring		-
Note:	<b>Please choose one of the following optional subjects</b>		-	-	-	-	-	-
14031	Supervision	SchiM	2	20	E	Scientific seminar		-
14032	Curating	Dö, NN	2	20	E	Scientific seminar		-
14100	Module examination	-	-	-	C		oral examination	gr

## Learning objectives in Module 4

### **Mentoring:**

Mentoring in module 4 is geared to the scientific and methodological research foundation of the master thesis. The students are advised and supported with regard to the development of their research design, the choice of as well as the critical discussion of the research methods used with regard to the subject matter and the underlying question or problem situation.

### **Colloquia:**

The colloquia in module 4 are used to present and discuss the methodological steps and drafts of the master thesis. Students and teachers regularly exchange information on the status of the project and the master thesis. Topics include the definition of the subject, the description of the question and problem, the formulation of the hypothesis, the methodology, the forms of evaluation and the final formulation of conclusions.

### **Scientific theory and research methods:**

#### **Goal:**

Students are able to understand and apply the methods and fundamental principles of scientific-empirical and artistic practical research. They can professionally communicate the steps of their project scheme, from elaboration, through planning, conception and execution and reflection to evaluation and interpretation. At the same time, they can recognize the direct relevance of their research activities in the project and their results for the later professional activity and reflect them within the horizon of professional or interdisciplinary development. They are able to situate their research projects epistemologically. The students have developed in-depth scientific-theoretical knowledge and research-methodological abilities to generate relevant questions, justify them and examine them in a practical manner. They are able to document the entire course of their project in order to determine and describe crucial processes and changes in a comprehensible manner. Accordingly, they can evaluate the results of their project appropriately, critically and with regard to i.a. efficiency factors. They are able to present their project and their research results professionally in the context of the current professional discourse and the use of suitable media.

#### **Content:**

In this module, the methodological foundations of empirical social research as well as artistic research are created at a professional level of a masters degree in reference to the project work and keeping in mind the respective areas of emphasis. The main topics are the well-founded application of specific qualitative and quantitative methods as well as their reasonable combination. The module content includes, on the one hand, the mediation of the individual steps of planning and conception of a study as well as various forms of evaluation or artistic research. On the other hand, various research tools and research approaches are being tested, which are relevant for the respective research subject. The criteria for the development of appropriate instruments for artistic, artistic-therapeutic and artistic-pedagogical projects are also taken into account.

## Literature:

- Adams, T.E., Ellis, C., Bochner, A.P., Ploder, A., Stadlbauer, J. (2020). Autoethnografie. In: Mey, G., Mruck, K. (eds) Handbuch Qualitative Forschung in der Psychologie. Springer Reference Psychologie . Springer, Wiesbaden. [https://doi.org/10.1007/978-3-658-18387-5\\_43-2](https://doi.org/10.1007/978-3-658-18387-5_43-2).
- Badura, Jens, Selma Dubach, Anke Haarmann, Dieter Mersch, Anton Rey, Christoph Schenker, und Germán Toro, Hrsg. *Künstlerische Forschung: ein Handbuch*. 1. Auflage. Zürich Berlin: Diaphanes, 2015.
- Bauer, N. Blasius, J.(Hrsg.) (2014). Methoden der empirischen Sozialforschung. Springer VS
- Bekmeier-Feuerhahn, Sigrid; Berg, Karen van den; Höhne, Steffen, et al. (Hg.) (2009): Forschen im Kulturmanagement. Jahrbuch für Kulturmanagement 2009. 1.,Aufl. Bielefeld: transcript.
- Bischof, Margrit; Lampert, Friederike (Hrsg.) (2020): *Sinn und Sinne im Tanz: Perspektiven aus Kunst und Wissenschaft*. Tanzforschung, Band 30, 2020. Bielefeld: Transcript, 2020.
- Bohnsack, Ralf (2014): Rekonstruktive Sozialforschung. Einführung in qualitative Methoden. Stuttgart: UTB Verlag.
- Cahnmann-Taylor, Melisa; Siegesmund, Richard (Eds.) (2008) *Arts-Based Research in Education. Foundations for Practice*. New York and London: Routledge.
- Döring, N./ Bortz, J. (2016): Wissenschaftstheoretische Grundlagen der empirischen Sozialforschung. In: Döring, N./Bortz, J. (Hrsg.): Forschungsmethoden und Evaluation in den Sozialwissenschaften- und Humanwissenschaften. Berlin: Springer Verlag, S. 31-79.
- Geertz, Clifford (2015): Dichte Beschreibung. In: Ders.: Dichte Beschreibung. *Beiträge zum Verstehen kultureller Systeme*. Übersetzt von Brigitte Luchesi und Rolf Bindemann. 13. Auflage. Suhrkamp-Taschenbuch Wissenschaft 696. Frankfurt am Main: Suhrkamp, 2015.
- Hartung, S. Wihofszky, P. Wright, M. (Hrsg.) (2020). Partizipative Forschung. Springer VS
- Hill, Burkhard (2014): Fallverstehen – Praxisforschung – Handlungsforschung. Drei sozialwissenschaftlich begründete Zugänge zur Erforschung der Kulturellen Bildung. <https://www.kubi-online.de/artikel/fallverstehen-praxisforschung-handlungsforschung-drei-sozialwissenschaftlich-begrueendete>
- Jung, Eva Maria (2016): Die Kunst des Wissens. In: Judith Siegmund (Hrsg.): *Wie verändert sich Kunst, wenn man sie als Forschung versteht?* Bielefeld: transcript.
- Klein, Julian (2018): The Mode is the Method - or How Research Can Become Artistic. *Artistic Research - Is There Some Method?* in: Daniela Jobertová (Ed.), *Artistic Research – Is There Some Method?*, Academy of Performing Arts, Prague.
- Kruse, J. (2014): Qualitative Interviewforschung. Ein integrativer Ansatz. Weinheim: Beltz.
- Kuckartz, (2014): *Mixed Methods. Methodologie, Forschungsdesigns und Analyseverfahren*. Wiesbaden: Springer VS.
- Lamnek, S., Krell, C. (2016): *Qualitative Sozialforschung: Mit Online-Materialien*. Weinheim: Belz.
- Mayring, Philipp (2016): *Einführung in die qualitative Sozialforschung*. Weinheim: Beltz (6. Aufl.).
- Mersch, Dieter (2012): Kunst als epistemische Praxis. In: Bippus, Elke, und Zürcher Hochschule der Künste, Hrsg. *Kunst des Forschens: Praxis eines ästhetischen Denkens*. 2. Aufl. Schriftenreihe des Instituts für Gegenwartskünste 4. Zürich: Diaphanes, 2012.
- Mey, G. Mruck, K. (Hrsg.) (2020). *Handbuch Qualitative Forschung in der Psychologie*. Springer VS
- Moritz, C. (2014): *Transkription von Video- und Filmdaten in der Qualitativen Sozialforschung: multidisziplinäre Annäherung an einen komplexen Datentypus*. Wiesbaden: VS-Springer-Verlag.
- Quinten, Susanne, und Stephanie Schroedter (Hrsg.) (2016): *Tanzpraxis in der Forschung - Tanz als Forschungspraxis: Choreographie, Improvisation, Exploration*. Jahrbuch Tanzforschung, Band 26. Bielefeld: Transcript.
- Siegmund, Judith (Hrsg.) (2016): *Wie verändert sich Kunst, wenn man sie als Forschung versteht?* Image, Band 82. Bielefeld: Transcript.
- Storch, M., Cantieni, B., Hüther, G., Tschacher, W. (2017). *Embodiment. Die Wechselwirkung von Körper und Psyche verstehen und nutzen*. Bern: Huber (3. Aufl.).
- Varto, Juha (2018): *Artistic Research: What Is It? ; Who Does It? ; Why?* Aalto University Publication Series. Art + Design + Architecture 6/2018. Espoo: Aalto University, School of Arts, Design and Architecture, Department of Arts.
- Wang, Q., Coemans, S., Siegesmund, R., & Hannes, K. (2017): Arts-based Methods in Socially Engaged Research Practice: A Classification Framework. *Art/Research International: A Transdisciplinary Journal*, 2(2), 5–39. <https://doi.org/10.18432/R26G8P> <https://journals.library.ualberta.ca/ari/index.php/ari/article/view/27370> [accessed 19.10.2022]
- Winter, Rainer (2010): A Call for Critical Perspectives in Qualitative Research. *Forum Qualitative Sozialforschung / Forum: Qualitative Social Research*, 12(1). <https://doi.org/10.17169/fqs-12.1.1583>. <https://www.qualitative-research.net/index.php/fqs/article/view/1583/3084>

## **Supervision:**

### **Goal:**

In the progress of their project work in the master's degree program, students are accompanied and supported through supervision. In this way, they can apply the acquired knowledge and methodological spectrum professionally reflected against the background of the respective practice setting and artistic intention. In addition, the students learn about approaches and insights concerning the work practices of supervision and organizational consultancy, which enables them to understand complex interrelations in professional practice. Theoretical foundations serve as a basis for considering situations on a meta-level (theoretical foundations of supervision and constructivism). Students are familiar with various approaches to supervision and peer counseling. The supervisory knowledge created leads to the expansion of professionally operational competence as well as personal relief and support.

### **Content:**

Seminar contents are approaches of supervision and organizational consulting originating from psychology and sociology, as well as findings from working practice. This also includes interaction- and roll-related models of supervision. As an introduction, the theoretical foundations of professional supervision are presented (basic knowledge of communication psychology, theoretical models, levels of observation: 1st and 2nd order cybernetics etc., so that an in-depth understanding of supervisory support and its methodology is generated.

### **Literature:**

- Ebbecke-Nohlen, Andrea (2015): Einführung in die systemische Supervision. Heidelberg-Carl-Auer Verlag.
- Montada, L. & Kals, E. (2013). Mediation: Psychologische Grundlagen und Perspektiven. Beltz Medien-Service; 3. Edition.
- Lindemann, H., Mayer, C-H.. & Osterfeld, I. (2020). Systemisch-lösungsorientierte Mediation und Konfliktklärung: Ein Lehr-, Lern- und Arbeitsbuch für Ausbildung und Praxis. Vandenhoeck & Ruprecht; 2. überarbeitete Auflage.
- Schaverien, J; Case, Caroline (Eds.) (2007): Supervision of Art Psychotherapy: A Theoretical and Practical Handbook. London: Routledge.
- Schreyögg, Astrid (2010): Supervision. Ein integratives Modell (4. überarb. Aufl.) Wiesbaden: VS Verlag für Sozialwissenschaften.

## **Curating:**

### **Goal:**

The course for curating allows the students to understand curatorial actions as an art-analogous practice to apply in their project. The knowledge of models of curating allows the students to take a meta-perspective with regard to their own project progress, from planning over implementation to publication. This enables them to put their practice into context with existing conditions and social contexts and to reflect on them. They learn to develop and transfer curatorial approaches and models with regard to societal contexts.

### **Content:**

Contents of the module are models and concepts of curating with regard to current practices of the exhibition- and museum businesses as well as new ways of mediation in the field of aesthetic education (i.a. for children and adolescent or elderly). Different forms and medias of imparting, with regard to the curatorial activity in public space and in galleries as well as previously excluded areas of social life.

### **Literature:**

- ARGE schnittpunkt (Hrsg.) (2013): *Handbuch Ausstellungstheorie und -praxis*. UTB Kunstgeschichte, Museologie 3759. Wien: Böhlau.
- Arsenal - Institut für Film und Videokunst, Hrsg. Living archive: Archivarbeit als künstlerische und kuratorische Praxis der Gegenwart. Berlin: b\_books, 2013.
- Backoefler, Andreas. Kunsttheorie und Museumspraxis zwischen 1987 und 2012: Subject, Site, Center. München: epodium Verlag, 2015.
- Baumann, Leonie, Christin Lahr, und Frank Wagner. *RealismusStudio: Kuratorische Praktiken und Künstlerisches Handeln*. Auflage 600. Realismus Studio. Berlin: nGbk, 2017.
- Fusco, Filomeno, und Arthur-Boskamp-Stiftung. *Kuratieren 2007/2008*. Hamburg: Textem-Verl., 2011.
- Mörsch, Carmen, Angeli Sachs, und Thomas Sieber. *Ausstellen und Vermitteln im Museum der Gegenwart*. Bielefeld: transcript, 2016.
- Obrist, Hans-Ulrich, Asad Raza, Annabel Zettel, und Andreas Wirthensohn. *Kuratieren!* München: Beck, 2015.
- Ziese, Maren. *Kuratoren und Besucher: Modelle kuratorischer Praxis in Kunstaustellungen*. Schriften zum Kultur- und Museumsmanagement. Bielefeld: Transcript, 2010.

No.	Module Titel		CP	P	WL	Assesment Method	suggested semester	Grading:
<b>8000</b>	<b>Module 5</b>	<b>Thesis</b>	<b>15</b>		<b>450</b>	<b>Module examination(s)</b>	<b>2</b>	<b>graded</b>

Cycle:	Yearly	Module Director:	Ralf Rummel-Suhrcke	Entry requirements	none
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S#	Title of Subject	Lecturer	CP	P	Relevance	Type of Course	Assessment method	Grading
8001	Master's thesis	Various	15	-	C		Master's thesis	gr

## Learning objectives in Module 5

### **Master thesis:**

The master thesis is intended to show that the students are able to scientifically substantiate, conceptualize, carry out, evaluate and ultimately professionally present artistic projects in the respective field of application. It therefore consists of several parts:

For the academic degree M.A.

- a) the evaluation and documentation of the project in the form of a thesis of 50 pages and the
- b) Presentation of the project, its documentation and evaluation in the form of an audit colloquium.

For the academic degree M.F.A.

- a) the presentation of the theoretical background of the project in the form of a thesis of 25 pages and documentation of the project in the form of a catalog or video documentary
- b) Presentation of the project, its documentation and evaluation in the form an audit colloquium.

The master thesis is graded by the chosen mentors.