

*Erasmus*



# Idioculturele cultuureducatie

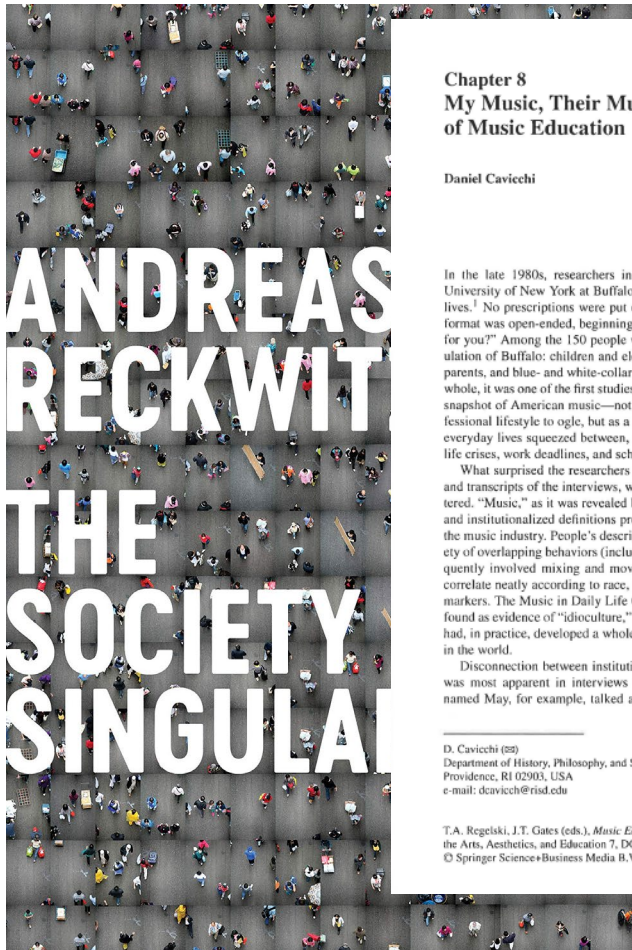
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## Idioculturele Kunsteducatie

1. Een **brede opvatting** van kunst
2. Kunst is **betekenisvol**: bevestigen, verbinden en reguleren
3. Iedere persoon is een **idiocultuur**
4. Kunsteducatie **subjectiveert**: erkennen, ontmoeten, ontwikkelen
5. Leren is **biografisch**, onderwijzen is daarom gebaat bij een 'talentkrachtige' aanpak
6. Kunsteducatie is een **leerecosysteem** waarin idioculturele educatoren een rol spelen

# 1. Een brede opvatting van kunst



## Chapter 8 My Music, Their Music, and the Irrelevance of Music Education

Daniel Cavicchi

In the late 1980s, researchers in the Music in Daily Life Project at the State University of New York at Buffalo set out to interview people about music in their lives.<sup>1</sup> No prescriptions were put on who could be interviewed, and the interview format was open-ended, beginning simply with the question, “What is music about for you?” Among the 150 people who participated was a cross section of the population of Buffalo: children and elders; men and women; students, artists, at-home parents, and blue- and white-collar workers; and Whites and people of color. On the whole, it was one of the first studies of its kind in the United States, providing a wide snapshot of American music—not as an historical genre to be learned, or as a professional lifestyle to ogle, but as a diverse and changing set of practices in people’s everyday lives squeezed between, and often given meaning by, family obligations, life crises, work deadlines, and school chores.

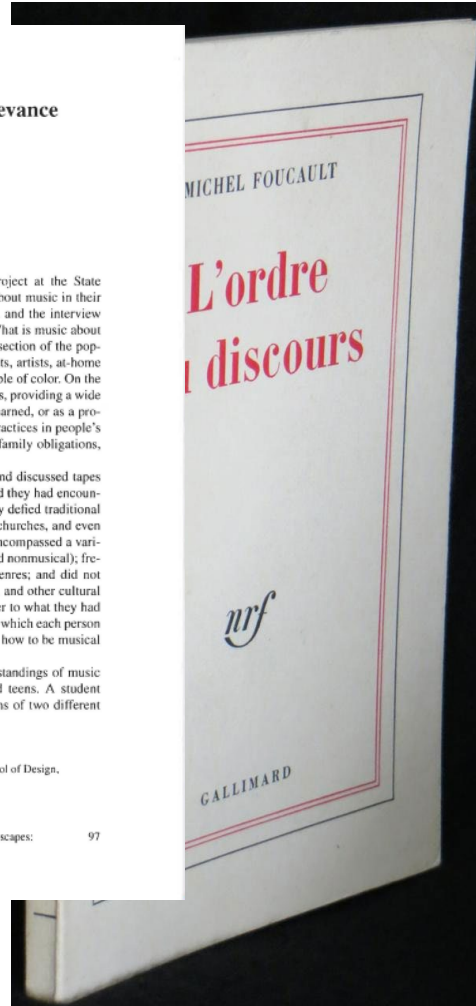
What surprised the researchers the most, as they examined and discussed tapes and transcripts of the interviews, was the new and complex world they had encountered. “Music,” as it was revealed by the interviewees, repeatedly defied traditional and institutionalized definitions promoted by colleges, schools, churches, and even the music industry. People’s descriptions of their musical lives encompassed a variety of overlapping behaviors (including those typically considered nonmusical); frequently involved mixing and movement between established genres; and did not correlate neatly according to race, gender, socioeconomic status, and other cultural markers. The Music in Daily Life Group eventually came to refer to what they had found as evidence of “idoculture,” a term pointing to the ways in which each person had, in practice, developed a whole and unique understanding of how to be musical in the world.

Disconnection between institutionalized and practiced understandings of music was most apparent in interviews with school-age children and teens. A student named May, for example, talked about music in her life in terms of two different

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T.A. Regelski, J.T. Gates (eds.), *Music Education for Changing Times*, Landscapes:  
the Arts, Aesthetics, and Education 7, DOI 10.1007/978-90-481-2700-9\_8,  
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97

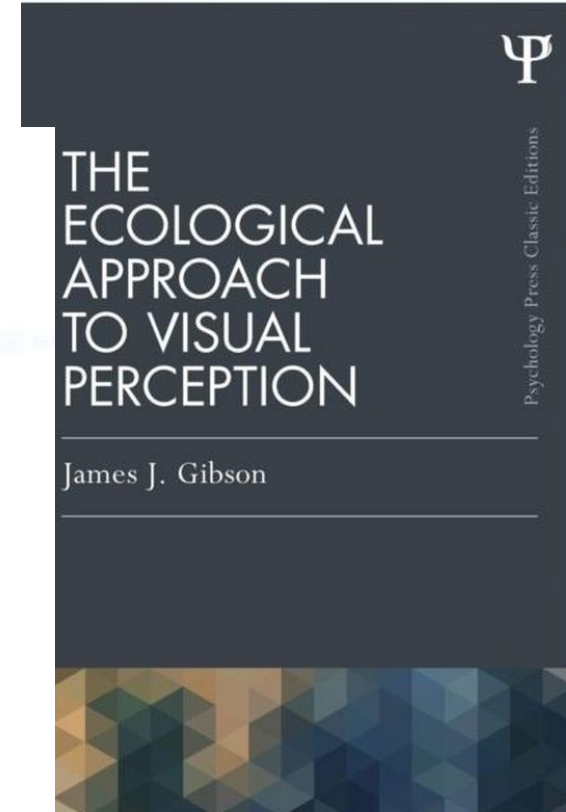
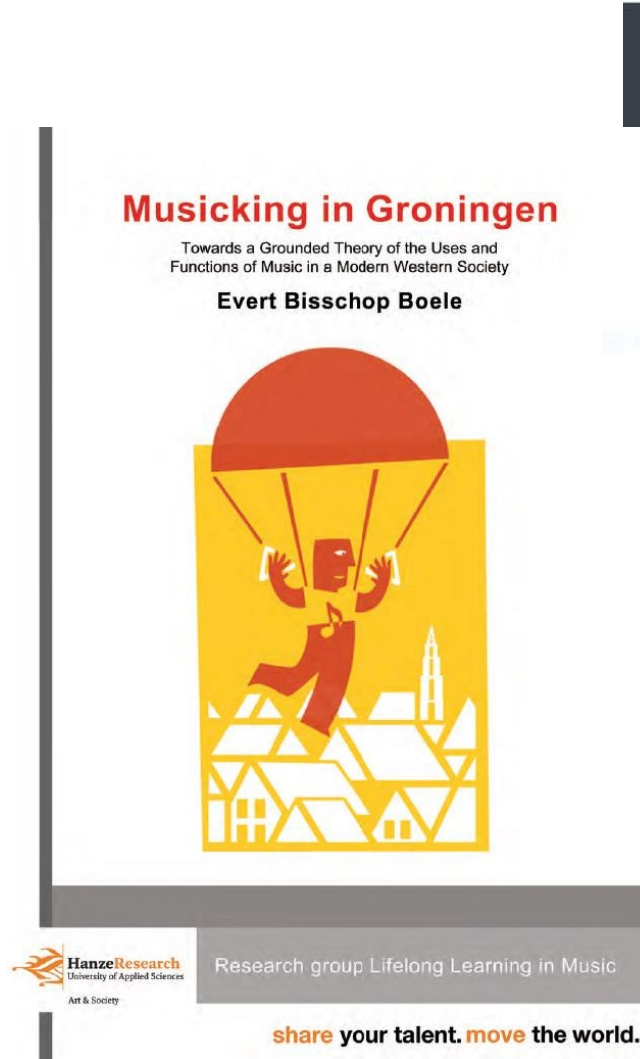
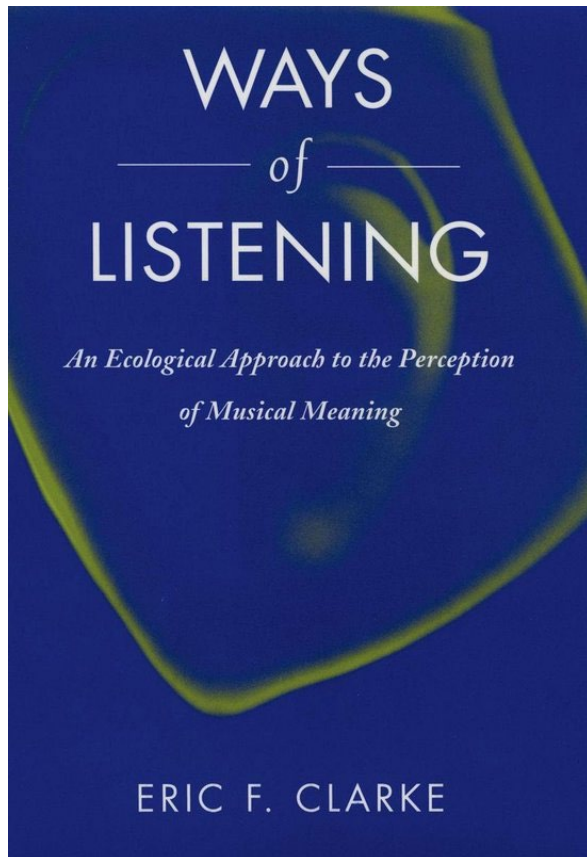


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58

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## 2. Kunst is **betekenisvol**: bevestigen, verbinden en reguleren



# 3. Iedere persoon is een idiocultuur

## SMALL GROUPS AND CULTURE CREATION: THE IDIOCULTURE OF LITTLE LEAGUE BASEBALL TEAMS\*

GARY ALAN FINE  
University of Minnesota

American Sociological Review 1979, Vol. 44 (October):733-745

Following interactionist theory, this study argues that cultural creation and usage can be examined by conceptualizing cultural forms as originating in a small-group context. Those cultural elements which characterize an interacting group are termed the *idioculture* of the group. This approach focuses on the content of small-group interaction, and suggests meanings of cultural items in a small group must be considered in order to comprehend their continued existence as communication. Five characteristics of cultural items affect which will become part of a group culture. Cultural forms may be created and continue to be used in situations if they are *known* to members of the interacting group, *usable* in the course of interaction, *functional* in supporting group goals and individual needs, *appropriate* in supporting the status hierarchy of the group, and *triggered* by events which occur in the course of interaction. These elements have impact only through the interpretations of group members in their situations. Support for this approach is drawn from a participant observation study of Little League baseball teams.

The concept of culture generally has not proven useful as a significant variable in sociology because of difficulties associated with specifying its content and the population serving as its referent. One speaks glibly of the culture of a particular group with the expectation that one's audience will have a common-sense understanding of what is meant. Because of the difficulties and ambiguities involved in the use of the term *culture* (Geertz, 1973:89), it virtually has been disregarded in recent sociological writing as a major theoretical variable.

The term refers to a central feature of human societies, and because of its sociological relevance, a reconceptualization of the culture concept is desirable. However, in order to avoid treating culture as an amorphous, indescribable mist which swirls around society members, it is

necessary to ground the term. Such specification can be achieved by the use of common meaning often found in studies of national cultures or subcultures. Blumer (1969) has argued that culture derives from interaction, and that culture is a set of shared understandings, is created in the course of interaction, and is defined, created, and maintained through interaction, it is not a thing in itself, but the content, meaning, and topics of interaction. In Blumer's (1948:625) definition:

... though a culture may be treated as if it were an object, it is not an object as capable of objective study. The final analysis it comprises the things people have, the things they do, and the things they think.

Sociologists and anthropologists have examined culture by specifying the cultural patterns of a society to be an insurmountable task. While the attempts have been of the undertaking has produced disappointing results for the most part, understanding the dynamics of culture and tradition. If we take Blumer seriously, it may be more suitable for our examination with interactionist theory. Therefore to consider culture as an outcome of this interaction

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This article has benefited enormously from the critical reading of many, especially Robert Freed Bales, Pat Lauderdale, Sherry Kleinman, Harold Finestone, and Jim Thomas. The views expressed, however, represent those of the author. Part of the research was supported by National Science Foundation Grant No. SOC75-13094. Data from the Maple Valley Little League collected by Harold Bales.

**MY MUSIC**  
Explorations of Music in Daily Life

Susan D. Crafts + Daniel Cavicchi + Charles Keil  
and the MUSIC IN DAILY LIFE PROJECT

Foreword by George Lipsitz

EDITED BY CHARLES W. MORRIS • ANNOTATED EDITION BY DANIEL R. HUEBNER AND HANS JOAS

George Herbert Mead

**MIND, SELF & SOCIETY**

{THE DEFINITIVE EDITION}

## 4. Kunsteducatie **subjectiveert**: erkennen, ontmoeten, ontwikkelen

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en de cultuur  
van het meten

Ethiek, politiek en democratie

BOOM | LEMMA

Gert Biesta

### Hester IJsseling

lector Thomas More Rotterdam



DOOR KUNST ONDERWEZEN WILLEN WORDEN

inds mei 2017 verbonden aan de pabo van de Thomas More Rotterdam. Ik ben **lector** '*Professionaliseren met hart en samenleven in een wereldstad*'.

'met hart en ziel' heeft voor mij te maken met tijd nemen voor je pedagogisch handelen. In een wereld met grote verantwoordelijkheid bovendien nauw samen met gehoor geven aan wat een leerling van jou als leraar vraagt.

Aan het project komen twee aspecten van mijn loopbaan me goed van pas: mijn ervaring rond (gepromoveerd in de wijsbegeerte) en mijn ervaring in het basisonderwijs, waar ik nu werkt als leraar, bouwcoördinator en intern begeleider.

# 5. Leren is **biografisch**, onderwijzen is daarom gebaat bij een 'talentkrachtige' aanpak

European Journal of Social Theory 5(2): 243-263



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Peter Alheit and Bettina Dausien

»Biographicity« as a Basic Resource of Lifelong Learning

Toward a Theory of Social Practices  
A Development in Culturalist Theorizing

Introduc

The current discussion on lifelong learning is clear to us that we live in a »learning society« also conveys the irritating impression of notions to this label. Is it new knowledge into cognitive societies and forces each? Is it the breathtaking speed and natural processes, with all their inestimable risk to take part in incessant learning? Or a programme that has changed - the biographicity of »flexive modernity« compels us to add the biographicist label coined by Beck and Giddens (Beck, Giddens & Lash 1992)? We can obviously sense the change in some precision. We experience that something is occurring. We notice that microsocial changes are missing, it would seem, is a »conceptualization« renders these changes transparent for the »learning society« seems to be nothing - an aid. However, what does it really mean for the development of society? Are there new ideas that span perspective another legitimization of modern life course patterns that interest in learning processes? Are the institutions to reorganise the whole society? We obviously notice ongoing drama of societal development. However, v



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characteristics of 'practice theory', a type of theory presented by such authors as Bourdieu, Giddens, and practice theory is presented as a conceptual framework and cultural theory, above all to culturalist and intersubjectivism. The article shows how the development of cultural-theoretical vocabularies differ in their conceptualization of the body, the social structure/process and the agent.

practice ■ Wittgenstein

Early social theories after the 'interpretations' or 'theories of social practices' have become attractive to an audience dissatisfied with modern types of social theories,<sup>1</sup> but that, historically elaborated. We can find elements of a multitude of social theorists in the work of diverse theoretical origin: Pierre Bourdieu's concept of a 'praxeology' since *Outline of a Critique of Cartesian Meditations* (1997), a project influenced to a considerable degree by Giddens (1984) develops his version of practice theory, 'practice theory', heavily influenced by late modernism, his works of the 1960s and 1970s tried to find options between structuralism, post-structuralism, and the body, arrives in his late works on the work of analysing the relations between social structure and culture that can likewise be understood as cultural studies and anthropology it is influenced by Garfinkel's ethnomethodology (1967), Giddens (1990) and Bruno Latour's science

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# 6. Kunsteducatie is een **leerecosysteem** waarin idioculturele educatoren een rol spelen

HOME > KENNIS > DIVERSITEIT EN INCLUSIE >

## Naar inclusieve leerecosystemen voor cultuureducatie

Essayreeks

**LKCA-publicatie**

publicatie

Gepubliceerd: 04-06-2021

Print pagina 

Opslaan 


Om de droom van een inclusief ecosysteem te realiseren moeten we de oorzaken voor barrières in het huidige onderwijs identificeren. Ook moeten we zicht krijgen op wat een regionaal leerecosysteem nodig heeft om alle leerlingen en jongeren te laten floreren. In de periode 2021-2022 zal LKCA hier onderzoek naar doen. Een onderdeel daarvan is deze essayreeks.

In de essays delen mensen hun kennis en ideeën over hoe we een inclusiever systeem met het werkveld. Zo maken we

JOURNAL OF THE LEARNING SCIENCES, 00: 1–21, 2019  
Copyright © 2019 Taylor & Francis Group, LLC  
ISSN: 1050-8406 print / 1532-7809 online  
DOI: <https://doi.org/10.1080/10508406.2019.1693381>



### Unpacking the Learning Ecosystems Framework: Lessons from the Adaptive Management of Biological Ecosystems

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University of Pittsburgh*

An ecological framework is often used to describe the context for learning in educational research and practice. However, there is often a focus on descriptive aspects that frame the ecosystem as a complicated set of interconnected elements—but not a true complex problem. Acknowledging connections between ecosystem elements is not enough to affect the systemic change that the wicked problem of education requires. In this paper, we argue for moving toward a more robust framework that takes seriously the notion of learning happening via relational processes between system elements, and looks more deeply at the ways in which those dynamic elements are interacting in complex, multiscalar ways. We promote drawing more heavily from ecologists' understanding of biological systems, particularly the application of concepts drawn from adaptive management strategies used in the field of restoration ecology. We present an argument to decentre our field's typical focus on individual youth, just as ecologists have moved biology away from an emphasis on individual organisms. We postulate that decentring youth enables new ways of thinking about learning ecosystem design and management. We then explore three specific concepts used in adaptive management in ecology: ecotones, keystone and indicator species, and disturbance and resilience.

An ecological framework is often used to describe the context for youth learning and development in educational research (Akiva, Kehoe, & Schunn, 2016; Bevan, 2016) and educational practice (Krishnamurthi, 2014; Poon, 2017). The framework is grounded in an understanding that learning relies on what

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Color versions of one or more of the figures in the article can be found online at [www.tandfonline.com/hns](http://www.tandfonline.com/hns).

## Thinking in Systems

*A Primer*

Donella H. Meadows

*Edited by Diana Wright,  
Sustainability Institute*





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## Idioculturele Kunsteducatie

In idioculturele kunsteducatie gaat het om

- de **erkenning** van de leerling als idiocultuur
- de **ontmoeting** met anderen als andere idioculturen
- het bieden van kansen voor de **ontwikkeling** van de idiocultuur van de leerling in een uiteindelijk door de leerling te bepalen richting

*(en dat is iets fundamenteel anders dan de verbeelding, de creativiteit, de disruptie, het sociale, de identiteit, de doorlopende leerlijn, de cognitie, het brein, het erfgoed, de artisticeit, de canon, de gezelligheid, de inclusie, de kwaliteit, het ambacht, de kennisbasis, de empathie, enzovoorts....)*

## En hoe moet dat dan?

Dat is totaal afhankelijk van wie jij en je leerlingen zijn, waar je bent, wanneer je daar bent, wat daar gebeurt





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