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TWO PERSPECTIVES ON MODERN ART EDUCATION – BETWEEN MARGINALIZATION AND GLOBALIZATION

The title of the paper includes two notions, popular both in the academic world and in everyday media coverage. These are not, however, the issues which decide about the essence of the matters considered thereby, but the modest word “between.” It is – using somewhat grandiloquent language – “the axis of the drama.” Its existence depends on the processes behind the aforementioned terms – marginalization and globalization.

When the two notions emerge in the discussion, they often create the atmosphere of anxiety and critical reflection over the modern culture as the representative of the “world of commercialism and hedonism.” In the *Report on the Conditions and Differences of Urban Culture*, prepared back in 2009 by a group of sociologists for the needs of the Congress of Polish Culture held in Cracow – we may read, inter alia, that “it is easy to write about the supermarketization of culture, consumerism in culture, to look somewhat down on the bustle and hustle of ordinary people who must deal with the globalized – en bloc – popular culture. As the widespread access to media

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enables us to distance ourselves from the surrounding reality of local culture, but at the same time, living within the global ecumene of imagination, is dependent on the media-related material, over which people have no control” (Burszta et al., p. 11).

Citing this, maybe overly extensive quote, can be well-founded by the issues addressed there. One of them is a specific semantic aura created around the notion of modern culture. These are, as it seems, mostly terms with negative connotation. Amongst them, the note about the “globalized popular culture” also appears. This leads us to assume that the place of art education indicated in the title of the paper, within the space between marginalization and globalization, does not seem as privileged or even “comfortable,” particularly that not a single word has been said so far about the second part of the title, namely the marginalization – but here, the negative connotations immediately come to mind. Therefore, it could seem that the act of perceiving art education from this perspective, is the manifestation of the extremely pessimistic approach. And to a certain extent, this might really be true. But, solely to a certain extent, and not that obvious, as one could expect. However, before I explain, I would like to indicate some important issues related to the topic discussed.

The considerations at the beginning of the herein text, focus the attention on pejorative connotations regarding culture, particularly from popular-wise perspective. Such an approach is determined by a “widespread access to media” and the “dependency from the media-related material.” It is hard not to agree with this, which, regrettably, does not change the actual state. It seems much more constructive to raise the awareness, what, in fact, is the reality subjected to medialization and to undertake education-related activities, aiming at building such awareness and, at the same time, to indicate the alternative, to encourage making more difficult choices than the ones which are in line with the models promoted in the “mediated reality.” It is therefore worth emphasizing that in this context and from this perspective, the place of art education appears as entirely different, and its role becomes huge and invaluable. Nonetheless, in order for art education to optimally fulfil its function, it should go hand in hand with cultural education and be based on the knowledge of the processes controlling modern culture. As, they are located between the two notions, outlined in the title of the paper, i.e. marginalization and globalization.

In the case of marginalization and globalization, as the notions defining the place of modern art education, the nature of the word “between” helps, imposing a kind of bipolarity, assuming the existence of two opposite points, facilitating orientation. Moreover, the relation between the two notions and education-related issues is clearly visible, particularly the so often discussed the issue of access to the best and most interesting education-related offers. Not only the lack – which is obvious – but also a certain “surplus” of offers and education-related opportunities are disturbing phenomena. This is, in fact, one of the features of modern culture, things seemingly harmless involve some danger, usually invisible at first glance. To explain why it happens – as per the adopted assumption regarding the cooperation between art and cultural education – a few most important, in my opinion, processes should be

indicated, considerably influencing the shape of modern culture, and thus deciding about the place of education, designating it by means of constantly balancing between marginalization and globalization.

Fast pace and pervasive nature of the transformation which began in 1989, resulted in the fact that after over twenty-year period, Polish society became the part of the European community, thus involved in the globalization processes taking place worldwide. The everyday life has been almost entirely dominated by commonly available “attributes of the global village,” such as mobile phone, computer, the Internet, ATM, credit card, hypermarkets, etc. And this is only the margin of novelties and changes which have crept into our lives undetected, having a considerable influence. Some of them, as the obvious insignia of everyday reality, ceased to be noticed and, even more, treated as a crucial part of the changes taking place in the widely-understood culture (Piotrowski, 2016, pp. 99-100).

However, the massive whirl of changes and stimuli caused that our sensitivity to them became more limited, not to say blunted. The way we perceive reality has changed, new ways of communication and building human relations have emerged. The clearer became the phenomena – on the one hand related to the ease of access to previously unattainable commodities and freedoms, and exclusion, rejection, marginalization – on the other hand (Czopek, 2016, pp. 67-68). At the same time, treating what is marginal as a manifestation of one’s own ineptitude, characteristic of the former political system, or the wish to desert the social standards and obligations, was transferred to people who, not through their own fault whatsoever, “ended up overboard.”

One of the numerous reasons behind the above-mentioned division was the change of rules of the so-called interim regulation of collective life. Increasing demand for the devices and means shortening the time of communication, enabling us to plan and save it, became the manifestation of the new attitude towards time, perceiving it as precious and at the same limited resource – as pointed by, for example, E. Tarkowska, a sociologist dealing with this issue. Thus, nowadays, the Polish society has been clearly divided into people who live in accelerated speed, in a constant rush and feel the chronic shortage of time, and those who, due to various reasons (no job, disability, old age) have too much untapped time. It is also primarily connected with shifts taking place on the social ladder (Tarkowska, 1999, pp. 351-353). Paradoxically, the lack of time is linked with bigger “opportunities of access” to culture and education as well as providing it also to own children, while the excess of time, often means marginalization, being cut off from such opportunity due to insufficient means or skills. Nevertheless, fast evolving progress and the fact of aiming at the achievement of “the equality of opportunities,” neutralize, to a certain extent, such as gross disproportions. This is crucial not only for the teaching profession but also when it comes to defining the place of art education. As on the one hand, it may fill the so-called free time, making it creative and effective, where the access to other forms of activity (in terms of education) may be, for various reasons, limited, on the other hand,

however, it may incorporate in the process, characteristic for metropolitan agglomerations, pertaining to a specific race to develop one's (or one's own children) skills to keep up with increasing requirements of not only education-related and school authorities, but also parents and pupils themselves. As modern communication means and "education-related pressure" led to the situation where children tend to be busier than adults, a teacher ceased to be the only source of knowledge about the world, and where the school is no longer the only place where desired skills are acquired. In the world of market economy, where the drive behind everything is the purchasing power of money and constant competition to win the best place for oneself, it is extremely difficult to strike a balance, answer the real needs of children submitted to art education and deal with rapidly growing expectations of the reality surrounding us.

Modern technology enabled fast communication, easier access to information, better education-related opportunities and more possibilities to acquire new skills – but at the same time, it constantly results in increasing competition, necessity to compete, and to live under the pressure of being constantly evaluated by others. Therefore, expectations regarding the outcomes of one's work also become bigger and bigger. Pressure rises, the same as the feeling of threat and the awareness that either you meet all the requirements or you are excluded. Thus, ironically, what is the source of development, also contributes to the loss of opportunity it creates itself. It appears that it is no longer enough to sign the child up for art, theatre or dancing classes – these must be the best classes which will guarantee the best results, however, not necessarily taking into account the actual need of the child in terms of having fun, enjoying the process of developing one's own passion, of getting to know oneself and developing relations with peers. No access results in discrimination, while the possibility of access may lead to frustration and discouragement. The only solution seems to be to capture this modest, however, so essential, "between." In terms of social-wise activities, it could reflect even in providing the maximum widespread, global access to art education, not only to children, but also young people and adults. It should be, however, treated similarly as e.g. music education in Yamaha schools in Japan, operating, *inter alia*, based on the M. Montessori curriculum. Access to such schools is basically available to everyone (regardless of music-related aptitudes), each child has the opportunity to be taught, develop, create and get to know oneself through contact with music and musicians, while the most talented pupils, gifted with the true passion to proceed further in this direction, continue learning, guided by specialists. The entire system is based on the "master – pupil" relationship and includes three levels of education, while the initial course consists mainly of games, singing, dancing, improvisations, teamwork and getting to know one's own aptitudes. The most crucial is contact with music, developing the sensitivity, aural skills training, as well as expressing feelings and emotions through music. The "side effects" are, so to speak, the talented musicians who can later turn their passion into a profession. Thus, Japan enjoys such a high level of musical culture – not only in terms of performance (as evidenced by the number of winners of Chopin Competitions)

but also in terms of art reception. Our education system falls well short of such an approach. To some extent, it is conditioned by culture. Polish music schools operate according to entirely different rules, which does not, however, mean that we should change them entirely or persistently adjust to foreign models. This is unnecessary, as it is not the aim to question and reject the applicable rules entirely, but to create a certain alternative for them, to widen the scope of opportunities which they could use. “Revolutionary” actions would not make much sense as Yamaha schools, as an alternative to state music schools, already operate in Poland, offering complex music-related education by means of courses dedicated to a wide group of art consumers, including children, young people and adults, both beginners as well as to those who want to achieve a high level of musicianship. Such schools are located, inter alia, in Warsaw, Zamość, Zielona Góra, Poznań, and also in Łódź.

A peculiar phenomenon in Polish art education remains, however, the case of music taught in school. Frequently treated as a subject of less importance, used mainly to prepare special school events. If, however, it was not the case, unluckily, the lack of suitable personnel and the right approach (such as for example in the Yamaha schools), meant that music lessons were generating enormous stress, fear and complexes of children, particularly of such children with no distinct musical talents. In view of our considerations, we deal here with a unique situation, where, from the one hand, widespread access to music education provides the opportunity to gain knowledge and acquire the skills, but, on the other hand, its universality pushes some children to the margin, children who are not ready to take benefit from this opportunity, and who require, at least, an individual approach. This is particularly important, since the creative and artistic sensitivity of a child requires stimulation and support, because it may be easily stifled and thus, the joy that it gives to the child may be durably destroyed. The difficulties encountered by children subjected to art education are perceived entirely differently by their psyche and perception than the issues connected with learning other subjects at school. A child creates towards them a certain minor, but still, safety margin, while in case of art activities, in which the child involves oneself entirely, it is most frequently not possible for the child to keep the distance from.

In this particular context, the words “globalization” and “marginalization” take on a slightly different meaning. It is worth bearing them in mind, developing suggestions for art-related education activities. The objective of art education is also to educate sensitive and aware art consumers, and not only the superb performers and artists. If we fail to prepare people for how to become an art consumer and comprehend art, we should not complain about next generations of only musical pop-culture “pulp” lovers with no taste.

Another crucial element setting the place of art education and linked with the creation of models and the development of art consumers’ habits, is the enormous growth of the importance of intermediate symbolic messages, including particularly, the television. The information concerning the areas of reality, not directly experi-

enced, becomes – which is emphasized by, *inter alia*, the sociologist M. Ziółkowski (2000, p. 18) – an increasingly more important source, giving the everyday human activity the category of cognitive-wise approach. It serves as an evaluation criterion and becomes the element of comparative reference. Moreover, symbolic messages have a tremendous impact on children. The omnipresence of screens (TV, computer, and advertising), and, at the same time, contact with mainly symbolic messages, modifies, to a considerable extent, the interpersonal relationships, the way we perceive the world, the sense of one's own identity and, from a wider perspective, it is a sign of “medialization” of the Polish society. Established position of the television and an exuberant development of digital technologies, not to mention the Internet, are the signs of a clear transfer from the culture of word to the culture of image, and fit into the changes which are natural for the globalization processes.

Moreover, all “media” or “symbolic” messages, create the world of fiction, at the same time, hyper-reality, propagating numerous new cultural patterns. These are not always the patterns worth following, and most frequently, they raise doubts. Therefore, the television, being a channel through which the external influence is most intense, as well as the digital technologies and the Internet, having an equally powerful influence, raise a well-founded concern of many teachers, researchers, and educators.

Apart from the indicated aspect of the rapid development of new technologies, also other phenomena contribute to shaping the place of art education. They include the already vanishing division into high and low art, the commercial one. It is apparent, just to mention the example of literature. In the press market, fairly unsophisticated magazines for women, young people, and tabloids, prevail in terms of quantities. These are the ones, which alongside the dominating television, too frequently provide us with the patterns conditioning the creation of life models. Popular culture, created by them and of which they are the part, became a place of socialization of not only the young generation (Kłoskowska, 2006, p. 34). As W. Jakubowski (2006, p. 31) notes: “idols of popular music, characters of the TV series, models, and film actors considerably influence the shaping of both the aesthetic sensitivity and cognitive curiosity, as well as the identity of the modern people. It is the popularity, understood as a universality (and not the accessibility) of various phenomena of modern culture, which is crucial from the teaching point of view.”

Moreover, it is also worth bearing in mind, that the commonly criticized popular culture, despite the features commonly perceived as unwelcome, has also positive aspects, impacting the consumer. The essence of the popular culture texts, as Jakubowski (2006, p. 99) emphasizes, is the fact that they comment on their participants. From this perspective, the lyrics of popular music works may often say more about the world of young people than the most ambitious classic works, and the statements of the viewers of a TV series are an equally interesting research material as the dialogues of its characters. The discourses carried become visible in popular culture, as it is more linked with the everyday life of the societies than the works of the past.

However, such an approach towards popular culture assumes, foremost, a high awareness of what it really is and the mechanisms behind it. Without such knowledge, we are only uncritical consumers of a homogenous mass of artistic and cultural contents. As the above processes are accompanied by an enormous change in the participation and the way of using the popular culture itself. The widespread presence of the television and the Internet as well as increasing “domestication of the reception,” impact the growth of the importance of culture in the life of individuals and the strengthening of the relationship between culture versus consumption and entertainment. While, the interpenetration of culture and consumption became one of the most crucial aspects of the everyday life of most Polish people (Ziółkowski, 2000, pp. 151-152). It can be also observed in school and education. Therefore, it is extremely important to competently diagnose the most essential phenomena of culture and to acquire adequate cognitive competencies to meet the challenges in constantly changing civilization conditions. Thus, education cannot rely solely on teaching “the rudiments of high culture,” but it should also incorporate into curricula the elements of popular culture and media culture, so it is possible to prepare children, and later young people, the best way we can, so they know how to deal with the challenges of existence in today’s world. Meanwhile, the culture is most frequently presented in the process of education from the evaluative perspective, breaking it down into high and low art, or, from the more modern perspective, popular and elite culture, and also in terms of art – theatre, film or fine arts – disregarding its everyday aspect, shaping or forming, as people lately tend to say, our way of thinking and behavior. Naturally, to study and present culture from the evaluative perspective and breaking it down into individual fields of art, is certainly highly recommended, however, it should be supplemented with building the everyday “cultural awareness.”

Though, for the time being, there is no compatible program of cultural and artistic education, meeting the aforementioned objectives. Nonetheless, activities in this regard are being partly undertaken. The most frequent forms are the fine arts or theatre classes, generally approved and popular both amongst children and young people. Also, community and after-school education centers play a crucial role in art education – all kinds of centers facilitating contact with art, as well as the development of one’s own passions and skills. Thus, all kinds of workshops, summer or winter art camps, not to mention playing in amateur theatre groups, are so popular. They constitute a kind of cultural and artistic enclaves; a specific margin of education which should include everybody. It is worth pondering whether it is possible to introduce them to a wider extent, as well as what could be the most optimum way, they should operate in line with? What is feasible in terms of this issue, and what stays in the sphere of visions and plans, which requires considering and analysis, and what may be just implemented?

Based on a realistic assessment of the existing social and economic conditions, one may say that to fully make the suggested vision of artistic and cultural education real on the universal, global level, is currently impossible. The reason behind it is not

only the insufficient financial means, but also the attitude of people, both amongst the local and national level authorities as well as the educators, teachers and even parents themselves. As there are rare voices postulating at the social level, to educate a sensitive approach by contact with art, propagating the opportunity of independent creative activity. There is no activity addressed not only to a selected group of children and young people, but to everyone, so that the widest group of people could gain experience, knowledge and awareness of the “competent consumer” of art. Currently, there is a prevailing tendency to hold such courses, mostly for children talented in the given field, thus, we have great artists, but we lack intelligent, sensitive art consumers. In England and France, there is a great emphasis on preparing children and young people to play the art consumer role and, at the same time, educate through art, wonderful physicians, lawyers, and teachers. In Poland, such way of thinking still does not fit into the sequence of education-related activities. Applications and demands summarizing the session of the aforementioned Kongres Kultury Polskiej could be perceived as a specific sign of changes towards this direction, which indicated, *inter alia*, the necessity to prepare in Poland the strategy for art education development, to bring about the universalization of art education in primary schools or to supplement the curricula in schools and universities with art subjects” (Burszta et al., 2009, p. 18).

The right interpretation of the essence and importance of the “recommendations” referred to, gives reasons to be optimistic that the situation in which the things which have been until now marginal would become global – available to public – with a chance to come into being, while the demand for “everyday cultural awareness” applies even owing to the introduction to art schools the subjects linked with the presence of new technologies. Moreover, they became one of the materials of artistic activity. Past aesthetic categories more frequently apply to digital technologies. Thus, one should be familiar with their operation and importance, both in artistic works as well as in everyday life. With better knowledge, having wider access to them, it is easier to choose, particularly, in terms of such a delicate matter as art. To make a choice when there is a lot to choose from, namely when such choice pertains to more than two options, represents quite a challenge. It seems particularly important for a teacher taking the trouble to teach art, who, on the one hand, should, himself or herself, have sufficient cognitive skills and, on the other hand, is constantly evaluated, subjected to peer pressure and processes which he or she wants to identify. His or her place – similar to the place of education itself – often appears to be also a constant process of balancing not only between the globalization and marginalization, but also between the participation and observation – which, in fact, is of a positive note. As, active participation not always, allows to step back and reflect more thoroughly. Sometimes, being on the margin allows to assess clearly what is in the mainstream, present one’s point of view clearly and find the way to implement it in practice.

The presentation of the herein considerations involved a risk of certain non-standard “endeavor.” Namely, the fact that the notions of marginalization and globalization, both repeatedly referred to, to start with the title itself, have not been yet

explained. The reason behind it was to express thoughts in an unhampered way, to demonstrate the mechanisms and phenomena from the perspective of the two notions, but, at the same time, not defining them straight from the beginning of the paper, in order to inquire about it in the summary. I would like to add to the herein argument the definitions missing so far, hoping that it was clear from the course of the reasoning, that I use them in the simplest, almost literal, meaning. The first of the notions, originating from sociological research, is marginalization, namely the exclusion of individuals or (social) groups from the participation in social life. Individuals suffering from marginalization cannot participate in common social and cultural practices due to the reasons beyond their control – being mostly, poverty and unemployment (Wasilewski, 2006, p. 65; Tarkowska, 2007, p. 40). The connotations of the word “marginal” are somewhat slightly more subtle than the sociological practice, which, from the dictionary and definition-wise point of view, means no more no less than irrelevant, of minor importance, ancillary.

At the other extreme of the aforementioned connotations, there is the other of the notions, i.e. globalization. The term appeared in the theory of culture and media owing to the concept of the Marshall McLuhan’s “global village,” presented in the 60’s in the book *The Gutenberg Galaxy*. McLuhan’s concept was pertaining to the development of modern means of mass media coverage and fast information and communication flow. The consequence of such phenomena was the change of life of individual societies, so far isolated from each other – the world became like a village, as McLuhan has strongly emphasized, where everyone knows everything about everyone, remain in close contact and interdependencies. Time and space took on a different meaning. All this, has resulted, in turn, in deep changes in culture (Logan, 2013, p. 82). Today, the term “global village” is most frequently used with reference to the Internet. As, the Internet globalizes communication, enabling users all over the world to communicate freely with each other.

The considerations dedicated to the place of art education in modern culture, could not, therefore, lack both of the aforementioned notions. They determine the opportunities and limitations, point to major issues with which Polish art education has to deal with. Moreover, they fit it in the modern culture stream, not making it an “open-air museum,” but treating it as an essential element of social-academic-cultural life. This is particularly important, as in the publications on teaching, a great attention is paid to modern culture, particularly, in view of its popular dimension, looking there for new paths of education, methods, and ideas on how to effectively act, inter alia, in terms of teaching art (see Jakubowski, 2010; Jankowski, 2010; Melosik, Szukdlarek, 2010; Samulczyk-Pawluk, 2005). Searching for the education-wise aspects of various culture-related phenomena, from the traditional ones – such as theatre, music, fine arts, and film through, still new, such as the television and its major products – series, entertainment programs, and news, to the world of the Internet and computer games as well as the phenomena and things experienced in everyday life, pose new challenges for researchers, pedagogues and teachers.

Having art education in mind, one should remember that it is not only the issue of defining its place but also creating it. In order for it to be possible, it is necessary to notice the changes, follow the new forms of participation in culture, in education, mostly conditioned technology and civilization-wise. The consequence of this is, just to mention, the fact that the consumers of education-related activities – are not willing to be squeezed into the framework of the hierarchy-depended education process. Their cultural competencies are considerably diverse and frequently are, in some fields, higher than those of the educators.

Globalization grows larger and larger, despite that the effects of marginalization may be equally spectacular. Still, there are disparities between small and big urban agglomerations, to the benefit of the latter, even if the culturally-active and artistic potential seem sometimes more interesting in smaller centers. As, on the one hand, we deal with a disability – which is worth emphasizing – of the direct contact with high-level cultural heritage and education, affecting smaller or poorer areas of the country, on the other hand, however, with a high, almost everywhere alike level of direct contact with the culture. Awareness of these two obvious, thus ignored, ways of participation in culture (and to some extent, in social life), is extremely important and pertains also to the place of art education, which, owing to the new technologies, may take on a new form of reaching the places, people, events and innovative work tools, however, at the same time, such ease of direct access makes us somewhat lazy and suppresses the needs of close, direct contact with it.

It may be the case that certain isolation from large entertainment centers results in many interesting initiatives on a local level. Then, art education often appears to be one of the most important. As there have been examples of villages deep in the Bieszczady Mountains, inhabited by artists, searching there, for peace and inspiration, who, assimilating with the indigenous people, involve them into their own artistic activities, offer them to children, reaping, at the same time, from local folklore. We can experience similar situations in Mazury and Kaszuby. There are stories of theatres, such as Ciemna from Michałowice or those which originated their name from the town, they found shelter in, such as: Węgajty or Gardzienice, established in small, “God-forsaken villages,” which have perfectly fit into the conditions of rural life, and, at the same time, contributed something new, and thrilling, giving the indigenous people the chance to experience theatre, avant-garde art on a high, not easy to comprehend, level, however, warmly welcomed by the inhabitants, despite, sometimes, difficult beginnings.

All of this demonstrates that marginalization understood as long distance from the center, shall not necessarily have negative effects. On the contrary, sometimes, it offers wider perspectives and initiates much larger potential than the big urban agglomerations subjected to globalization, where the stress with a negative impact on the psyche, resulting from the conviction that everything you do you must do “better than others,” is widespread. Glut is not creative, surfeit makes us lazy, mostly making us lose the ability to enjoy any actions or activities.

Meanwhile, globalization, as the “system of multifaceted relationships and a type of communicating vessels,” integrating modern states and societies, not always works as a stimulus for the creative aspect of human nature (Kwiatkowski 2002, pp. 37-39). Therefore, art education has a major role to play, actively involving itself in all the processes including education and care. And the fact that it does not have a clear, defined, cozy position, but remains in the constant “between,” searching for the best options, setting new trails and benefiting from the advantages of those already existing, makes it to be the space and gives space for creation, independence of awareness and creative activity, defending itself and not giving up neither to negative consequences nor marginalization or globalization.

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TWO PERSPECTIVES ON MODERN ART EDUCATION – BETWEEN MARGINALIZATION AND GLOBALIZATION

Keywords: art education, pupil, teacher, globalization, marginalization

Abstract: In the considerations dedicated to the place of art education in modern culture, one could not omit the notions of marginalization and globalization. They set new opportunities and limitations, indicate major issues with which the Polish art education has to deal with. Considering art education, one should remember that this is not only the matter of defining its place, but also creating it. For it to be feasible, it is necessary to notice the changes, to follow the new forms of participation in culture, in education, conditioned most of all by technology and civilization. The consequence of this is, just to mention, the fact that the consumers of education-related activities – do not allow to be squeezed into the framework of the hierarchy-depended education process. Their culture-wise competences are fairly diverse and may be frequently better, in some fields, than those of the educators.

DWA SPOJRZENIA NA WSPÓŁCZESNĄ EDUKACJĘ ARTYSTYCZNĄ – MIĘDZY MARGINALIZACJĄ A GLOBALIZACJĄ

Słowa kluczowe: edukacja artystyczna, uczeń, nauczyciel, globalizacja, marginalizacja

Streszczenie W rozważaniach poświęconych miejscu edukacji artystycznej we współczesnej kulturze nie mogło zabraknąć pojęć marginalizacji i globalizacji. Wyznaczają one możliwości i ograniczenia, wskazują na podstawowe problemy, z którymi zmagają się polska edukacja artystyczna. Myśląc o edukacji artystycznej, należy pamiętać, że nie chodzi tylko o określenie jej miejsca, ale także o jego kreowanie. Aby było to możliwe, niezbędne jest dostrzeganie zmian, podążanie za nowymi formami uczestnictwa w kulturze, w edukacji, przede wszystkim uwarunkowanymi technologicznie i cywilizacyjnie. Konsekwencją tego stanowi choćby fakt, że odbiorcy działań edukacyjnych nie dają się dzisiaj wtłoczyć w ramy procesu hierarchicznej edukacji. Ich kompetencje kulturowe są mocno zróżnicowane, a niejednokrotnie bywają w pewnych dziedzinach wyższe niż edukatorów.