Stiftung Mercator

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13—15 September 2010 • Essen, Germany
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Dear participants,

Stiftung Mercator is committed to educational and cultural work that promotes creative endeavour of young people, encourages them to become actively involved in arts and culture, and fosters their key skills. An important focus of our work is on the development of schools; our aim is to anchor arts education more firmly within the formal education system and to bring about a new culture of teaching and learning. Arts education—which we define as general education in the arts—is an indispensable part of every curriculum and has to be accessible to everyone. It involves cognitive, emotional, and aesthetic processes. Stiftung Mercator is keen to increase the profile of and advocate for arts education in Germany and beyond. We have made this a long-term goal of our foundation strategy.

In line with its strategy, Stiftung Mercator pursues its goals through a combination of sociopolitical advocacy and practical work. We have therefore decided to stage the international symposium Arts for Education! The symposium aims to bring together different actors and projects from the area of arts education in order to jointly discuss the need and scope for action in this educational sector. The discussions will revolve around three core topics: the question of political and social responsibility for arts education, the different forms of its teaching and its quality, and the perspective of the target groups.

The dialogue with target groups is likewise important for our work. Since March 2010, 100 young people from all over Europe have made arts education and cultural identities the central focus of their communication on an Internet platform. They applied for a delegate post via the Goethe-Institut in their home countries. From 10–15 September 2010, they are working intensively here in Essen in order to put forward their wishes and demands with respect to arts education and play an active part during the symposium.

Interaction between all actors and agents involved in arts education is just as important as the focus on the international context. Arts for Education! is showcasing the great social importance of education and cultural work aimed at encouraging the creative independence of children and young people.

Dr Bernhard Loretz, President and CEO of Stiftung Mercator
“If I had to start again today with the construction of Europe, I would begin with culture.”
Jean Monnet, co-founder of the European Coal and Steel Community,
Director of today’s European Union

Monday, 13.09.2010

12.00 pm Registration, Lunch, Show, and Talk
2:00 pm Artistic Opening
2:15 pm Welcome and Keynotes
Welcome Address
Dr Bernhard Lorentz, President and CEO, Stiftung Mercator

Keynote Speech
Responsibility for Arts Education – The German Perspective
Bernd Neumann, Minister of State to the Federal Chancellor, Federal Government Commissioner for Culture and the Media

3:30 pm Coffee Break

4:00 pm Plenary Session 1
Responsibilities and ARTicipation in Europe
Introduction to Iceland
Dr Christian Schöen, former Director, Center for Icelandic Art Reykjavík
Dr Jón Hrólfur Sigurjónsson, Researcher and Music Teacher

One-Minute:
My Culture – Iceland

Introduction to Poland
Krzysztof Czyzewski, President, Borderland Foundation
Dr Danuta Glondys, Director, Villa Decius Association

One-Minute:
My Culture – Poland

Introduction to Great Britain
Paul Collard, Chief Executive, Creativity, Culture and Education
Dr Kwame Kwei-Armah, Actor, Playwright, Singer, and Broadcaster

One-Minute:
My Culture – Great Britain

5:30 pm Forum 1
Navigating the Road-Map: From Lisbon to Seoul and Beyond
Professor Max Fuchs, Director, Remscheid Academy
Professor Eckhart Liebau, UNESCO Chair in Arts and Culture in Education, University of Erlangen-Nuremberg
Christine M. Merkel, Head, Division for Culture,Memory of the World, German Commission for UNESCO
Jean-Pierre Saez, Director, French Observatory of Cultural Policies
Chair: Stefan Keim, Freelance Culture Journalist, WDR

6:30 pm Culinary Highlights and Music from the Ruhr Region
The Ruhr Lab
Rüdiger Frohn, Chairman of the Advisory Board, Stiftung Mercator

Conference presented by Andrea Thilo, Boomtownmedia

What is arts education and how does it influence the development of children and young people? Who are the actors in this sector? How can we create lasting structures to ensure that arts education is integrated into our educational system? Exam for the REFUR 2010 takes a holistic approach and wants to reach all audiences, including young people. We therefore seek to address local and global issues relating to arts education both in the future, as it has a long-lasting impact: it shapes personalities, contributes to socialization, expands people’s horizons and opens up new perspectives. Learning from art, through art, by looking at and creating art means learning differently and learning different things.

The international symposium Arts for Education! focuses on these important issues. Although the positive impact of arts education has been discussed in public discourse for years, it nonetheless essential to translate our knowledge into practical work. By meeting around 300 international experts, the symposium encourages an exchange between international actors in the field of arts education.

Exam for the REFUR 2010 in the ‘Moving Europe’ part of the programme, the Capital of Culture is expressly concerned with issues of migration and identity, culture, and education. ‘REFUR 2030’ is one of the four sub-areas of ‘Moving Europe’ is spearheading collaborative projects designed to facilitate a meaningful dialogue among Europe’s citizens, strengthen creative exchange between artists, and promote international academic discourse.

Globalization is challenging Europe’s self-perception. Internal divisions and the outward expansion of the EU are forcing us to redefine Europe for ourselves. ‘Exam for the Ruhr’ seeks to play its part in ensuring that, moving forward, European arts education is viewed positively and developed constructively.

Professor Oliver Schäggt, General Manager of REFUR 2010

If I had to start again today with the construction of Europe, I would begin with culture.

Jean Monnet, co-founder of the European Coal and Steel Community, Director of today’s European Union
Tuesday, 14.09.2010

8:20 am Morning Sing
Stefan Lindholm, Conductor

9:00 am Wrap-Up
Responsibilities and Affiliation in Europe
Marga Lehman, Editor-in-Chief, Der Tagesspiegel

9:15 am Plenary Session 1
Responsibilities and Affiliation in Germany
Presentation: Results of the Youth Symposium
Young Experts from the Youth Symposium
Dr. Nike Wagner, Artistic Director, "pèlerinages"
Hortensia Völckers, Member of the Executive Board and Chair, Committee on Culture and Education,
Professor Birgit Mandel, Chair, Institute for Cultural Policy,
9:15 am Plenary Session 2
Steen Lindholm, Conductor
8:30 am Tuesday, 14.09.2010
Sylvia Löhrmann, Minister for Education, Responsibilities and ARTicipation in Germany
Malte Lehming, Editor-in-Chief, Der Tagesspiegel
Dr. Wilhelm Krull, Chairman of the Board of Directors, Association of German Foundations
Directors, German Federal Cultural Foundation
Chair:
Federal State of North Rhine-Westphalia
Artistic Director, German Federal Cultural Foundation
University of Hildesheim
European Parliament
Directors, Association of German Foundations

10:45 am Colloquium
Young Experts from the Youth Symposium
Chair: Dr. Wilhelm Krull, Chairman of the Board of Directors, Association of German Foundations

11:00 am Forum 2
Ages of Arts Education
Forum 2/1: Teachers and Educators
Benefits of School-based Arts Education
The Network of Children and Culture
Professor: Natascha Rauter, Chair, Art and Education, University of Education Karlsruhe
Dr. Nadia Rücker-Schmidt, Junior Project Foundation Erna-Brunner – Culture, Young Expert from the Youth Symposium
Chair: Ralf Hoffmann, Head, Music and Dance, Senate of Culture, Hamburg
Forum 2/2: Artists (in German language)
Professor: Johannes Brandl, Professor of Pedagogy, Akademisches Zentrum für Musik und Theater
Barbara Neundlinger, Head, Cultural Education, International Beethoven Festival
Daniel Schmied, Visual Artist
Young Expert from the Youth Symposium
Chair: Jörn Schröder, Artists’ Artists,
City of Hamburg, RSRA 2010
Forum 2/3: Institutions
Assumptió Malagarriga i Rovira, Director, Young Expert from the Youth Symposium
Chair: Julia Mendig, Chair, European Regional Board of the Ruhr Region, Academy of European Foundation
12:20 pm Lunch, Show, and Talk

2:00 pm Networking
Book an Expert
Specializing
3:00 pm Wrap-Up
Forum 3
Ages of Arts Education
Young Experts from the Youth Symposium
Discussion
Tuesday, 14.09.2010

Wednesday, 15.09.2010

8:20 am Morning Sing
Stefan Lindholm, Conductor

9:00 am Wrap-Up
Responsibilities and Affiliation in Europe
Marga Lehman, Editor-in-Chief, Der Tagesspiegel

9:15 am Plenary Session 3
Responsibilities and Affiliation in Europe
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Hortensia Völckers, Member of the Executive Board and Chair, Committee on Culture and Education,
Professor Birgit Mandel, Chair, Institute for Cultural Policy,
9:15 am Plenary Session 4
The NOW Factor – Quality in Arts Education
Keynote Speech: Professor Anna Rambück, Director, University of Hildesheim, University of the Arts London
Discussion
Wednesday, 15.09.2010

10:45 am Colloquium
Young Experts from the Youth Symposium
Chair: Dr. Wilhelm Krull, Chairman of the Board of Directors, Association of German Foundations

11:00 am Forum 4
Arts in Schools – Educational Impact
Forum 4/1: Performing Arts
Benedicte Helvad, Head of Secretariat, International Beethoven Festival
Tom Braun, Programme Officer for Cultural School Development, German Federation for Arts Education and Cultural Learning (IKK)
Chair:
Professor Peter Fauser, Chair, School Pedagogy and School Development, German Federation for Arts Education and Cultural Learning (IKK)
Dr. Diemut Schilling, Visual Artist
Dr. Ellen Sæthre-McGuirk, Director and Head of Research, Norwegian Centre for Arts in Education
Dr. Ingrid S. Svendsen, Senior Researcher, PwC Foundation Youth – Education – Culture
Chair:
Professor Anne Bamford, Director, University of Education Karlsruhe
3:00 pm End of Symposium
3:30 pm Coffee Break
4:00 pm Forum 4/2: Visual Arts
Chair: Dr. Karin Mark, Teacher, Wilhelm-Gymnasium, Secondary School Ranking
Bettina Pernat, Development Manager, Art Academy Düsseldorf
Narjese Tamarulizian Randiuk, Head, Culture of Landscape
Chair:
Professor Johannes Brandl, Professor of Pedagogy, Akademisches Zentrum für Musik und Theater
Dr. Heike Riesling-Schärfe, Director, Young Expert from the Youth Symposium
Chair: Julia Mendig, Chair, European Regional Board of the Ruhr Region, Academy of European Foundation
11:00 am Plenary Session 5
The Impact of Arts Education for Change Processes
Marcelle Bouvy, European Consultant, Simon’s Life and Friends, Simon as a Child
Tom Blunck, Programme Officer for Cultural School Development, German Federation for Arts Education and Cultural Learning (IKK)
The International Yehudi Menuhin Foundation
Dr. Diemut Schilling, Visual Artist
Chair:
Professor Joachim Kettel, Chair, Art and Didactics, University of Education Karlsruhe
Professor Anne Bamford, Director, University of Education Karlsruhe

12:30 pm Lunch, Show, and Talk
Plenary Session 2
Do we need a Cultural PHD?
Keynote Speech: Penny Mitton, Chief Executive Officer, Canadian Education Associates
Discussion
Thomas Krüger, President, Federal Agency for Civic Education
Jean-François Lazari, Head of Department, French Ministry of Culture and Communication
Professor Robert Ludin, University of Helsinki – Arts and Culture in Education, University of Berlin – Managing Professor
Professor Wolfgang Schneider, Chair, Faculty of Cultural Studies and Arts, FernUniversität in Hagen
Chair:
Chair:
Stefan Krämer, Artistic Director, "pèlerinages"
Ilona Schmiel, Artistic and Managing Director, The Arts Catalyst
Chair:
Professor Eckart Liebau, UNESCO-Chair in Arts and Culture in Education, University of Erlangen-Nuremberg
Professor Wolfgang Schneider, Chair, Faculty of Cultural Studies and Arts, FernUniversität in Hagen
Chair:
Professor Anne Bamford, Director, University of Education Karlsruhe
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Chair:
From 10 to 15 September 2010, 100 young people from 34 European countries and Israel will be coming together at the Arts for Education! Youth Symposium in Essen. In a dialogue with adult experts taking part in the international symposium, they will be representing the target group’s perspectives.

At the start of the European Capital of Culture year, young people from all over Europe were invited to apply to the Goethe-Institut in their home countries to take part in the Youth Symposium. In March, two young people from each country, together with 30 young people from Essen, began preparing for the symposium. One by one, they were introduced to the project and accessed an interactive website to get to know one another and prepare themselves for the symposium’s topics.

The young people from Essen will be acting as hosts, and since the end of April they have been holding workshops and meetings in small groups to prepare for the symposium’s topics. The intention is to give the European guests an opportunity to experience the cultural landscape of the Ruhr Metropolis for themselves. For the young people, the Villa Hügel in Essen is just as essential as a football stadium or the Museum of Light Art in Unna. And it goes without saying that all tours stop off for a break at a typical Ruhr region kiosk.

The participants are focusing on five central topics in the arts and have formed expert groups to this end: Space and Architecture, Dance and Movement, literature and language, Music and Film, and Cultural History and Media Art. These topics are being explored via research, discussions with experts and encounters with professional artists.

An on-stage presentation, an exhibition and a website will give the young experts a chance to put forward their ideas and inspiration from the fields of academia, practice and politics at the international symposium Arts for Education! The exhibition, planned and designed by the young experts of the Youth Symposium, will be displayed on Tuesday, 14 September, and Wednesday, 15 September, at the international symposium Arts for Education! in the Philharmonic Concert Hall. From 17 September until the end of November 2010 it will be shown as part of the inter-cool 3.0 exhibition at “U” in Dortmund, a redesigned former brewery in the Ruhr area.
Arts for Education!

The outcome of the Second World Conference on Arts Education, the “Social Agenda”, refers to “arts education as the foundation for balanced creative, cognitive, emotional, aesthetic, and social development of children, youth, and life-long learners”. But when looking at the museum of renaissance, the arts, we might find ourselves in the middle of a discussion about the role of different art forms and subjects, the involvement of media and technologies, the perspective of youth culture, the idea of artistic freedom against the standards and requests of the education system and the economy. In this sense, this essay is an invitation to discuss with a focus on the challenges of schools and the potential role of the arts.

In the German translation of Anne Bamford’s ‘Wow Factor’, recently published by Eckart Liebau, he points out that Europe is not a place but an idea which Europeans do not live up to. ‘What is the European idea of equality?’ After looking at recent societal developments in Europe, one can clearly see how things have changed. But there is still a considerable gap between those who can take advantage of a comprehensive humanistic education and those who can’t.

Looking at recent societal developments in Europe more closely, we are confronted with ambivalent findings. Yes, the iron curtain is gone and out of this re-unification a number of new states appeared representing different political, social, religious, ethnical or cultural parameters. This led to an understanding that up to now Europe did not become more equal but more and more diverse – in terms of political, social, religious, ethnic or cultural parameters. This new paradigm tries to anticipate what is already the everyday reality. It accepts that people are not equal but different and that they are equipped with different social and cultural backgrounds as well as different gifts and talents. Fascinatingly, this approach brings us back to the original intentions. And so the time seems to have come for a paradigm shift from equality to integration.

From equality to individual learning

History has shown that we are still far from realising Humboldt’s utopia. One of the many ambiguities that are accompanying the implementation of humanistic education lies in the persistent unequal access to education. During his time Humboldt’s approach was – against its own claim – reserved to an elite of sons of pastors, physicians, public officers and teachers. For the rest, foreseen to fulfil mainly manual tasks, the idea of self-development lying in the persistent unequal access to education.

The French philosopher Bernard Henri Lévy concluded that Europe is not a place but an idea which Europeans do not live up to. ‘What is the European idea of equality?’ After looking at recent societal developments in Europe, one can clearly see how things have changed. But there is still a considerable gap between those who can take advantage of a comprehensive humanistic education and those who can’t.

Looking at recent societal developments in Europe more closely, we are confronted with ambivalent findings. Yes, the iron curtain is gone and out of this re-unification a number of new states appeared representing different standards of economic growth, democracy and social equality, but some countries have not yet recovered from the collapse of their educational and cultural infrastructure. Besides, the present financial and economic crisis has led to a reinforcement of social disintegration. This also means that another great European idea, the idea of the welfare state, has not been realized yet.

Essentially, the historical draft culminates in the European idea of equality. Since the French revolution equality – at least among an intellectual elite – was seen as one of the basic principles which represents the common benchmark for assessing the progress of European society. It was mainly the public school system which should (in theory) provide equality for all by treating all equally. But in all countries short and long-term efforts to enable equality have produced the opposite of the original intentions. And on the time seems to have come for a paradigm shift from equality to integration.

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Humboldt's assumption of the autonomous individual. This means that the idea of the student comes first and foremost into the own self. By combining intellectual, physical, emotional, and social skills, the student is given the opportunity to become part of a personal network of colleagues and friends. In this respect the Arts for Education! symposium is a good example when not only experts but also artists push towards the center of learning processes, try ing to get actively involved. In this context a "learning by doing" strategy can be seen as an important approach, compensating social fragmentation by a framework which is able to combine individualistic and integrative aspects.

What are our common challenges?

The representatives of the European Union are quite aware of the fears of the sneaking disintegration of the European societies and their institutions. When celebrating Europe's 50th anniversary, they remind us that the students are carrying the representation of the autonomous individual. To dominate the European idea, where are the forces to unite communities and social losses?

Meanwhile, one of the qualities of European citizenship is to become part of a personal network of colleagues and friends. In this respect the Arts for Education! symposium is a good example when not only experts but also artists push towards the center of learning processes, trying to get actively involved. In this context a “learning by doing” strategy can be seen as an important approach, compensating social fragmentation by a framework which is able to combine individualistic and integrative aspects, compensating social fragmentation by a framework which is able to combine individualistic and integrative approaches, compensating social fragmentation by a framework which is able to combine individualistic and integrative approaches.

There is a lot of evidence that more and more young people are interested in the arts. In many European countries, it is still a cultural fallow, where the few hours of languages, mathematics, or fashion design, and arts and crafts to schools that are poor schools, is it you are not able to afford private or conventional schools.

Is it because you happen to live in a poor quarter with many of them coming from difficult social backgrounds. In this respect the Arts for Education! symposium is a good example when not only experts but also artists push towards the center of learning processes, trying to get actively involved. In this context a “learning by doing” strategy can be seen as an important approach, compensating social fragmentation by a framework which is able to combine individualistic and integrative aspects, compensating social fragmentation by a framework which is able to combine individualistic and integrative approaches.

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What can be done to make schools sensitive for the diversity of talents of our students? How can we have a breakthrough the traditional school system producing individualistic and social losses?

Especially in Germany and Austria, we are debating a school system that transcends the idea of equality very rapidly into a rigid selection process. More and more people believe that we cannot stick to the idea of identifying the right school for a nine year old child considering the impact that this decision will have on the child's future. So far, there does not seem to be a way out of a fierce ideological debate – instead, we see an even more diverse school system developing, with more mixed schools, comprehen sion schools, community schools, etc. making the decision which school would be the best for the child even more difficult. In Germany, in many European countries, it is still a cultural fallow, where the few hours of languages, mathematics, or fashion design, and arts and crafts to schools that are poor schools, is it you are not able to afford private or conventional schools.

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Artistic languages

A growing tendency in arts and cultural education as a reaction against the effects of industrialisation or to equip students with the competences to succeed economically can be observed. This, of course, is reflected in controversies about the purpose of education and the contribution of the arts and humanities with closing ideologies that persuade our discourse from early childhood to universities.

We already mentioned the impressive diversity of languages that are spoken within Europe. Wilhelm von Humboldt's concept of ‘artistic language’ referred to cultural skills as a key element to the realisation of his ideal. In this respect he assumed languages not only necessary for the verbal exchange of information: They were a central part of the development of sensibility and a creative mind for the verbal exchange of information: They were a central part of the development of sensibility and a creative mind.

In this respect he assumed languages not only necessary for the verbal exchange of information: They were a central part of the development of sensibility and a creative mind. Humboldt regarded language (together with mathematical competence and basic competence in computer science and technology) as a key element to the realisation of his ideal.

In addition, we can say this is true not only for spoken or written languages. It is also true for all kind of “artistic languages” which enable a broad range of forms of expression and exchange. Particularly those students who find their limits in verbal communication could take advantage of the arts to express their individuality and hence im-
Open spaces – open schools

What we have mentioned above adds up to a school that does not end at the walls of the building. Firstly, learning in the 21st century means to explore other areas and other cultures. What Pablo Picasso put it?: “I never made a painting as a work of art, but always as an education.” Thus, the adoption of these ways of learning adds to innovation in our educational systems.

Therefore, the establishment of structures to enable artists to work in schools is crucial. In many countries, extra-curricular arts education carried out by artists, pedagogues and educators working at cultural and youth institutions is of high importance. Collaborations between schools and these institutions or individual artists are now necessary. In order to achieve this, we need a nationwide structure to enable every student to participate in cooperations and extra-curricular activities only exists in a few countries like Norway or the Netherlands.

What basic conditions do we have to create in order to integrate artists (and also other arts and culture experts) into our educational systems, to ensure that every student has a chance to participate in artistic projects and cultural activities? In order to ensure the high-quality of arts-based learning, it is of importance to train teachers and artists who, possibly, in their joint practice. Both practitioners and theorists need to advance the development of appropriate didactics in order to foster methods of learning and teaching that are arts-based. And we need to strive for continuous innovation in the methods and didactics of artistic subjects according to the development of the contemporary arts world.

About researchers

We do not want to raise false hopes. Arts and cultural subjects according to the development of the contemporary arts world. It is impossible to do research when there is a rush to move. It is impossible to find answers to very unique questions while sitting at a desk not being allowed to stand up. But there has to be room to experiment, to explore other areas and other cultures. What Pablo Picasso put it?: “I never made a painting as a work of art, but always as an education.” Thus, the adoption of these ways of learning adds to innovation in our educational systems.

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A holistic concept of education needs a holistic concept of quality

Another dimension of culture lies in its applied form. In this respect, it is worth taking another look at the various schools. Some of them are dear to many centres as creative innovation, with technology, engineering, and sciences alongside departments of design and media. At last a handful of pioneering schools, the ideological divide into general education (educating the mind in the higher arts and humanities) and vocational education (training hands in crafts and technology) is transcended, opening new ways of cooperation. The cultural skills that are developed here are no longer a basic knowledge of history, traditions, cultural heritage, and cultural institutions. In a world where “the omnipresence of industrial goods and processes” (Gert Selle), “the search for Unesco, that arts education programmes of high quality can have negative effects on the development of a young person’s creativity and artistic achievement. As a consequence, a discussion arises around the necessity and feasibility of evaluating arts education programmes. These evaluations mainly focus on structures, content, and the process of the programmes rather than on aesthetic values. This may be the case because the latter can only be identified in long-term studies which are expensive and complex. However, creativity, Cultural and Education (CCE), a national organisation which aims at arts education and cultural education for young people in England, serves as an example for enabling in-depth research on the impact of creativity and arts on young people, teachers, and schools.

In every young person’s right to develop his holistic vocation and to look at education and culture from personal, social, and economical perspectives – what does it mean in terms of quality, responsibility, and participation?

Quality

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Arts and cultural education is about education towards critical and enlightened citizenship.

Participation

Participation, at its core, is a political claim and a political right. It involves the right of children and young people to express themselves as creators, to take part in political processes, and to participate in the decision-making process. Participation is, at its core, a political claim and a political right: Essentially, it can be traced back to our topic of choice. Thus, when talking about cultural participation, we need to face the opportunities and constraints of an increasingly pluralistic society.

The following example shows that participation is not only related to the field of education – it is also decisive for the future structure of our education system. In the recent referendum about the school reform in the city state Hamburg, every second citizen went to vote in rich quarters, whereas one in five citizens voted in socially deprived areas. The result was a rejection of a new model of primary school, designed to extend the joint schooling to six years instead of selecting the fifth citizen.

The question of arts and critical citizenship is closely linked to the image and tasks of our political actors and institutions. This leads to the aspect of responsibility.

Responsibility

To clarify, the responsibility for arts and cultural education cannot be transferred to one individual – be it an official, a local cultural actor, or the mayor. We have to keep in mind that people are subject to certain influences. The media has a great impact on the opinion-making process. Rarely, young people are provided with opportunities to reflect their content and messages. Child states: “The child shall have the right to freedom of opinion and the right to express his or her opinion freely.” Parents and educators report that they are at times facing major challenges to ensure that their children or their peers get to take part in performing arts activities. Or let us take the example of a young boy, gifted in ballet dance who gets discouraged by his peers, calling him gay. Arts are not just arts. They are intrinsically connected with cultural values and attributes, at times stylizing the individual, but at times also limiting the individual’s freedom of choice. Thus, when talking about cultural citizenship and arts, we need to face the opportunities and constraints of an increasingly pluralistic society.

The family and social background is also a powerful determinant of participation. And what do research, evaluators and report that arts are at times facing major challenges? It is concerning that voters or young boys are not always allowed to engage. They are intrinsically connected with cultural values and attributes, at times stylizing the individual, but at times also limiting the individual’s freedom of choice. Thus, when talking about cultural citizenship and arts, we need to face the opportunities and constraints of an increasingly pluralistic society.

The following example shows that participation is not only related to the field of education – it is also decisive for the future structure of our education system. In the recent referendum about the school reform in the city state Hamburg, every second citizen went to vote in rich quarters with an unemployment rate of about 3%. But only every fifth citizen voted in socially deprived areas. The result was a rejection of a new model of primary school, designed to extend the joint schooling to six years instead of selecting the fifth citizen.

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The question of arts and critical citizenship is closely linked to the image and tasks of our political actors and institutions. This leads to the aspect of responsibility.
Coming back to structures, in the majority of the European countries, a ministry exists on the level of central government with policy responsibilities for arts and cultural education. In Cyprus, Hungary, Malta, the Netherlands, Austria, Finland, and Iceland, responsibilities for education and culture are allocated to the same ministry. In Germany’s federal system, it is mainly the ministries responsible for schools of the Länder where the policy responsibilities for culture and education are to a large extent executed. They might also include powers in other policy areas and collaborate with other ministers on the national level, especially the ministries responsible for culture and youth affairs. On the national level, the Standing Conference of the Ministers of Education and Cultural Affairs of the Länder has adopted the topic of arts and cultural education in 2004 as part of the development programme regarding all-day schooling. Accordingly, their new initiatives? Does it lead to increasing competition or to the blocking of new initiatives?

The appointment of an Enquête-Commission for Culture in the German National Parliament (working period 2005-2009) has been regarded as a major step forward in order to strengthen the importance of arts and cultural education as an important societal task in the light of participation and inclusion. The final report highlights the importance of networking and cooperation among different stakeholders and funders – the state, the economy and civil society, especially transnational organisations – in order to share responsibility. But this must not lead to public authorities withdrawing from funding public and voluntary institutions and projects, especially in times of economic crisis!

Another trend across Europe seems to be the establishment of bodies intended to develop arts and cultural education, within which departments from different ministerial cooperates. In Belgium (French and Flemish Communities), Denmark, Ireland, Hakas, the Netherlands, Austria, and Sweden, organisations have been set up to develop arts and cultural education by means of specific initiatives, mainly focusing on supporting partnerships between the worlds of education, arts, and culture. When it comes to arts education, its contribution to school development and the challenges we encounter. In this, quality, participation, and responsibility are closely interrelated. Our perspectives and experiences might differ but let this symposium be an opportunity to reflect our work critically. The very complex world, which requires us to take actions is waiting outside. Let's act.
Speakers

Johannes Bilstein has been professor of pedagogy at Düsseldorf’s Academy of Art since 2004. His specialist fields include educational theory and aesthetic education. He was formerly professor of educational science at the Folkwang University of the Arts in Essen. Since 2010 he has been a member of the advisory council of North Rhine-Westphalia’s ‘Culture and School’ programme.

Paul Collard* is the first chief executive of Creativity, Culture and Education (CCE), an organization created in 1999 to promote transformational cultural and creative programmes for children and young people across England. In 2008 he also became responsible for ‘Find Your Talent’, a programme aimed at guaranteeing all young people access to five hours of high quality cultural engagement every week.

Peter Fauser holds the chair of school pedagogy and school development at the Friedrich Schiller University of Jena. His research focuses on comprehension-intensive learning. After completing a degree in music and mathematics, he initially worked as a teacher. He is responsible for projects of the Robert Bosch Foundation such as ‘Democratic Action’ and the ‘German School Award’.

Rüdiger Frohn has been chairman of the Stiftung Mercator advisory board since 2005. As secretary of state, he was head of the office of the Federal President for Johannes Rau from 1999 to 2004. A lawyer, Frohn previously worked at the Ministry of Justice of the state of North Rhine-Westphalia. In 1995 he moved to the State Chancellery and was appointed head of the State Chancellery in 1995.

Danuta Glondys has been the director of the Villa Doria Association since 2010. She is responsible for its programme activities, which advocate international cultural cooperation, and the promotion of tolerance and human rights. She publishes on culture management and relations between culture, politics and European integration. Since 2005 she is a member of a selection and monitoring panel for the European Capitals of Culture.

Christel Hartmann-Fritsch* was appointed managing director of Stiftung Kulturregionen in the area of art and cultural teaching in Europe in 2009. She played a key role in establishing the international youth art and culture centre Schlesische 27, of which she became manager and artistic director in 2002. In 1998 she published a study of artistic youth work in Europe entitled Art as a Catalyst.

Krzysztof Czyzewski founded the Borderland Foundation in 1999 and since then has been its president. Currently, he is working on a project in Pruzhany on the Polish-Lithuanian border, when an International Dialogue Center will be opened in 2011. He understands himself as practitioner of ideas, poet, essayist, culture animator, editor and translator.

Max Fuchs* has been director of the Bermudad Academy for more than 20 years. A graduate in mathematics, economics, and educational science, he initially taught those subjects at secondary school and then took up teaching posts at university. Today he is president of the German Cultural Council and a member of the German Commission for UNESCO. He has published numerous papers on youth and education policy.

Anne Bamford* recently received a Ph.D. in arts education. In director of the ‘Engine Room’ at the University of the Arts in London, she chairs a think tank dedicated to the transfer of knowledge between the worlds of academia, culture and business. From 2009 to 2010, she was responsible for quality monitoring in the British government’s ‘Find Your Talent’ project.

Marcelle Bonjour* has regularly provided expert advice to the Culture and Education Ministry. Currently, he is working on a project in Braunschweig on the Polish-Lithuanian border, when an International Dialogue Center will be opened in 2011. He understands himself as practitioner of ideas, poet, essayist, culture animator, editor and translator.

Tomi Braun is programme officer for cultural school development of the German Federation for Arts Education and Cultural Learning (BKJ) and a member of the Executive Board of the proskenion foundation. His fields of work and research are aesthetic, subject and educational theory, arts education in theory and practice, school theory, and arts education development.

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Katherine Held is a network manager at BIESES, the European Network for Opera and Dance Education, Brussels. She has previously worked at the youth division of the German Federal Ministry for Family Affairs in Berlin and, for many years, at the communication branch of the Franco-German Youth Office in Paris, among other places. She studied psychology and political sciences at the universities of Freiburg and Regensburg.

Tietti Karpinnen is a drama teacher specialized in socio-cultural communication skills and theatre education. She teaches teachers of different subjects and levels, and has also taught nurses and social workers. She has worked as a planner and teacher at the Theatre Academy of Finland. She teaches a variety of courses for professionals in different organizations and firms, for prison inmates with long sentences, for refugees, for entire families.

Benedicte Helvad is head of secretariat of the Danish Network for Children and Culture. She is a fully qualified woman of the union of education consultants. The network for Children and Culture is the advisory body for the Ministry and the Ministry of Culture in Denmark.

Katti Hoflin is head of ‘Room for children’, the cultural center for children in the House of Culture in Stockholm. She has a long career in Swedish public service broadcasting behind her. She has worked as an artist, producer, scriptwriter, and composer as well as in front of the camera, having hosted a variety of programmes on Swedish television and radio for many years.

Joachim Kettel is a professor of art and pedagogy at the University of Education Karlsruhe. Since 1996 he has developed and managed international artist projects and congresses. His research interests are innovative forms of learning between the arts and pedagogy, artistic education, aesthetics, and media. His most recent publication is entitled ‘horizons/horizonte – insea2007germany’.

Joanna Kish joined Culture Action Europe as secretary general in April 2010. In 2005, she chaired the Civil Society Contact Group; a cross-sector NGO grouping in Brussels. Culture Action Europe plays an active role in this group which lobbies on and debates issues of participation and democracy for civil society in Europe. Previously she worked in the corporate commercial sector as an international project manager.

Kwame Kwei-Armah is an actor, playwright, singer, and broadcaster. He is currently writer in residence for BBC Radio drama. He has written articles for many newspapers, such as The Guardian and The Telegraph. He has produced a trilogy of plays set in the habitats of the African Caribbean community. He is a member of the board of the Royal National Theatre and was awarded an honorary doctorate from the Open University London in 2008.
SPEAKERS

Jean-Marc Lauter has headed the General Inspectorate of Cultural Activities in the French Ministry of Culture and Communication since January 2010. Previous positions he has held include those of philosophy teacher, theatre director, and UNESCO consultant in the area of artistic and cultural education. He studied philosophy and psychology in Paris and holds the French ‘Order of Arts and Literature’.

Sylvia Löhrmann has been the Minister of Schools and Education and deputy prime minister of the state of North Rhine-Westphalia since July 2010. She has been a member of the Greens party since 1995. From 1990 to 2001 she was a member of the landtag, chairman of the Greens parliamentary group, and held the chair of Pedagogy II at the University of Erlangen-Nuremberg.

Steen Lindholm is a well-known conductor on the international choral scene. He has conducted at major festivals all over the world and has given master classes and seminars for choir conductors in many places, including the USA, Canada, Pakistan, and Argentina. Among other things, he has been the conductor of The Danish Radio Chamber Choir. Since 1971, he has been the artistic director of the Copenhagen Concert Society.

Elizabeth Lynch is an experienced cultural leader, arts producer, and consultant. She is a member of the Arts Catalyst, the arts-science agency.

Bernhard Lorentz became President and CEO of Vodafone Foundation. He holds an MA both from Humboldt University Berlin and from the University of Sussex, as well as a PhD in history. He has worked in foundations since 2009, when he joined the DEZ-Stiftung after holding previous positions at the Dragørwoerth, Luthck, and at Commerzbank in Frankfurt.

Helena Malfit has been the director of the Music School at the Conservatoire de lausanne since 1999. She is currently a board member of the European Music School Council and the European Music Council. Since the age of nine she has regularly performed as a soloist, chamber musician, accompanist, and lied pianist. She instructs children and professional students in piano and didactics and gives master classes all over Europe.

Assumpció Malagarriga i Rovira is a musician who specializes in cultural administration and education. She is currently artistic director of the Music Education Programme at Barcelona’s department of education and has been managing L’Auditori Educta since 2010. For 22 years she has taught music from primary school level to university student. Her latest publication is ‘Let’s make it difficult to stop listening’.

Birgit Mandel holds the chair in Cultural Management and Cultural Education at the Institute for Cultural Policy at Hildesheim University. She has many years of practical experience in cultural management. In addition to numerous other prominent memberships, she is a member of the board of the German-Language Association of Cultural Management in Research and Teaching.

Lockhart Martin is an experienced cultural leader, arts producer, and consultant. She is a member of the Arts Catalyst, the arts-science agency.

Matthias Mohn is an improviser, composer, and concert artist. His work is focused on the field of general educational science including educational and cultural theory and on school and arts education (aesthetic education in history and the present day).

Eckart Liebau has held the chair of Pedagogy II at the Institute of Pedagogy, University of Erlangen-Nuremberg, since 1992 and holds the UNESCO chair in Arts and Cultural Education since 1988. His work is focused on arts and holds the chair in Cultural Management at Hildesheim University. She has many years of practical experience in cultural management. In addition to numerous other prominent memberships, she is a member of the board of the German-Language Association of Cultural Management in Research and Teaching.

Malte Lehming is the responsible editor of the opinion page of Sverigesradio, the Swedish public radio network. He has a degree in economics from the University of Gothenburg and holds the French ‘Order of Arts and Literature’.

Stefan Lilienthal is the responsible editor of the opinion page of Sverigesradio, the Swedish public radio network. He has a degree in economics from the University of Gothenburg and holds the French ‘Order of Arts and Literature’.

SPEAKERS
Doris Pack has been chair of the European Parliament’s Committee on culture and education since 2009. She has been member of the European Parliament since 1989. Previously she worked at the Saarland Ministry of Education and was a member of the German Bundestag (CDU/CSU). She works on a voluntary basis as chairwoman of the association European Children’s Book Fair, and as a member of the ZDF television council.

Birgitta Persson has worked as development manager at Stiftelsen Framtidens Kultur since its establishment in 1994. The Foundation is an independent body of Sweden’s public policy for the arts, with some 90 million euros at its disposal. Persson has long practical experience of working with issues concerning communication, organization, and evaluation within the fields of culture, education, and the internet.

Fritz F. Pleitgen was appointed vice-president of the European Broadcasting Union in 2002, before serving as its president from 2006 to 2008. Prior to this he spent twelve years as the director general of Westdeutscher Rundfunk (WDR), the largest broadcasting corporation in Germany. He is currently the president of EBU 2018, responsible for the European Capital of Culture in the Ruhr Area.
Jean-Pierre Sazs is director of the French Observatory of Cultural Policies and editor-in-chief of Librairie, a bimonthly journal devoted to cultural policies. He is a lecturer in the Institute of Political Studies in Grenoble and president of the Festival des 38e Rugissants. An expert advisor to numerous French and European organizations, he has contributed for many years to the coordination of various European cultural networks.

Diemut Schilling has initiated participation in art local communities and schools for many years. As a visual artist in the MES-S programme of the Yehudi Menuhin Foundation Germany, she developed models for creative lesson design and pushed for arts to be included in school education.

Ilona Schmiel, artist and managing director of the Beethoven Festival Bonn since 2004, previously co-founded Die Glocke concert hall in Bremen and the Domauschinger Music Festival. She studied singing, music education, classical philology, and cultural and media management in Germany and Norway. She is also a guest lecturer at the Hannes Emails Academy of Music in Berlin.

Wolfgang Schneider is an art and culture educationalist. He is director of the Institute of Cultural Policy and holds a chair in Cultural Studies and Aesthetic Communication faculty at Hildesheim University. He was an expert member of the Bundeskulturs’ commission of enquiry on ‘Cultures in Germany’ and currently is the president in an honorary capacity of the International Association of ‘Culture in Germany’ and editor-in-chief of l’observatoire, a biannual journal devoted to cultural policies. He is a lecturer in the Institute of Cultural Studies and editor-in-chief of Librairie, a bimonthly journal devoted to cultural policies. He is a lecturer in the Institute of Political Studies in Grenoble and president of the Festival des 38e Rugissants. An expert advisor to numerous French and European organizations, he has contributed for many years to the coordination of various European cultural networks.

Jón Ólafur Sigurðarson is a specialist at the Music Education Museum and has taught in a music school in Reykjavík. He received his doctorate in music education from the University of Illinois (USA). Since then he has taught at several music schools in Reykjavík and at the Iceland Academy of the Arts. He assisted Æan Bæntur in her study of arts and cultural education in Iceland.

Oliver Scheytt* is the general manager of BURH. From 2004 to 2006, he chaired the successful campaign ‘Eisen für die Ruhr, European Capital of Culture 2010’. From 2003 to 2017 he was advisor to the Bundeskulturs’ commission of enquiry on ‘Cultures in Germany’. Since 2007 he has been a professor at the Institute for Culture and Media Management at the Academy for Music and Theatre Hamburg.

Chris Schoonen, a freelance curator, teacher, and writer, has until recently been director of the CTA-I – Center for Icelandic Art and chaired the Sequamos festival in Reykjavik. He has commissioned the Icelandic pavilion of la Biennale di Venezia and was a member of the advisory board and acquisition committee of the Reykjavik Art Museum. Since 2010 he has been director of OGRAM ART PROJECTS in Germany.

Robert Solmssen is a choreographer, dancer, stage designer, and dance teacher. He began his career in New York with Snow and then danced as a soloist on the Broadway. In Europe he worked with Pina Bausch and taught improvisation, technique, and choreography. His ‘Jazz-Dance-Theatre’ is based on Afro-American roots, Laban’s conceptions of movement and Nikolais’ interdisciplinary approach to dance, music, and arts.

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Ellen Sæther-McGuirk is director and head of research at the Norwegian Centre for Arts and Culture. Since 2009, she has also taught arts and leadership at the BI Norwegian School of Management. She has previously been director of the Rogaland Museum, Norway, and has served as chairman of the board of the Sonice Institute for Contemporary Art, Finland. She attained her PhD in art theory from the University of Leuven.

Jan Truszczyński is director general for education and culture at the European Commission. Prior to this he held the post of deputy director general both for Education and Culture and Enlargement. Of Polish origin, he worked as managing director at the Foundation for Polish-German Cooperation in Warsaw and as secretary of state in the Ministry of Foreign Affairs.

Mirjana Tomašević Dancić is a senior adviser in visual arts at the Education and Teacher Training Agency in Zagreb, Croatia. She is president of the Croatian Council of InSEA and a member of the board of the European Cultural Foundation (ECF). Since June 2010, she has been ECF’s acting director. She has experience in combining interdisciplinary art productions with advocacy, research, policy, and programme development for non-profit arts organizations as well as governments. She is also currently a member of the governing board of the European Foundation Centre.

Stéphan Vincent-Lancrin is a senior analyst and manager project at the OECD Centre for Educational Policy and Evaluation. He has worked for the OECD IEA and PISA as a reporter, editor, and presenter. Since 1998, Thilo has worked as a documentary film producer and freelance journalist, and regularly chairs symposia in the field of arts and music education.

Hortensia Völker has been artistic director of the German Federal Cultural Foundation since 2001, where she has developed numerous programmes for international cultural exchange, the promotion of dance, and issues relevant to the future such as migration. She studied art history and political science and helped organize the Munich Goya Biennale, the documenta X in Kassel, and the Vienna Festival.

Katherine Watson has been the director of the European Cultural Foundation (ECF) since June 2010. Before that she was ECF’s acting director. She has experience in combining interdisciplinary art productions with advocacy, research, policy, and programme development for non-profit arts organizations as well as governments. She is also currently a member of the governing board of the European Foundation Centre.

Patrice Wichers, a multimedia artist with roots in visual art, literature, sound, and music, studied painting and graphics as well as pedagogy and didactic studies at the Royal Art Academy in Den Bosch, Netherlands. Since 2010 she has worked for the ME-S-B Belgium, arts at school, and its umbrella organization, the International Youth Music Foundation.

Nike Wagner is the Artistic Director of ‘palestrinas’ Kantorikum Willmore in Berlin, Germany. Since 1975 she has freelanced as an arts specialist. Among her publications are the books ‘Wagner Theater’ (1998) and ‘Draumthaeter’ (Dream Theatre) (2001). She is the great-granddaughter of Richard Wagner and daughter of Wieland Wagner. In Berlin, Munich, Paris, and Venedig she studied music, theatre, and literature.

Michael Wimmer is a founding member and director of DOCUZEE – Institute for Cultural Policy and Cultural Management. From 1997 to 2010 he headed the Austrian Culture Service and worked as cultural policy adviser to the Austrian Federal Ministries for Education, Arts and Culture. He is an assistant professor for cultural policy matters at the University of Vienna.

Teunis IJdens is an expert in cultural policy analyses and research. He has done studies for the Ministry of Culture on both policies to improve the socio-economic position of artists and art education and cultural participation policies. Since 2013, he is a senior consultant at Cultuurnetwerk Nederland, the Netherlands expertise centre for arts and cultural education.

Bogdan Zdrojewski is a Minister of Culture and National Heritage of Poland. He graduated in philosophy and cultural studies at Wrocław University. In the 1980s he worked at Wrocław University and then became the first Mayor of Wrocław after the fall of communism. From 1997 to 2010 he was elected Senator. Since 2013 he has been member of Polish Senate. In 2013 he was appointed Minister of Culture.
Stiftung Mercator is one of Germany’s largest foundations. It initiates and funds projects that promote better educational opportunities in schools and universities. In the spirit of Gerhard Mercator, it supports initiatives that embody the idea of open-mindedness and tolerance through intercultural encounters, encouraging the sharing of knowledge and culture. The foundation provides a platform for new ideas to enable people – regardless of their national, cultural or social background – to develop their personality, become involved in society, and make the most of the opportunities available to them. In this sense it is committed to inspiring ideas. Stiftung Mercator takes an entrepreneurial, international, and professional approach to its work. It has a particular affinity with the Ruhr area, the home of its founding family.

The aim in selecting a European Capital of Culture is to emphasize cultural riches and variety of cultural heritage, and to contribute to mutual understanding. The chosen capital presents numerous cultural events throughout its special year. In 2010 the EU has selected the Hungarian city of Pécs, the Turkish city of Istanbul, and the German city of Essen representing the Ruhr Metropolis as a whole. RUHR.2010 is the organization responsible for preparing and implementing the programme for the European Capital of Culture, which comprises 53 cities and towns in the Ruhr.

The essay "Arts for Education!" is an original contribution to this programme brochure.

The Goethe-Institut is the largest cultural institution operational worldwide that represents the Federal Republic of Germany. It promotes the study of German abroad and encourages international cultural exchange. It also fosters knowledge about Germany by providing information on its culture, society and politics. With its network of Goethe-Institutes, Goethe Centres, cultural societies, reading rooms, and exam and language learning centres, the Goethe-Institut has played a central role in the cultural and educational policies of Germany for over 50 years.

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