



for arts education!

International Symposium
on Arts Education in Europe



Stiftung Mercator

Stiftung Mercator GmbH
Huyssenallee 46 • D-45128 Essen
Tel. +49 (0) 201 24522-0 • Fax +49 (0) 201 24522-44
info@stiftung-mercator.de
www.stiftung-mercator.de

13–15 September 2010 • Essen, Germany

Content

<i>Welcome</i>	<i>5</i>
<i>Programme</i>	<i>7</i>
<i>Youth Symposium</i>	<i>11</i>
<i>Essay: Arts for Education!</i>	<i>12</i>
<i>Speakers</i>	<i>26</i>
<i>Hosts</i>	<i>38</i>
<i>Imprint</i>	<i>39</i>





“Art and culture are my oxygen.”

Alexis Alfred Diamant, Greece, participant in the Youth Symposium **Arts for Education!**

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 thus 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 Lorentz, 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, forerunner of today’s European Union

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?

Essen for the RUHR.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 now and in the future, as it has a long-lasting impact: it shapes personalities, contributes to socialization, expands people’s horizon 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 is nevertheless essential to translate our knowledge into practical work. By inviting around 300 international experts, the symposium encourages an exchange between international actors in the field of arts education.

Essen for the RUHR.2010 has a European mission: in the ‘Moving Europe’ part of the programme, the Capital of Culture is expressly concerned with issues of migration and identity, culture, and education. ‘RUHR.2030’ as 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. ‘Essen for the Ruhr’ seeks to play its part in ensuring that, moving forward, European arts education is viewed positively and developed constructively.



Professor Oliver Scheytt, General Manager of RUHR.2010

Monday, 13.09.2010

12:00 pm	Registration, Lunch, Show, and Talk	4:00 pm	Plenary Session 1	5:30 pm	Forum 1
2:00 pm	Artistic Opening		Responsibilities and ARTicipation in Europe		Navigating the Road-Map: From Lisbon to Seoul and Beyond
2:15 pm	Welcome and Keynotes		Introduction to Iceland		Professor Max Fuchs, Director, Remscheid Academy
	Welcome Address		Dr Christian Schoen, former Director, Center for Icelandic Art Reykjavík		Professor Eckart Liebau, UNESCO-Chair in Arts and Culture in Education, University of Erlangen-Nuremberg
	Dr Bernhard Lorentz, President and CEO, Stiftung Mercator		Dr Jón Hrólfur Sigurjónsson, Researcher and Music Teacher		Christine M. Merkel, Head, Division for Culture, Memory of the World, German Commission for UNESCO
	Keynote Speech		One-Minute: My Culture – Iceland		Jean-Pierre Saez, Director, French Observatory of Cultural Policies
	Responsibility for Arts Education – The German Perspective		Introduction to Poland		<i>Chair:</i> Stefan Keim, Freelance Culture Journalist, WDR
	Bernd Neumann, Minister of State to the Federal Chancellor, Federal Government Commissioner for Culture and the Media		Krzysztof Czyżewski, President, Borderland Foundation		6:30 pm
	Keynote Speech		Dr Danuta Glondys, Director, Villa Decius Association		Culinary Highlights and Music from the Ruhr Region
	Responsibility for Arts Education – The Polish Perspective		One-Minute: My Culture – Poland		The Ruhr Lab
	Bogdan Zdrojewski, Minister of Culture and National Heritage		Introduction to Great Britain		Rüdiger Frohn, Chairman of the Advisory Board, Stiftung Mercator
	Videoconference		Paul Collard, Chief Executive, Creativity, Culture and Education		
	Visions for Arts Education		Dr Kwame Kwei-Armah, Actor, Playwright, Singer, and Broadcaster		
	Welcome Address		One-Minute: My Culture – Great Britain		
	European Kaleidoscope of Arts Education				
	Jan Truszczyński, Directorate General for Education and Culture, European Commission				
3:30 pm	Coffee Break				

Tuesday, 14.09.2010

8:30 am Morning Sing Steen Lindholm, Conductor	11:00 am Forum 2 Agents of Arts Education
9:00 am Wrap-Up Responsibilities and ARTicipation in Europe Malte Lehming, Editor-in-Chief, Der Tagesspiegel	Forum 2/1: Teachers and Educators Benedicte Helvad, Head of Secretariat, The Network for Children and Culture Professor Joachim Kettel, Chair, Art and Didactics, University of Education Karlsruhe Dr Heike Riesling-Schärfe, Director, PwC Foundation Youth – Education – Culture Young Expert from the Youth Symposium <i>Chair:</i> Katti Hoflin, Head, Room for Children, House of Culture Stockholm
9:15 am Plenary Session 2 Responsibilities and ARTicipation in Germany Presentation: Results of the Youth Symposium Young Experts from the Youth Symposium Discussion Sylvia Löhrmann, Minister for Education, Federal State of North Rhine-Westphalia Professor Birgit Mandel, Chair, Institute for Cultural Policy, University of Hildesheim Doris Pack, Chair, Committee on Culture and Education, European Parliament Hortensia Völckers, Member of the Executive Board and Artistic Director, German Federal Cultural Foundation Dr Nike Wagner, Artistic Director, “pèlerinages” Kunstfest Weimar Young Experts from the Youth Symposium <i>Chair:</i> Dr Wilhelm Krull, Chairman of the Board of Directors, Association of German Foundations	Forum 2/2: Artists (in German language) Professor Johannes Bilstein, Professor of Pedagogy, Art Academy Düsseldorf Barbara Neundlinger, Head, Cultural Education Department, KulturKontakt Austria Diemut Schilling, Visual Artist Young Expert from the Youth Symposium <i>Chair:</i> Aslı Sevindim, Artistic Director, City of Cultures, RUHR.2010
10:45 am Coffee Break	Forum 2/3: Institutions Assumpció Malagarriga i Rovira, Director, L'Auditori:Educa Barcelona Eva Pluhařová-Grigienė, Project Manager, Interest, Cultural Management and Exchange for Central, Eastern, and Southeastern Europe Dr Teunis IJdens, Senior Consultant, Cultuurnetwerk Nederlands Young Expert from the Youth Symposium <i>Chair:</i> John Newbiggin, Chair, Screen England and Culture24
	12:30 pm Lunch, Show, and Talk

2:00 pm Networking Book an Expert Speeddating	3:00 pm Wrap-Up Agents of Arts Education Young Experts from the Youth Symposium
3:30 pm Coffee Break	4:00 pm Plenary Session 3 The HOW-Factor – Quality in Arts Education Keynote Speech: Professor Anne Bamford, Director, Engine Room, University of the Arts London
	Discussion Winfried Kneip, Director, Centre for Education, Stiftung Mercator Dr Ellen Sæthre-McGuirk, Director and Head of Research, Norwegian Centre for Arts and Culture in Education Katherine Watson, Director, European Cultural Foundation Patries Wichers, Expert in Artistic Good Practices, International Yehudi Menuhin Foundation <i>Chair:</i> Theo Koritzinski, Senior Lecturer, Oslo University College
6:00 pm Get Together Night of the Culture Capitals presented by Professor Oliver Scheytt, General Manager, RUHR.2010 Welcome Ute Schäfer, Minister of Family, Children, Youth, Culture, and Sports, Federal State of North Rhine-Westphalia Dr h.c. Fritz Pleitgen, President, RUHR.2010 Dr Bernhard Lorentz, President and CEO, Stiftung Mercator	Programme from the 2010 European Capitals of Culture: Essen on behalf of the Ruhr Region, Istanbul, Pécs

Wednesday, 15.09.2010

8:30 am Morning Arts: LEGOtopia lunatiks produktion	11:00 am Forum 4 Artforms and Specific Impacts
9:00 am Plenary Session 4 The Impact of Arts Education for Change Processes Marcelle Bonjour, European Consultant, Danse à l'école and Founder, Danse au cœur Tom Braun, Programme Officer for Cultural School Development, German Federation for Arts Education and Cultural Learning (BKJ) Professor Peter Fauser, Chair, School Pedagogy and School Development, University of Jena Dr Michael Wimmer, Director, Educult – Institute for Cultural Policy and Cultural Management <i>Chair:</i> Jürgen A. Osterhage, TV-Correspondent, ARD-Hauptstadtstudio	Forum 4/1: Performing Arts Katherine Heid, Network Manager, RESEO Tintti Karppinen, Drama Teacher, Finnish Drama and Theatre Education Association Robert Solomon, Artistic Director, Jazz Dance Theatre <i>Chair:</i> Irinell Ruf, Artistic Director, CrearTaT Forum 4/2: Visual Arts Dr Karin Maak, Teacher, Wilhelm-Gymnasium Secondary School Hamburg Birgitta Persson, Development Manager, Stiftelsen Framtidens Kultur Mirjana Tomašević Dančević, President, Croatian Council of InSEA <i>Chair:</i> Elizabeth Lynch, Chair, Board of Trustees, The Arts Catalyst Forum 4/3: Music Matthew Barley, Artistic Director and Cellist, Between The Notes Helena Maffli, Director, Conservatoire de musique de Lausanne Ilona Schmiel, Artistic and Managing Director, International Beethoven Festival Bonn Árni Sigurbjarnarson, Director, Music School Húsavík <i>Chair:</i> Matthias Mainz, Trumpeter, realtime research
10:30 am Coffee Break	

12:30 pm Lunch, Show, and Talk 1:30 pm Plenary Session 5 Do we need a Cultural PISA? Keynote Speech: Penny Milton, Chief Executive Officer, Canadian Education Association Discussion Thomas Krüger, President, Federal Agency for Civic Education Jean-Marc Lauret, Head of Department, French Ministry of Culture and Communication Professor Eckart Liebau, UNESCO-Chair in Arts and Culture in Education, University of Erlangen-Nuremberg Professor Wolfgang Schneider, Chair, Faculty of Cultural Studies and Aesthetic Communication, University of Hildesheim Stéphan Vincent-Lancrin, Senior Analyst and Project Manager, Centre for Educational Research and Innovation, OECD <i>Chair:</i> Ilona Kish, Secretary-General, Culture Action Europe	3:00 pm End of Symposium
--	---------------------------------



The Arts for Education! Youth Symposium

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, all those involved in the project accessed an interactive website to get to know one another and prepare themselves for the symposium's topics. Questionnaires were used to encourage the young people to explore the key questions to be addressed by the Youth Symposium: What is culture? What is my culture? How does culture shape me? How do I shape culture? Where do I encounter culture? Where does culture encounter me?

The young people from Essen will be acting as hosts, and since the end of April have been holding workshops and meetings in small groups to prepare one important element of the programme: "Ruhr tours to cultural sites". 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.

All young people, no matter how far away from Germany they live, are actively involved in the preparations, chats, discussions and questionnaire surveys. They are asked to tackle problems that relate their lives to the themes of the Youth Symposium. The Youth Symposium itself is designed as a platform to allow discussions of arts education on different levels and from different perspectives. The participants get ideas and inspiration from people who work in the world of culture and the arts, and by actively exploring different cultural sites and centres in the Ruhr region.

An on-stage presentation, an exhibition and a website will give the young experts a chance to put forward their demands and to discuss them with the experts 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 “Seoul 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 medium of reference, the arts, we might find ourselves in the middle of a discussion about the role of the 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 the term *kulturelle Bildung* is “more open” than the term arts education. Thus we will at times refer to arts and cultural education.¹

Is there anything like a European idea of education?

The French philosopher Bernhard-Henri Lévy concluded that Europe is not a place but an idea which Europeans do have in common. And this idea, we can assume, has a lot to do with our perception of education conceived as a prerequisite to enable us to live a good and meaningful life. According to the groundbreaking pedagogic ideas of Wilhelm von Humboldt, the founder of a European tradition of humanistic education, a basic humanistic education (*allgemeine Menschenbildung*) became the starting point of any educational effort, developing “all human virtues in a holistic way”.

The development of his ideas led Humboldt to two key terms of the European Enlightenment: autonomous individuals and cosmopolitanism. As an autonomous individual, the learner should be enabled to reach self-determination and maturity through the use of reason. As a cosmopolitan, the same individual should find his or her place in a collective, connecting individuals irrespective of their social or cultural upbringing. Thus, his definition of education was directed at the active confrontation with the world as the basis of self-development.

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 claims – 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 through education was far beyond their imagination. As Europe is moving from an industry- to a service- and knowledge-oriented society, the proportions are gradually changing. 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 realised yet.

Essentially, this 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 societies. It was mainly the public school system which should (in theory) provide equality for all by treating all equally. Ideally, all students should incorporate equality by learning the same things at the same time under the same conditions. In practice, this didn’t work. Europe did not become more equal but more and more diverse – in terms of political, social, religious, ethnical or cultural parameters. This fact led to an understanding that up to now efforts to enable equality have produced the opposite of the original intentions. And so the time seems to have come for a paradigm shift from equality to integration.

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



¹For the terminology see for example the European Glossary for Arts and Cultural Education <http://www.cultuurnetwerk.nl/glossary/> or the international glossary project by UNESCO and the Korean Arts and Culture Education Service (KACES) <http://www.unesco.org/culture/en/artseducation/pdf/abstract303unescoaces.pdf>

Humboldt's assumption of the autonomous individual. Today, this idea finds its way back into the core of the learning process. Education then is not about what is good for the whole of society but for the individual learner who is keen to develop all of his or her "human virtues in a holistic way".

If this new paradigm is going to become dominant in the education discourse we have to accept that everybody has the right and the duty to become different from each other. This perspective can be quite frustrating for education advocates but extremely relevant for members of traditional educational institutions. Increasingly, teachers are dissatisfied in teaching the same subject matter for all students, required to treat them equally irrespective their personal characteristics, assessing them alongside the same criteria.

When reflecting the European idea the arts play a significant role. In a European context the arts have become *the* representation of the autonomous individual characterised not only by the use of reason but by the use of all senses. It is the individual artist who – in Humboldt's words – disposes of the ability "to convert as much world as possible into the own self". By combining intellectual, emotional, and practical facets of the artist's personality, he or she creates an imagination of the individual and the world in a piece of art.



Therefore, there is no better media than the arts to raise the awareness of schools that their task is about fostering all senses of the individuality of the learner. It is the artist who reminds us that the students are carrying into school their complex personality with a bundle of potentials, experiences, abilities, strengths, and weaknesses, likes and dislikes, expectations and fears waiting to find adequate forms of expression.

Publications confirming the positive impact the arts can have for a more comprehensive personal development of the learner are numerous. Good arguments for making use of the arts in school exist for more than hundred years. With very few exceptions they nevertheless remained at the margins of the curricula for a long time. But the arts can also have structural effects, when they provoke in their best sense the routines of everyday schooling, liquidising mental reservations of what a good school is about and enabling a more experimental framework with a new role distribution between teacher and learner.

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 they often refer to the slogan "Europe united in diversity". But when the idea of an excessive individualism is going to dominate the European idea, where are the forces to unite this huge and complex continent? Even more when the common political institutions are still seen as weak compared to the claims of national autonomy?

At the moment we can compare national school systems alongside very few quantitative, mostly economically driven parameters like PISA or IMST. But we are still far away from an idea of what good European schools do have in common. Before reflecting more in detail how such a school – in which a new culture of teaching and learning is realised – should or could look like we want to raise some issues that challenge schools all over Europe. This might bring up arguments for an idea of a European school, which is able to combine individualistic and integrative approaches, compensating social fragmentation by a framework for solidarity and communality.

There is a lot of evidence that more and more youngsters push towards the centre of learning processes, trying to get actively involved. In this context a "learning researcher" seems to be the key word to make curiosity and personal motivation the starting point of a learning process. This is also true on the European level when students do not want to just learn about Europe but to make their own European experiences in exchange programmes 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 students take part and are prepared for mutual exchange.

But many schools are also confronted with an increasing number of so called "hard to reach learners", many of them coming from difficult social backgrounds which do not provide them with any motivating perspective. Do European schools have an appropriate offer for them? And in which way do schools have to change to enable a situation of confidence and trust as prerequisites for students' engagement? In this context members of groups perceived as minorities are seen as a particular challenge for traditional schools which are based on the homogeneity of the student population. Their growing number is just a sign for the fact that the European societies cannot be forced any more into a majority-minority-scheme. Meanwhile, one of the qualities of European citizenship is about oscillating between different cultures. But is there a chance to make schools a playground for gaining positive

experiences with differences? A conference focusing especially on interculturality, „Offen für Vielfalt – Zukunft der Kultur“, will take place in Bochum from 27–29 October 2010.

Another rising challenge is the result of the changing economic constitution of European societies. It is not only the recent financial and economic crisis which shows that Europe is part of complex international relations and, thus, involved in global competition. In this respect it is noticeable that in an increasing number of countries outside Europe the status of education has risen. Obviously, these societies cannot afford ignoring the full potentials of the learner. Consequently, they avoid early selection processes alongside one-sided cognitive criteria thus fostering particular potentials and talents. The question behind: What can be done to make schools sensitive for the diversity of talents of their students? How can we leave behind the traditional school system producing individual frustration and social losses?

Especially in Germany and Austria, we are debating a school system that transfers 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 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 new middle schools, comprehensive schools, community schools, etc. making the decision

What can be done to make schools sensitive for the diversity of talents of their students?

which school would be the best for the child even more challenging. In many European countries, it is still your monthly family income deciding about the child's school. Is it because you happen to live in a poor quarter with poor schools, is it you are not able to afford private or confessional schools.

And we should try not to forget the sector of vocational schools. Taken that in Austria, about 80% of all pupils go to a vocational school at the age of 14, we need to consider that these are ranging from well-equipped "arts schools", offering a specialised training in graphic, media or fashion design, and arts and crafts to schools that are still a cultural fallow, where the few hours of languages, history, and civic education are the only source of cultural education.

As traditional institutions schools for a long time ignored the competition that grew out of the current technological revolution producing access to all kind of content in an omnipresent and much more attractive way. As a result students are more experienced in the usage of the media as most of the teachers which is transforming the traditional roles of teachers and learners. Schools must become players in the digital revolution and provide room for reflection of the messages and images of the media.



Artistic languages

A growing tendency to 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 clashing ideologies that pervade our discussion from early childhood to universities.

We already mentioned the impressive diversity of languages that are spoken within Europe. Wilhelm von Humboldt regarded language (together with mathematical 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 as prerequisite to learn about other views of the world. 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 improve their social standing.

What is the purpose of arts and cultural education? Training for a creative and cultural economy, with many low-paid jobs and a low level of social security? The acquisition of competences to stand the demands of a new world of work, with jobs that require the total commitment of the individual’s creative and communicative competences, to the level of burn-out? Developing the students’ personality, in order that a highly qualified philosopher finds inner satisfaction, although he or she is roasting burgers?

Many challenges for European schools, indeed. But there are already a lot of schools around which – becoming research centres themselves – have decided to search for new solutions. Many of them are still dependent on the personal enthusiasm of one or the other teacher. But the number of schools increase which take part in programmes, sometimes transnational, enabling a new quality of exchange and cooperation. Out of their experiences we want to outline how a new culture of teaching and learning could look like when schools become open learning centres:

Imagine there are open spaces and small rooms and a garden. People of all ages – teachers, students, artists, scientists, craftspeople – are working there: some of them quietly focused on a specific task, others engaged in lively group discussions. There is a room equipped with brand-new computers, alongside an inviting library and various workshops, a kitchen and a gym, a stage and a studio. People are moving in and out of these rooms, you hear laughter, maybe the sound of a drum, someone sawing,

the smell of wood in the air. Some students present to their colleagues what they are working on, others are discussing their learning process with a teacher. After a period of focused deskwork, a group of students starts playing basketball, another group is working on a dance performance and a few students are practising their instruments. One of them asks a teacher if she can record some background music for the historical movie they are currently working on. The movie will be presented alongside dance performances, a theatre play and different kinds of exhibitions at the annual open day. Parents and the local community are already looking forward to this event.

Is this pure fun or are students learning anything? Students learn how to plan their individual learning process with the help of teachers, gain knowledge in different areas, develop different skills, find talents and try to work on their weaknesses, learn how to collaborate and whom to ask for assistance, they learn from each other and from experts, they learn how to use different media and they experience that learning is a lifelong process. And yet, learning is not always fun. In some situations learners will be nervous; sometimes they will be stressed out. But they are seldom bored or scared.

Of course, one could visualise a totally different image of an ideal school. But all the aspects that are mentioned above are currently being discussed intensely in Europe. Education is changing. Let us have a closer look at some of the relevant issues.

Down to earth: from input- to output-orientation

For many years education policy focused on the input but with the rapid changes in our knowledge-based society, the textbooks of today would need to be rewritten almost on a daily basis. Some countries worked out additional decrees and plans to take these changes into account. At the same time new ideas of teaching arose: Project oriented learning, learner oriented learning, cross curricular learning to mention but a few. But what happens when we try to combine these two developments? When on the one hand curricula provide a rather strict framework focusing on a canon of knowledge that might already be outdated, and on the other hand the learner with his or her talents and skills should be placed in the centre?

The education systems had to respond to this challenge. Therefore, a shift towards output-orientation can be observed in many European education systems. Education policies no longer focus on compulsory curricula and content that are put into the system (or shall we say students?) but rather on skills and knowledge that come out.

Is creativity and artistic expression measurable and if so, how?

We all know – not least due to PISA and other global tests – that the discussion about output and standards currently centres on mathematics, reading and science. They are a lot easier to measure. But the EU-framework on key competences for life-long learning not only includes “mathematical competence and basic competence in science and technology” and “communication in the mother tongue” but also “cultural awareness and expression”, “social and civic competence”, and “digital competence” – competences that arts and cultural education can help to develop.

So if school has to focus on personal learning biographies instead of a common compulsory curriculum we have to agree on definitions of these key competences and work on methods how to achieve and assess them. This of course has an influence on infrastructure, teacher training, and learning in general. And we probably have to continue to discuss the question: Is creativity and artistic expression measurable; and if so, how?

Schools have to change in order to realise this approach. Many of them which work rather autonomously are successful and serve as good examples of modern education. But they need more support for their work. If we create basic conditions for schools in order to develop their own profiles we will enable them to develop their students’ potentials. If we fail in creating these working conditions, success will always depend on dedication and enthusiasm of single teachers and headmasters.

It is necessary to promote arts education as part of a holistic learning culture which is relevant for all teachers

The teacher as a role model

Generalist teachers³ who teach at primary level in the majority of the European countries are usually trained in different art forms, e.g. music or visual arts, as part of their professional teacher training (although this is not compulsory in every country). At secondary level, however, most subjects are taught by specialist teachers who receive training in only one or a couple of subjects.⁴ How does teacher training in general respond to the altered requirements? And how much art and creativity is part of the teacher training in mathematics or sciences?

Teaching in the 21st century is more and more about enabling students to raise questions and find answers, to develop different skills and competences, to learn how to collaborate and to be creative. Thus, teaching methods and the environment of teaching have to change. Much is asked of teachers. How can they help students to develop all these competences society expects from them, like social competences, cultural and intercultural competences, media literacy, mathematical and technical competences, creative skills, language skills, and so on?

Teachers are the core elements of schools and always will be. In order to be able to accompany students through their individual learning processes, it is of paramount importance that all teachers receive training in collaborative approaches and creative methods. Because of a shift towards cross-curricular competences, it is necessary to promote arts education as part of a holistic learning culture which is relevant for all teachers. Arts education should become part of initial teacher training and continuing professional development. There is a shift from a teacher oriented school towards a child oriented school. This school needs to give children the responsibility for learning, to give them the chance to make their own learning experiences and, hence, to let them be researcher themselves.

And yet, when talking to students, you also learn that they expect the teacher to have experiences – be it in his or her specialist field, or life experiences in general – that they can learn from. They need to be able to trust in someone who might be able to guide, learning from the experienced, drawing on traditions and revitalizing them is also part of our human condition.

Teachers thus become role models for a holistic way of thinking, not tied to disciplinary boundaries; they become role models for creativity, curiosity, initiative and reflective thinking. Therefore, we have to radically change teacher training and our societal image of teachers in order to help them to realise all these challenging tasks.

About researchers

Yet we do not want to raise false hopes: Arts and cultural education cannot solve all educational problems we are facing right now. But arts and cultural education uses other ways of thinking and learning. The question is: Can the adoption of these ways of learning add to innovation in our education systems?

To gain knowledge is but one part of education. Probably more important is to become a researcher: someone who is curious, who raises questions and searches for answers, someone who combines acting and reflecting in order to expand knowledge and acquire new skills.

Arts and cultural education creates new learning environments. It allows schools to open up by visiting new places, working in theatres or in museums, collaborating with regional institutions, local artists, and the community.

Furthermore, arts education is highly action driven: In contrast to cognitive subjects, students have the possibility of doing something actively, be it singing, painting, acting or dancing. Thus, it is important to allow them room for experimentation, expressing themselves, searching for new experiences and discovering something new.

Combining acting and reflecting is what we can learn exemplarily from the professional arts field. Artists are researchers: The musician practises and listens to one phrase again and again or an author re-writes and re-thinks his or her thoughts again and again. How did

Pablo Picasso put it?: “I never made a painting as a work of art, it’s all about research.” Artistic research is an example for acting and reflecting, a way of learning that does not have to be limited to arts education but can be adopted by the educational system as a whole. Art should not remain a separate subject but rather become a general approach.

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 mediators working at cultural and youth institutions is of high importance. Collaborations between schools and these institutions or individual artists are now increasingly supported by funding structures. However, a nationwide structure to enable every student to participate in cooperations and extracurricular 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 education 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 – where possible, in joint programmes. 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.



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 institutions. It also means that we have to invite experts from different fields to join the learning process, e.g. artists, scientists, entrepreneurs, craftspeople, neighbours with expertise in a specific trade or area. And parents as well should play an active part in the education system.

If we take the notion of lifelong learning seriously we will have to include the community. In several European countries “community schools” or campus schools are being established. Cooperations between city developers, schools authorities, youth culture centres, and cultural institutions are evolving in order to expand the lifelong-learning possibility while simultaneously reactivating the communities’ educational and cultural infrastructure. Especially in Germany and Austria, where schools

traditionally ended around noon, this is related to the development of all-day schools, regarded as a means to provide more time for learning. But there has to be room to foster individual interests and talents through creative activities and last but not least as a socio-political tool to facilitate the compatibility of family and career.

Opening up schools should already begin inside the buildings. Individual learning needs a flexible learning environment. It is difficult to find answers to very unique questions while sitting at a desk not being allowed to move. It is impossible to do research when there is a changeover of teachers and subjects every 50 minutes and students even have to change class rooms. This is where architecture comes in. Pedagogues from Reggio Emilia are convinced that “the room is the third pedagogue”. Ideal rooms are inspiring, fit for various purposes, can even change their purpose, are full of light, and so on. The furniture is of high quality, solid and variable. How can we create an environment that enables student oriented learning?



A holistic concept of education needs a holistic idea of culture

When talking about arts education, we are sometimes limiting ourselves to the forms of artistic expression and to products of artistic processes that are mostly part of a Western-European cultural canon. Opening up this world of sense and sensibility to all learners, irrespective of their social background, is a well-meant cause that should be supported. But we should also take into account that for many people, culture is more than the arts. Young people all over Europe have developed their various forms of youth culture – sometimes intertwined, sometimes controversial, mostly alongside their ethnical and social sense of belonging. Very often, their forms of cultural expression, their artistic content and their ideas of aesthetic clash with our ideas of “the true, the good and the beautiful”. Are schools the right places to discuss those conflicts? And, if so, how do we deal with them? How does that relate to our idea of arts education as means of individual expression?

Another dimension of culture lies in its applied form. In this respect, it is worth taking another look at the vocational schools. Some of them are developing as centres of creative innovation, with technology, engineering, and sciences alongside departments of design and media. In at least a handful of pioneering schools, the ideological divide into general education (educating the mind in the higher arts and humanities) and vocational education (training the hands in crafts and technology) is transcended, opening up new ways of cooperation.

The cultural skills that are developed here are just as important as a basic knowledge of history, traditions, cultural heritage, and cultural institutions. In a world where “the omnipresence of industrial goods and products that are all designed is based on the globalisation of capital, technologies, markets and design” (Gert Selle), every human should be enabled to critically reflect on the aesthetic messages and on the cultural mechanisms of consumption.

If every young person has a right to develop in a holistic way and if we look at education and culture from personal, social, and economical perspectives – what does it mean in terms of quality, responsibility, and participation?

Quality

As a result of the comprehensive political and academic debates over the past decades no one would question whether or not arts education is good or important for young people, or whether it should be included in education policy. Instead, the main focus of debate has shifted towards the question of quality.

Anne Bamford has shown in her report ‘The Wow-Factor’, an international analysis of arts education research for UNESCO, that arts education programmes of poor quality can have negative effects on the development of a young person’s creativity and artistic achievement. As a consequence, a discussion arose around the necessity and feasibility of evaluating arts education and measuring creativity.

This discussion was – at least in the beginning – dominated by scepticism and fear which are deeply rooted in the art world’s refusal to be exploited for educational goals. Furthermore, the diversity of arts education programmes, their circumstances and goals seemed an insurmountable obstacle for research and evaluation. And indeed, different art forms, different types of school, differences in reach and resources and different stakeholders

(teachers, funders, artists etc.) with various expectations are big challenges for the analysis of quality and impact. In addition, arts education programmes usually focus on the process itself rather than on results. Experts still differ about the methods of measuring skills like creativity, innovation, and artistic achievement. All these interacting factors have to be considered.

Nonetheless, it is common practice nowadays that at least large-scale arts education programmes are being evaluated. These evaluations mainly focus on structure, content, and the process of the programmes rather than on sustainable effects. This may be the case because the latter can only be identified in long term studies which are expensive and complex. However, Creativity, Culture and Education (CCE), a national organisation which aims at fostering arts 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.

If in general we agree on the importance of high quality programmes we will need to find criteria and indicators in order to be able to compare and assess the effectiveness of and the achievements within these programmes. While it is true that arts education programmes are very diverse –

and so are the students, teachers, artists and institutions involved – it seems possible to develop criteria for programmes of high quality. In recent years a variety of lists of criteria and standards have been published by organisations in different countries, most of them accompanied by various tools for their application. Some of these attempts focus on particular art forms, others on special aspects such as the cooperation between schools and cultural institutions. Different school systems make comparative studies on an international level even more difficult. But these lists show that the criteria developed are mostly alike and can be grouped in similar categories such as resources (budget, infrastructure, staff), qualification of staff, communication, process management, methods, artistic quality, impact, etc.

Can we adapt these criteria for different art forms such as dance, media, visual arts, music, theatre, literature and so on? And can all the people and institutions involved agree on these criteria?

And what is even more important: How can these criteria be made measurable? Given the fact that on one hand the educational system has a history (albeit short) of global assessment focused on mathematics, literacy, and science, whereas on the other hand art appears to be beyond



any objective assessment it is certainly not an easy task to develop methods of evaluation – especially, if evaluation and assessment aim at facilitating professionalisation in arts education. Otherwise, arts education runs the risk of not being taken seriously.

We have to think not only about standards and criteria of high-quality arts education programmes but also about methods to measure them. To gain more insight into quality and impact of arts education programmes we need to combine qualitative and quantitative methods, large-scale and in-depth studies and, of course, long term studies. But we should not do this from inside an ivory tower.

We believe that it is of paramount importance that all persons involved should join the discussion about quality of arts education in and out of school: teachers, artists, politicians, cultural institutions, parents, etc. But in particular, we need to ask those who are at the core of arts education: young people themselves. Thus, the aspect of participation is closely related to the question of quality.

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

Participation

Participation is, at its core, a political claim and a political right: Essentially, it can be traced back to our topic of equality and individuality, rounded off by the idea of freedom. As the UNICEF Convention on the Rights of the Child states: “The child shall have the right to freedom of expression; this right shall include freedom to seek, receive and impart information and ideas of all kinds, regardless of frontiers, either orally, in writing or in print, in the form of art, or through any other media of the child’s choice.”

We have to keep in mind that people are subject to numerous 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. Why are a growing number of young people attracted to radical parties, whereas another significant part claims to not having any interest in politics whatsoever? A contemporary concept of arts and cultural education embraces civic education as well as media education in order to empower the critical mind of children and young people.

The family and social background is also a powerful impact on free participation. Ambitious teachers and arts educators report that they are at times facing major challenges when it comes to encouraging for example Muslim girls 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 attributions, at times emancipating the individual, but at times also limiting the individual’s freedom of choice. Thus, when talking about cultural participation, we need to face the opportunities and constraints of an increasingly pluralistic society.

Besides the social and cultural conflicts this creates, we need to reflect also on generation conflicts. In any education setting, it is almost naturally assumed that there is an adult person – the teacher – with a certain professional expertise and knowledge and, ideally, a firm and well-reflected personality. This person would have the ability to educate and impart his or her knowledge in pedagogic processes. At a time, which is determined by accelerating change (most obvious in the so-called digital revolution) this traditional image is challenged. We are faced with a young generation of digital natives, who are the real experts in the use of media, both as consumers and as active content creators. But do we really welcome this kind of cultural participation? Or do we feel uncomfortable, as it threatens our control over knowledge and values?

Of course, more and more cultural institutions are aware that they need to react to the societal changes. Libraries start thinking about the possible death of books. However, it is a fact that the cultural leaders of today cannot predict what the world will look like in ten years time and what strategies they will have to develop in order to legitimize the existence of their institutions. To give you another example from comparably well-off Austria: How can we justify in the future that every seat at a Viennese theatre house is subsidized with 240 Euros taxpayer’s money, if the majority of the population is not participating in this kind of cultural offer? Do we need to educate young people to participate in what is there – the classical cultural canon of a saturated, increasingly grey-haired Middle-European bourgeoisie? How and where can we provide room for a young generation with increasingly diverse cultural and social backgrounds and interests to express themselves, to learn about their experiences, and to jointly reflect on them, reconnecting it to the historical and political framework? If we are successful in doing so, we might be able to connect cultural participation with the individual right to participate and the responsibility to respect other’s rights to express themselves through the media and the art form of their choice. Arts and cultural education is about education towards critical and enlightened citizenship.



The following example shows that participation is not only related to the level 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 2 %. 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 after four years.

The question of active 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 – in terms of policy development and resources – is essential for the professionalisation of the sector. Thus, it is also a question that decides on quality.

Until a few years ago, one could easily identify three typical models for arts and cultural policy: firstly, the centralist model with France as its prototype. Secondly, Germany was organised according to the federalist model. Thirdly, England was typical for the arm’s length model. For the last couple of years, a dynamic process has evolved, leading to an increasing diversity in policy approaches on different levels – communities, regions, provinces and states – blurring the once typical models.

Until a few years ago, decentralisation was regarded as a major answer to improve the quality of policy actions, as they would be tailored to the needs of a specific region. The result was the development of numerous small and local initiatives, often providing room for the artistic expression and cultural participation of local communities. But rarely, they were equipped with the necessary human and financial resources to thoroughly reflect on their work in terms of quality. A few of these organisations have been professionalised, now acting as organisers of cultural festivals, thus being able to access money from sponsors. Some are still working in the same structures – at times with the same volunteers – as in the 1980ies. Others have been integrated in larger organisations or educational respectively cultural policy authorities.

Reflecting on this development, one might discuss the question: what is better for the future quality development of arts and cultural education? One central authority or many players on different levels? A lively variety of local cultural actors thoroughly picks up the ideas of cultural diversity and participation. Structures are necessary to avoid a lack of exchange (leading to a lack of innovation) and to avoid inequalities in terms of resources. One strategy might be to strengthen the networking capabilities of local and regional actors, for example by setting up an umbrella organisation. Another strategy might be to turn towards policy actors on the level of national or provincial governments in terms of policy development and provision of resources. A third strategy might be to turn towards the third sector as executor of corporate social responsibility. Last but not least, a fourth strategy might be to strengthen the individual responsibility and thus the autonomy of schools. At least traces of these strategies can be observed in most European countries, irrespective of their political and historical framework.

The discussion about responsibility is so complex because we are debating structural responsibility on the one hand, looking at policy institutions and non-governmental institutions and their mechanisms. On the other hand, we are rarely questioning the individual responsibility: What does it take to be a “good” politician who promotes the field of arts and cultural education? How do we move from lip service to the provision of resources, to the development of policies and structures?

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/or collaborate with other ministries on the *Länder* 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 main priority is an exchange among the *Länder* governments about different models for the provision of structures for cooperations between artists, arts, and cultural organisations, cultural youth organisations, and schools. But: How do the political differences of the *Länder*, mainly expressed through party politics, affect the cooperation? 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 foundations – 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 ministries cooperate. In Belgium (French and Flemish Communities), Denmark, Ireland, Malta, the Netherlands, Austria, and Norway, organisations have been set up to develop arts and cultural education by means of specific initiatives, mainly fostering and supporting partnerships between the worlds of education, arts and culture. England should be added, where CCE develops, organises, and evaluates cultural and creative programmes for children and young people.

This development of arm's length bodies also has pros and cons: On the one hand, it makes arts and cultural education more visible, it highlights the national importance of the field and it makes activities more easily controllable, both in terms of resource distribution and in terms of quality development. On the other, it might become more difficult for smaller, independent organisations to access funding and a major policy change or cutback of public funding on the national level – as can now be observed in England – directly affects the programme work and infrastructure on a large scale.

Another European trend seems to be to strengthen the responsibility of individual communities and schools. This is visible for example in the provision of extracurricular activities: In 13 countries among those surveyed in the Euridice report (Bulgaria, Germany, Estonia, Ireland, Greece, Spain, Hungary, Austria, Poland, Finland, Sweden, United Kingdom (Scotland), and Iceland) decisions around the provision of extracurricular arts activities are made at a local level, often by schools themselves.

Recent Educult research has shown that at least in Austria, this autonomy leads to major differences between schools, with some schools providing an extraordinary range of cultural and arts activities and others with almost none. Mostly, this depends on the individual engagement of the school management. There might be a reason for that – for example, schools having different priorities such as maths, technology – but: Do the pupils have a chance to choose their school according to their interests? How can at least a minimum of arts and cultural education be guaranteed to any pupil, especially those in vocational schools? Thus, the question of responsibility brings us back to where we started off: the question of equality.

This is not the end... it is, hopefully, only the beginning of a joint discussion about what unites us Europeans when it comes to arts education, its contribution to school development and the challenges we encounter. In this, quality, participation, and responsibility are closely inter-related. 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

*and members of the symposium's advisory board



Anne Bamford is internationally recognized for her research in the area of arts education. As 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 in the area of dance and has exerted considerable influence on the national and European dialogue on arts education. During the course of her career, she founded the Danse au Cœur-Centre in 1986. She is currently the president of the national choreographic centre Franche Comté.



Matthew Barley is internationally known as a cellist, improviser, arranger, and artistic director of 'Between The Notes'. He was trained at the Guildhall School and the Moscow Conservatoire. As a soloist and chamber musician he has performed in over 50 countries. His projects are designed to connect people, blurring the boundaries that never really existed between genres and people.



Tom 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.



Johannes Bilstein has been professor of pedagogy at Dusseldorf Arts Academy 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 2006 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 2009 to generate 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.



Krzysztof Czyżewski founded the Borderland Foundation in 1991 and since then has been its president. Currently, he is working on a project in Krasnogruda on the Polish-Lithuanian border, where an International Dialogue Center will be opened in 2011. He understands himself as practitioner of ideas, poet, essayist, culture animator, editor and translator.



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'.



Max Fuchs* has been director of the Remscheid Academy for more than 20 years. A graduate in mathematics, economics, and educational science, he initially taught these 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.



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 1985 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 Decius Association since 2001. She is responsible for its programmes 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 Genshagen 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 1983. In 1996 she published a study of artistic youth work in Europe entitled 'Art as a Catalyst'.



Katherine Heid is network manager at RESEO, the European Network for Opera and Dance Education, in Brussels. She has previously worked at the youth division of the German Federal Ministry for Family Affairs in Berlin and Bonn 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.



Benedicte Helvad is head of secretariat of the Danish Network for Children and Culture. She is a fully qualified educator, nursery school head, and teacher of nursery school heads. She is an education consultant and chairwoman of the union of education consultants. The Network for Children and Culture is the advisory body for the Minister and the Ministry of Culture in Denmark.



Katti Hoflin is head of ‘Room for children’, the cultural centre 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.



Tintti Karppinen is a drama teacher specialized in sociodrama, communicative skills, and drama for peace education. She trains 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 personnel in different organizations and firms, for prison inmates with long sentences, for refugees, for entire families.



Stefan Keim is working primarily for WDR, Deutschlandradio Kultur, Frankfurter Rundschau, Die Welt, and Deutsche Bühne as a freelance culture journalist. In addition, he tours Germany with various art and literature programmes, writes plays for theatre, and from 2008 to 2010 was a member of the jury for the ‘Theatertreffen’ in Berlin.



Joachim Kettel is professor of art and didactics at the University of Education Karlsruhe. Since 1994 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’.



Ilona Kish joined Culture Action Europe as secretary general in April 2003. In 2007, 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.



Winfried Kneip has been director of the centre for education at Stiftung Mercator since 2009. Previously, he spent six years as a managing director of the Yehudi Menuhin Foundation Germany. One of the posts in which he gained his early professional experience was as editor-in-chief at Verlag an der Ruhr publishers. He then founded Agentur Menschenskinder, which develops educational concepts.



Theo Koritzinsky is a senior lecturer and advisor at Oslo University College. He has worked as a teacher, researcher and author in the social sciences and in teacher education. He was leader of the standing committee for education, research, and culture of the Norwegian Parliament. The importance of arts education and the necessity of active cultural policies involving young people are among his main areas of interest.



Thomas Krüger, president of the Federal Agency for Civic Education (bpj), began his political career in 1989 as one of the founding members of the Social Democrat Party (SDP) of the former GDR, remaining its secretary until 1990. He was the first acting representative of the Lord Mayor of East Berlin. From 1994 to 1998 he was a member of the German Parliament.



Wilhelm Krull has been running the Volkswagen Foundation since 1996, having held leading positions at the German Science Council and at the headquarters of the Max Planck Society. Besides his professional activities in science policy as well as in the promotion and funding of research, he is currently the chairman of the Association of German Foundations.



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 triptych 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.



Jean-Marc Lauret has headed the General Inspection of Cultural Affairs in the French Ministry of Culture and Media 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'.



Steen Lindholm is a well-known conductor on the international choir stage. 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, China, and Argentina. Among other things, he has been the conductor of The Danish Radio Chamber Choir. Since 1971, he has been the artistic leader of the Copenhagen Concert Society.



Malte Lehming is the responsible editor of the opinion page of Der Tagesspiegel, a German daily newspaper with a nationwide circulation. He was the newspaper's Washington Bureau chief from 2001 to 2005. He has covered almost all major topics of the last decade related to German society and history. From 1988 to 1991 he served as personal assistant to the former German Chancellor Helmut Schmidt.



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 1985. Since 1995 she has been a member of the Landtag, chairman of the Greens parliamentary group since 2000, and additional the party's spokesperson on educational and European policy. She taught English and German.



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 Culture in Education since 2010. 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).



Bernhard Lorentz became President and CEO of Stiftung Mercator in 2008. Prior to this, he was CEO of the 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 2000, when he joined the ZEIT-Stiftung after holding previous positions at the Drägerwerk, Lübeck, and at Commerzbank in Frankfurt.



Elizabeth Lynch is an experienced cultural leader, arts producer, and educator. She works with artists, communities and organizations to create inspirational collaborations and experiences. As a theatre director she has worked in the UK, India, Pakistan, and Bangladesh. She is a fellow of the Royal Society of the Arts and chair of the board of The Arts Catalyst, the arts-science agency.



Karin Maak, an art teacher at the Wilhelms-Gymnasium secondary school in Hamburg, is involved in designing and running numerous cooperation projects between schools and cultural institutions. These include projects with the Deichtorhallen Gallery in Hamburg and with the Bucerius Kunst Forum. For ten years, she taught applied cultural studies at the University of Lüneburg.



Helena Maffli 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 Union 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.



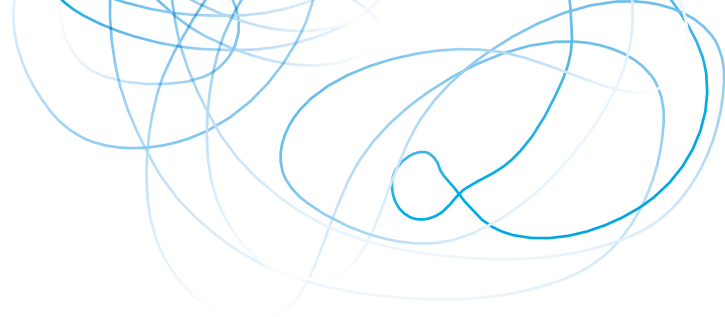
Matthias Mainz is an improviser, composer, and conceptual artist. He studied trumpet at Folkwang University of the Arts in Essen and at the Academy of Music in Cologne. In 2001 he founded the ensemble 'realtime research', an interdisciplinary ensemble that includes electronic and acoustic musicians, designers, architects, and writers. He was awarded the City of Cologne's prize for improvised music/jazz.



Assumpció Malagarriga i Rovira is a musician who specializes in cultural administration and education. She was responsible for the Music Education Programme in Barcelona's department of education and has been managing L'Auditori:Educa since 2000. For 22 years she has taught music from primary school level to university standard. 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.



Christine M. Merkel is currently the head of the division for Culture and Communication at the German Commission for UNESCO, executive coordinator of the German Coalition for Cultural Diversity and Chair of the Cultural Committee of the Council of Europe. Before joining UNESCO she held senior professional positions in the European Parliament and international human rights organizations.



Barbara Neundlinger is head of the cultural education department at KulturKontakt Austria. Her area of responsibility includes the coordination of European networks and platforms. Since 1992 she has worked in the field of arts and culture, focusing on EU-funded projects, programmes, and networking. From 1999 to 2003 she was responsible for an international film and video competition.



Penny Milton, CEO of the Canadian Education Association, is the leader of the research and development initiative ‘What did you do in school today?’ She has held elected office and worked in both government and the not for profit sector. She has served on numerous provincial and federal policy advisory committees and is currently a director of ArtsSmarts.



John Newbigin is a cultural entrepreneur and writer with experience across the arts, film, and digital media. He is chairman of Screen England and of Culture24, one of the UK’s leading cultural web publishers and a board member of several arts and education initiatives that focus on young people. From 1997 to 2000 he was special advisor to the UK Secretary of State in the then newly created Department for Culture.



Bernd Neumann has been minister of state to the Federal Chancellor and federal government commissioner for culture and the media since 2005. He has been a member of the German Bundestag since 1987, chaired the CDU/CSU in the Bundestag’s committee on media policy for seven years, and was secretary of state in the ministry for education, research, and technology. He began his career as a teacher in the Free Hanseatic City of Bremen.



Jürgen A. Osterhage has worked as a TV correspondent at the joint editorial office for television at ARD’s main studio in Berlin since 2003. Previously he was a correspondent in South Asia and studio director in New Delhi. During his career he has also been, amongst other things, head of the business editorial department at the MDR television editorial office.



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 RUHR.2010, responsible for the European Capital of Culture in the Ruhr Area.



Eva Pluhařová-Grigienė is co-founder of interest, which specializes in the management of cultural and educational projects both involving and within the countries of Central, Eastern, and South-Eastern Europe. She was visiting fellow at the Academy of Sciences of the Czech Republic and programme manager at the Thomas Mann Cultural Centre in Lithuania.



Heike Riesling-Schärfe has been responsible for programme direction at the PwC Foundation Youth – Education – Culture at PricewaterhouseCoopers AG since 2007. Previously she was programme coordinator of the German Federal Youth Ministry’s model programme ‘Development and Opportunities for Young People in Disadvantaged Neighbourhoods’.



Irinell Ruf is a choreographer, director, and performance artist. Since 2007 she has been artistic director of the academy crearTaT in Hamburg. After studying development sociology in the Arab region, she worked in the Forum for Creativity and Communication in Bielefeld and developed intercultural curricula for schools.



Jean-Pierre Saez is director of the French Observatory of cultural policies and editor-in-chief of L'Observatoire, a biannual journal devoted to cultural policies. He is a lecturer at the Institute of Political Studies in Grenoble and president of the Festival des 38e Rugissants. An expert adviser to numerous French and European organizations, he has contributed for many years to the coordination of various European cultural networks.



Ilona Schmiel, artistic and managing director of the Beethoven Festival Bonn since 2004, previously worked for Die Glocke concert hall in Bremen and the Donaueschingen 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 Hanns Eisler Academy of Music in Berlin.



Ute Schäfer has been the Minister of Family, Children, Youth, Culture, and Sport of the state of North Rhine-Westphalia since July 2010. From 2002 to 2005 she was already the state's Minister of Schools, Youth, and Children. She has been a member of the Social Democratic Party since 1982 and a member of the Landtag since 2000. She has worked as a teacher and deputy head teacher at primary and lower secondary schools.



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



Oliver Scheytt* is the general manager of RUHR.2010. From 2004 to 2006 he chaired the successful campaign 'Essen for the Ruhr, European Capital of Culture 2010'. From 2003 to 2007 he was adviser to the German Bundestag's commission of enquiry on 'Culture 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.



Christian Schoen, a freelance curator, teacher, and writer, has until recently been director of the CIA.IS – Center for Icelandic Art and chaired the Sequences festival in Reykjavík. He twice commissioned the Icelandic pavilion of La Biennale di Venezia and was a member of the advisory board and acquisition committee of the Reykjavík Arts Museum. Since 2001 he has been director of OSRAM ART PROJECTS in Germany.



Aslı Sevindim is artistic director of the 'City of Cultures' programme which forms part of the RUHR.2010 European Capital of Culture year. A journalist and presenter, she has worked for the German broadcaster WDR for eleven years, and is regarded as the first Turkish presenter on German television. As an author, she recounts stories about German-Turkish families in her novel 'Candlelight Döner' (2005).



Árni Sigurbjarnarson is headmaster of Húsavík Music School in Iceland since 1987. He graduated from Østlands musikk-konservatorium in Oslo 1983 and is now working on a MA degree in cultural management at Bifröst University in Iceland. He is project leader of Gardarsholmur, a non-profit heritage and educational centre, located in the harbour of Húsavík where settlement of the Nordic people first started in Iceland.



Jón Hrólfur Sigurjónsson is a specialist at the Music History Museum and also teaches 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 Anne Bamford in her study of arts and cultural education in Iceland.



Robert Solomon is a choreographer, dancer, stage designer, and dance teacher. He began his career in New York with Nikolais and Louis and 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 his Afro-American roots, Laban's conceptions of movement and Nikolais' interdisciplinary approach to dance, music, and arts.



Egill Sæbjörnsson is an Icelandic artist and musician, who has exhibited amongst others in Scandinavia, Beijing, New York, Paris, and London. He combines different art forms, such as photography, performance, video installation, and short movie. Music is another medium he successfully links with his artworks; he has launched his latest solo album with indie music in 2009.





Ellen Sæthre-McGuirk is director and head of research at the Norwegian Centre for Arts and Culture in Education. Since 2008, 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 Nordic 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 of the Foundation for Polish-German Cooperation in Warsaw and as secretary of state in the Ministry of Foreign Affairs.



Andrea Thilo's production company BoomtownMedia received the German Film Prize for the multiple-award-winning cinema hit RHYTHM IS IT! in 2005. She has worked for German TV at NDR, ARD and Pro7 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.



Stéphan Vincent-Lancrin is a senior analyst and project manager at the OECD Centre for Educational Research and Innovation. He is currently responsible of two CERI projects: 'Innovation strategy for education and training' and 'The future of higher education'. Before joining the OECD, he has worked for seven years as a lecturer and researcher at the University of Paris-Nanterre and the London School of Economics.



Mirjana Tomašević Dančević 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 Regional Council of InSEA. She is currently working on a doctoral thesis on the influence of modern art on visual expression of children.



Hortensia Völckers has been artistic director of the German Federal Cultural Foundation since 2002, 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 Dance Biennial, the documenta X in Kassel, and the Vienna Festival.



Nike Wagner is the Artistic Director of 'pèlerinages' Kunstfest Weimar since 2004. Since 1975 she has freelanced as an arts specialist. Among her publications are the books 'Wagner Theater' (1998) and 'Traumtheater' (Dream Theatre) (2001). She is the great-granddaughter of Richard Wagner and daughter of Wieland Wagner. In Berlin, Chicago, Paris, and Vienna she studied music, theatre, and literature.



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.



Patries Wichers, a multimedia artist with roots in visual art, fashion, sound, and music, studied painting and graphics as well as pedagogic and didactic studies at the Royal Art Academy in Den Bosch, Netherlands. Since 2000 she has worked for the MUS-E Belgium, arts at school, and its umbrella organization, the International Yehudi Menuhin Foundation.



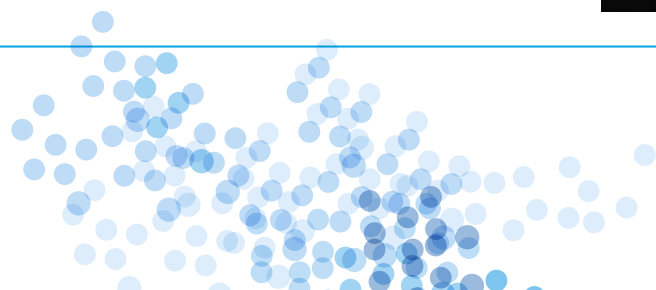
Michael Wimmer* is founding member and director of EDUCULT – Institute for Cultural Policy and Cultural Management. From 1987 to 2003 he headed the Austrian Culture Service and worked as cultural policy adviser to the Austrian Federal Minister for Education, Arts and Culture. He is an assistant professor for cultural policy matters at the University of Vienna.



Teunis IJdens is an expert in cultural policy analysis and research. He has done studies for the Ministry of Culture on both policies to improve the socio-economic position of artists and arts education and cultural participation policies. Since 2009, 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 2001 he was elected Senator. Since 2001 he has been member of Polish Sejm. In 2007 he was appointed Minister of Culture.



Hosts of Arts for Education!

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.

Partner of the Youth Symposium

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-Institute, 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.



essay

Tanja Nagel, Anke Schad, Michael Wimmer,
EDUCULT – Institute for Cultural Policy and Cultural
Management, Vienna
The essay **Arts for Education!** is an original contribution
to this programme brochure.

pictures

pottfiction RUHR.2010 Stephan Gagla

picture credits

Krzysztof Czyżewski: P. Huelle
Rüdiger Frohn: David Ausserhofer
Winfried Kneip: David Ausserhofer
Thomas Krüger: bpb
Wilhelm Krull: VolkswagenStiftung
Sylvia Löhrmann: Ministerium für Schule und Weiterbildung
des Landes Nordrhein-Westfalen
Bernhard Lorentz: David Ausserhofer
Elizabeth Lynch: Isabelle James
Assumpció Malagarriga i Rovira: Ferran Borràs
Bernd Neumann: Bunderegierung/Chaperon
Jürgen A. Osterhage: ARD-Hauptstadtstudio/Steffen Jänicke
Fritz Pleitgen: RUHR.2010
Ute Schäfer: Ministerium für Familie, Kinder, Jugend,
Kultur und Sport des Landes Nordrhein-Westfalen
Oliver Scheytt: RUHR.2010
Ilona Schmiel: Manu Theobald
Ash Sevindim: RUHR.2010 Ursula Kaufmann
Jan Truszczyński: European Commission
Hortensia Völckers: Maria Ziegelböck
Nike Wagner: Stephan Lehmann
Bogdan Zdrojewski: Ministerstwo Kultury i
Dziedzictwa Narodowego

publisher

Stiftung Mercator GmbH
Huysseallee 46
D-45128 Essen
Germany
Tel. +49 201 245 22-0
Fax +49 201 245 22-44
info@stiftung-mercator.de
www.stiftung-mercator.de

V.i.S.d.P./responsible

Christiane Duwendag

editor

Anorthe Kremers

editorial cooperation

Anja Adler, Laura Oehms

graphic design

www.bfg-albrecht.de

print

Eurocaribe Druck und Verlag GmbH,
Hamburg

© Stiftung Mercator GmbH,
Essen, Germany 2010



Alle Printprodukte im Rahmen von **Arts for Education!**
sind klimaneutral gedruckt.