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# UNESCO today

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## ARTS EDUCATION FOR ALL: WHAT EXPERTS IN GERMANY ARE SAYING

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# Editorial by Walter Hirche, President of the German Commission for UNESCO

*Dear Reader,*

This edition of *UNESCO today* is a compilation of contributions from German experts, to mark the occasion of the Second World Conference on Arts Education convened by UNESCO and the Ministry of Culture, Sports and Tourism of the Republic of Korea in May 2010. *UNESCO today* offers a broad range of prospects on “Arts Education for All” which are rooted in the German and European context and resonate with the UNESCO Road Map for Arts Education that was drawn up on the basis of the First World Conference on Arts Education in March 2006 in Lisbon, Portugal.

Both the holistic pedagogical traditions and the varied cultural landscapes in Germany provide fertile grounds for learning in and through the arts. These traditions are based on long experiences. The demands of our complex knowledge society and the new learning opportunities found within it have stimulated renewed interest and enthusiasm in arts education. Neuroscience has brought about a Copernican turn in understanding human learning processes. The motivation of artists to unleash the creative potential of groups in society who do not have easy access to arts and culture, a number of nationwide flagship projects, and even feature films, have all raised awareness about arts education across broader audiences.

Multiple expectations are voiced. Culture, as the soul of democracy, plays a crucial part in forging a Europe of solidarity and shared standards. It is becoming clearer that managing diversity

in a democratic way, ensuring that living heritage is passed on and supporting creative expressions are cornerstones for human development and quality education in the 21st century.

In a global and increasingly diverse world where cultural, ethnic and religious conflicts are a constant threat to peace and development, promoting an intercultural approach is key. People can change culture, and they can also create new culture. The human right to education and to cultural participation starts with the young and continues throughout life. Nobel Laureate in Economics Amartya Sen has provided ample evidence that political, cultural, social and economic participation are inextricably linked. According to this perspective, cultural literacy matters.

The fulfilment of such a comprehensive and ambitious perspective on arts education requires a shared understanding of its essential role, as well as the commitment of many stakeholders in society. The Seoul 2010 conference brings together experts from Member States, representatives from international NGOs and foundations, grass-roots practitioners, renowned professionals, and educators. This edition of *UNESCO today* mirrors these perspectives.

Chapter one presents **Perspectives on Arts Education from Germany**. In three lead articles Eckart Liebau, Susanne Keuchel and Wolfgang Schneider address the historical development of the concept of arts education,



Walter Hirche

a research perspective on "Arts Education for All", artistic dimensions, and the socio-political players most involved in implementation. Christine M. Merkel and Anna Steinkamp describe the German arts education learning journey from Lisbon to Seoul.

In general, arts education in Germany is promoted by many stakeholders, including professional educators, foundations, artists and cultural managers who work in the spirit of the multi-stakeholder-approach of the Lisbon Road Map – all without necessarily knowing its content or of its existence. Under the German Constitution, the German Federal States (*Bundesländer*) are chiefly responsible for the field of culture and education. Specific and innovative projects are implemented additionally or in cooperation with the Federal Government through the Federal Government Commissioner for Culture and the Media (Beauftragter für Kultur und Medien, BKM), the Federal Ministry for Education and Research (Bundesministerium für Bildung und Forschung, BMBF) and the Federal Ministry of Family Affairs, Senior Citizens, Women and Youth (Bundesministerium für Familie, Senioren, Frauen und Jugend, BMFSFJ).

The documentation section of the first chapter also contains recommendations for action on cultural education made by the Bundestag's Enquête Commission on *Culture in Germany*. From 2004 through 2007<sup>1</sup>, the German Bundestag mandated an Enquête Commission with re-examining legal and policy framework conditions for culture in Germany. The Commission concluded that while there is a well-developed infrastructure for cultural education, a disparity between policy discourse and reality of everyday practice still exists and must be addressed.

Chapter two highlights the cross-fertilization of **From Policy to Practice and Practice to Policy**. Since arts education is provided through not only formal education but increasingly through non-formal and informal education sources such as mass media, cul-

tural industries and goods, the question of good quality arts education is a burning one. Max Fuchs analyses the prerequisites of quality of education in the arts in the lead article. Susanne Keuchel addresses the important issue of monitoring and evaluating arts education. From a practitioner's perspective as a drama teacher, Joachim Reiss tackles the challenge of teaching artistically in the formal education system.

An interview with Royston Maldoom, lead choreo-grapher of the dance project with youth from Berlin suburbs and the Berlin Philharmonic Orchestra under Sir Simon Rattle featured in the hit documentary *Rhythm Is It!*, reveals the challenges and strategies for creating inclusive, meaningful arts education experiences. The documentation section of this second chapter also contains proposals on Arts Education for Cultural Diversity in the form of an excerpt from the White Paper "Shaping Cultural Diversity" (Bonn, December 2009).

The third chapter looks into **Approaches in Arts Education**, particularly at the partnerships that create new learning spaces for diverse groups in society. Brigitte Schorn and Ernst Wagner examine the need for innovative partnerships in the lead article. Winfried Kneip describes the creating of a third space between school and culture, through the curriculum of the imponderable. Thomas Ritschel writes about the effect that the arts and artistic interventions in public areas have on the learning process. Joachim Kettel discusses arts education in the German school system.

Chapter four addresses the **International Dimension**, beginning with a lead article by Rolf Witte on the European Union's Strategy for Youth and a report by Ernst Wagner on establishing a UNESCO Chair in Arts Education at the University of Erlangen-Nuremberg. An interview with the renowned researcher and policy advisor Anne Bamford (Australia/UK) help further broaden our horizons. Georges Poussin, Chief of Section of Creative Industries for Development in the Division of Cul-

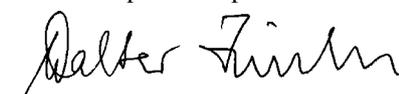
<sup>1</sup> The approx. 700-page report *Culture in Germany*, released in December 2007 has a more than 65-page chapter on arts education in all its dimensions – from early childhood through life-long learning. The English language version was made available online by the Bundestag translation service in spring 2010 as a contribution to the Seoul conference (Bundestag Printed Paper 16/7000), see p. 22.

tural Expressions and Creative Industries at UNESCO, puts the goals of the Second World Conference on Arts Education in perspective. Selected resources including opportunities in higher education, noteworthy organisations, policy reports, websites, and books complete the overview of arts education in Germany.

A total of thirty examples from the field, appearing throughout all chapters, illustrate recent developments in the practice of arts education. They range from artist-initiatives by the late choreographer Pina Bausch or *musikFabrik*, Cologne and local and regional initiatives by cultural institutions to multi-year programmes on State level and Federal-level programmes like A Net for Kids and the Goethe-Institut's

worldwide Mauerreise initiative, which took symbolic bricks on a global journey to commemorate the 20th anniversary of the Fall of the Berlin Wall in 2009. These examples show the diversity of arts education programming in Germany.

Our thanks go to all experts who have given their time and knowledge to making this compilation of trends in arts education possible, as well as to our colleagues in the Korean National Commission for UNESCO for their committed partnership.



*Walter Hirche*  
President of the German Commission  
for UNESCO



Participants at a Mobile Blacksmiths Laboratory event, see p. 65.



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A dance performance by *Tanz macht Schule – Tanzwerk Bremen*.

# Perspectives on Arts Education in Germany: Historic, Artistic, Socio-political

Eckart Liebau

# The Development of the Concept of Arts Education in Germany

*From Kulturelle Bildung to Arts Education*

There is no equivalent translation to the German word *Bildung*. Although it comes close, “education” does not mean the same thing. Nevertheless it is possible to describe the meaning of “Bildung”. It can be translated as competence in all of the social areas of our human lives: culture and arts, public affairs and policy, science, labour and religion. Such a broad definition as this is necessary in our post-modern society. Providing wealth of experiences is therefore central to pedagogy – not just for young people’s futures, but also for the here and now.

How can this be achieved? Here is where the arts enter the picture. Within the context of education, the arts offer opportunities for participation, as well as for personal experiences and development. The arts contribute to a holistic approach to education, one that develops the different competencies: rationality and emotion, intellectuality and creativity, body and mind, individuality and social responsibility.

## Classical cultural pedagogy

The concept of Arts Education in Germany began in the 1920s and 30s, as part of the classical concept of *Bildung*. Akin to the Humanities, the concept of *Bildung* relates to the pedagogical, and sometimes even social, practice of positioning education within cultural history. This approach to education promoted what is known as an “objective” concept of culture, that is, culture composed of the norms and values of society. Eduard Spranger, a major figure in the classical pedagogical movement, envisioned

ethics, technology, and even law as core elements of education.

This classical concept of education dominated German universities until the 1960s, when Heinrich Roth, a professor at University of Göttingen, articulated an empirical approach to pedagogy. Consequently, many areas of education were transformed into the social sciences, a trend that received strong support in the politics of the time. By the end of the 1960s the transformation was complete, marking the end to the classical era of education.

## A new form of cultural pedagogy

The end of the classical theory also signaled the end of classical cultural pedagogy. The concept of arts education that was formed in the 1960s and 70s came during a time of political and pedagogical modernization. The “new” arts pedagogy implicitly and explicitly criticized its predecessor, dedicating itself to the political goal of democratization and placing itself within social science. One of the main objectives was to give everyone free and easy access to both traditional and modern high culture – “Culture for All” was the general slogan of the day.

But even more than high culture, this form of cultural pedagogy emphasized socio-cultural education and focused on the development of creativity in all areas of the arts. It was marked by its focus on individual and collective cultural learning, as well as creativity and



A performance of *Emil and the Detectives* at an elementary school in Hessen.

sensory perception. It also emphasized expressive activities in the different cultural fields and forms of media: literature, fine arts, music, dance, games, media, circus, cooking, fashion, video, drama, film, pottery, etc. The traditional distinctions between high culture and trivial culture, between legitimate and illegitimate arts were suspended in favour of a wider and more open concept of culture. At the centre of this theory is the promotion of subjectivity in perception and expression, with an emphasis on subjective interests and starting points, rather than "objective" artistic quality.

### Arts education in practice

Where is this cultural pedagogy located institutionally? Because there are only a few universities offering specialized degree courses in this field and research is lacking, it is not astonishing that pragmatic and political discourses – rather than scientific – drove the development of theory and practice. Open and closed youth work<sup>1</sup> in social pedagogy, adult education, public cultural institutions, clubs and associations, and free initiatives. This is a very colourful field, first developed in practice and in institutions of in-service training. They also stemmed from political contexts, such as the German Association of Cities (Deutscher Städtetag) and NGOs like the *Kulturpolitische Gesellschaft* (Society for Cultural Policy) and since 1998 the Federal Government Commissioner for Culture and the Media (Beauftragter für Kultur und Medien, BKM).

Since the 1980s there have been new debates over cultural pedagogy and arts education that attempt to utilize the social sciences without ignoring the underlying philosophical assumptions and anthropological findings. These new concepts once again focus on the cultivation of life; they are connected with a broad, ethnologically and sociologically based concept of culture.

There is a difference between cultural pedagogy, meaning a broad approach to culture and cultivation, and arts education, meaning education in and through the arts. These theoretical concepts are not very concise, and they have been

used interchangeably as labels for the same and different things. However, the distinction is clear. Cultural pedagogy is the umbrella term under which arts education (and aesthetical education) falls.

There are notable differences when one compares contemporary perspectives on arts education with earlier conceptions. Above all, the interdisciplinary and international understanding of arts education has changed tremendously and contributed to its radical modernization. Globalisation has increased the importance of cultural diversity and cultural belonging, making modern arts education more and more important.

### The future of arts education

The process of modernization increases the demand for culture and education (general education as defined by Humboldt) and the development of subjectivity. Concurrently the need for cultivating everyday life has grown, too. Therefore it has become a widely shared view that it is necessary to develop experiences that nurture such competencies. Not only creativity, which too often is regarded as a "cure-all", but

At the centre of this theory is the promotion of subjectivity in perception and expression, with an emphasis on subjective interests and starting points, rather than "objective" artistic quality.

## Civic Education Through Active Creation

### 19 Freiheiten

19 Freiheiten workshop participants.



<sup>1</sup> In Germany "open" refers to programmes that are community-based, and "closed" refers to programmes implemented by institutions.

also the highly developed arts are especially relevant in this respect. Institutions of culture and education must offer opportunities of learning and personal development for all young people. In modern times one learns the best for life through the arts.

The arts (theatre, literature, music, fine arts, visual arts etc.) are not a matter of luxury, but a central element of culture. Together with the sciences they define the centre of modern education. Thus it is absolutely necessary to promote the arts, as well as education in and through the arts.

But in order to get good results it is not enough to know that something is necessary. One has to develop means of implementation. That is, of course, the challenge for all the actors of arts education.

*Politicians* on all levels of government must learn to perceive the relevance of cultural and artistic education; and they have to learn to discern high quality and to invest in it effectively.

*Researchers* must explore the processes and products of arts education. There is

an enormous gap between what we currently know and what we need to know. Researchers must develop the research methods that accommodate specific fields.

*Artists* must learn which kinds of art are possible in educational situations, and which are not. They must learn to work with people of all ages, and with different educational institutions. And, of course, they must focus on acquiring necessary project management skills.

*Educators*, whether working in cooperation with artists or not, must learn to adjust their practices and restock their toolboxes when bringing an artistic approach into the classroom.

Quite a lot of work to be done for people in the field of arts education.

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The process of modernization increases the demand for culture and education and the development of subjectivity.



19 Freiheiten participants.

**19** *Freiheiten* (19 Liberties) teaches adolescents with an immigrant background that the German constitution is also theirs. They learn how their communities are defined by the first 19 articles of the German Constitution (Grundgesetz), and come to understand their civic rights and responsibilities.

*19 Freiheiten* is a programme for teenagers and young adults living in the

historically immigrant area of Neukölln, Berlin. In the first phase of the three-year project, adolescents were paired with artists pursuing master's degrees at the Institute of Art in Context to tackle one constitutional article. Using pedagogical and artistic methods, each two-person team developed an artistic way of conveying the article's meaning. In the next phase each team organized free workshops for small groups. Through

creative activities, such as role playing, interviews on the street, photography, film, and games, workshop participants formulated what the law means to them. In 2010 during the last phase of the project, additional workshops were held in schools for other adolescents and younger children. Workshop results were displayed in public and commercial spaces throughout Berlin.

Without the aid of creative activities, the participants – most of whom were poorly educated – would not have been able to engage in discussing abstract concepts. The *19 Freiheiten* project was evaluated by researchers at Freie Universität Berlin. Initiated by two city non-profit organisations – *Kulturnetzwerk Neukölln*, *Kulturamt des Bezirksamtes Neukölln* – and the Berlin University of Art, *19 Freiheiten* also received funding from other cities, federal, and EU sources.

For more details visit [www.19freiheiten.de](http://www.19freiheiten.de).



Susanne Keuchel

## What Do We Mean When We Say "Arts Education for All"?

A performance of  
Pina Bausch's *Kontakthof*.

*Access for Youth, the 50+ Population  
and Other Groups of Differing Cultural  
Backgrounds*

In light of the growing diversity of social values and ways of living, as well as the pursuit of equal opportunity, it is important to create educational opportunities for the arts that are specific to different target groups. These opportunities should take into account unique and overlapping intercultural and intergenerational educational experiences.



Current empirical studies provide evidence for the assertion that population groups do not all have the same access to art, culture and cultural education. Factors affecting access to cultural education include socio-economic status, education, income, health, and age, among others.

The results from a representative survey of German adolescents, the *Jugend Kultur-Barometer* (Youth

Culture Barometer, 2006), demonstrate that young people who are culturally active, who go to the theater, museums, socio-cultural centres or rock concerts, or who have artistic hobbies, tend to have a high level of school education. Most of the artistically active young people attended *Gymnasium* or had earned their *Abitur*.<sup>1</sup> Of the young people attending arts education programmes, such as a music or dance school, in their free time, a mere 8% attend or have graduated from a *Hauptschule*. Even if we broaden the perspective to include artistic hobbies that fall within a broader concept of culture, e.g. graffiti, the portion of young people with a low level of school education is just 18%. A similar differentiation according to educational status can be observed in other European studies on cultural participation as well, e.g., the EuroBarometer (European Commission, 2007).

### The link between the young and the aging

Some important measures for introducing young people from non-academic backgrounds to arts and culture can be derived from the *Jugend Kultur-Barometer*, which examined the cultural biographies of more than 2600 young people in Germany aged 14 to 24. In addition to school, young people's social environment and arts education opportunities in early childhood play an important role in engaging young people in the arts. Teaching that takes into account their everyday experiences is also critical. In the *Jugend Kultur-Barometer* it became apparent that young people who came into contact with arts and culture as pre-schoolers are particularly culturally active as young adults.

The importance of investing early in arts education is also supported by a survey of the population aged 50 and older across Germany, the *Kultur-Barometer 50+* (Culture Barometer 50+, 2008). Of those aged 50 and older in Germany, 22% are artistically active in their free time, and most of them draw upon competences they gained as children or youths. A mere 1% of this population group begins to engage in cultural activities for the first time at an older age. This small percentage is in stark contrast

It is not enough to provide age-specific opportunities; instead, arts education initiatives must be developed in generation-specific patterns.

“Cultural educational opportunities for all” should not only apply to creating opportunities for all target groups, but also to opportunities in which the different target groups participate together.

<sup>1</sup> The German secondary education system is comprised of four different types of schools. Students who enroll in *Gymnasium* and pass their final *Abitur* exams are eligible to attend university. Intermediary students attend *Hauptschule* and *Realschule*.

## A Dance Project for Teens and Seniors

*Pina Bausch's  
Kontakthof*

In *Kontakthof* (contact yard) men and woman encounter each other in a range of provocative physical motions, devoid of emotional attachment. Unveiled in 1978 by world-renowned choreographer and dancer Pina Bausch, this dance piece was reproduced with adults over the age of 65 (*Kontakthof mit Teenagern ab 65*) in 2000, and then with adolescents (*Kontakthof mit Teenagern ab 14*) in 2008.

The most recent installation of *Kontakthof* involving adolescents – many of whom had never danced before – gave many participants a first-time opportunity to perform professionally for international audiences. The dancers included young adults with an immigrant background, some of whom had never heard of Pina Bausch prior to the project.

The project was funded by *Tanztheater Wuppertal Pina Bausch GmbH*, and implemented in cooperation with schools and families. A documentary film *Tanzträume* about *Kontakthof* was released in 2010.

To view more background information about *Kontakthof* visit [www.pina-bausch.de](http://www.pina-bausch.de) and [www.tagtraum.de](http://www.tagtraum.de).

to a growing proportion of the population over 50 – currently 31% – that is not culturally active, but would like to take advantage of arts educational opportunities.

What is often lacking, however, is a structure of opportunities oriented toward particular target groups. Roughly one-third of the older population no longer takes part in cultural life at all, and old-age poverty is an issue here, too. Others avoid cultural offerings because they believe that they are targeted only toward younger people.

Research reveals that it is worth investing in older people's cultural participation. People who are artistically or culturally active in older age are also actively involved in other areas of life and experience, analogous to the results of the *Jugend Kultur-Barometer* for people under 25. The culturally active and the artistically creative groups are more open toward life-long learning strategies and dealing with new media, and they are very active as volunteers.

However, the *Kultur-Barometer 50+* study also showed that it is not sufficient to situate arts educational opportunities in childhood if the goal is to make sure that arts education accompanies people throughout their lives. Furthermore, it is not enough to provide age-specific opportunities, such as rock music for adolescents vs. classical music for older people; instead, arts education initiatives must be developed in generation-specific patterns.

The Düsseldorf Youth Culture Concept, a scientific experiment giving 34 young people the opportunity to develop youth culture concepts in ten classical cultural institutions including theaters, museums, and operas showed very clearly that cultural opportunities attractive to young people must be designed in a way that provides for active participation of young people in designing cultural life and cultural opportunities. In particular young people with immigrant backgrounds wanted to see greater consideration of art from their countries of origin.

## Those with a different cultural background

The *Jugend Kultur-Barometer* made clear that a larger proportion of young people with immigrant backgrounds are active artistically and creatively in their free time. This holds especially true for young people whose parents are from different countries, namely, those with different cultural backgrounds. Presumably, artistic means of expression support the process of dealing with experiences of migration and living in two cultures. The phase of adolescence appears to leave a particularly strong mark, and more opportunities for the engagement of youth in creative activities are needed.

So there are indeed good reasons to establish different, target group-specific opportunities in cultural educational work. As such the aspiration of "cultural educational opportunities for all" should not only apply to creating opportunities for all target groups, but also to opportunities in which the different target groups participate together. It is often the case that cultural clubs offer a range of educational opportunities focused on the country from which members of the group immigrated while publicly-funding cultural institutions oriented to the European cultural canon have trouble reaching out to young people with an immigrant background. Instead intercultural educational opportunities should engage people with and without an immigrant background, as well as across age generations.

After all, joint activities in the arts connect people and help to overcome prejudices. Culturally active people, young and old, are more open to foreign, unfamiliar cultures and artistic impressions.

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Theater Junge Generation's Spielzelt-welt (World of Game Tents).

• Wolfgang Schneider

## • Arts Education as the Shared Work of Society

Arts education has many protagonists. Among them are numerous arts associations and independent supporting organisations, institutions of the arts and higher education, and policy advocates at various levels. And, of course, the people who participate in the arts: children and adults, as well as artists and arts educators.

The goal of arts education is to bring people into closer contact with art and culture through exploration of artistic forms of expression, to foster an understanding of artistic and cultural phenomena, and to teach artistic techniques. This does not happen at random; it is an integral part of the cultural landscape in Germany, which develops and evolves through cultural and educational policy. State and local political action by parliaments, governments and ad-

ministrations initiate policies that shape the cultural landscape, as does the independent support of cultural associations, alliances and networks, private and public cultural enterprises, and institutions of higher and continuing education.

### Protagonists in national politics

Arts education is becoming an increasingly relevant area of policy, as indicated within the structures of municipal, regional and national politics. The Federal Ministry of Education and Research (Bundesministerium für Bildung und Forschung, BMBF) and The Federal Ministry for Family Affairs, Senior Citizens, Women and Youth (Bundesministerium für Familie, Senioren, Frauen und Jugend, BMFSFJ) each have a department of Arts Education. And, as

of late, there is also a Federal Government Commissioner for Culture and the Media (Beauftragter für Kultur und Medien, BKM), which in 2009 established an annual award for arts education. The functions of educational policy at the federal level are concerned mainly with projects and programmes involving research in arts education, and with numerous competitions – for example the *Treffen Junge Musik-Szene* (Conference on the Youth Music Scene), *Theatertreffen der Jugend* (Youth Theatre Festival), and *Treffen Junger Autoren* (Conference of Young Writers) – which bring their winners together with work groups at festivals in Berlin. Youth policy activities of the Federal Government's Plan for Children and Youth foster supporting organisations for arts education in all the arts, and facilitate further education projects, competitions,

and exchange programmes, such as the German Festival of Theatre for Young Audiences (Augenblick mal!), the German Youth Literature Prize (Deutscher Jugendliteraturpreis), and the Cultural Competency Record (Komptenznachweis Kultur, see p. 52).

With the appointment of the Enquête Commission, the German Parliament recently commissioned a report on *Culture in Germany* (see p. 22). This report, the first of its kind since World War II, was published in 2007, with an evaluative survey and numerous recommendations for action in arts education:

*"The Enquête Commission advises the Federal Republic, the states and municipalities, to invest in arts education; arts education should be encouraged and predominantly promoted, especially in early childhood education and in schools, but also in after-school offerings for children and youth. Arts education is an indispensable, integral part of education and of culture, and is the responsibility of diverse areas of policy across the board".*

### Protagonists in the German states

Arts education in federal politics can also be seen in the Federal Foreign Office, chiefly in foreign policy on culture and education. This is conducted in large part by the so-called intermediary organisations such as the Goethe-Institut in almost every nation worldwide, which convey a perspective on Germany and the German language, but also facilitate intercultural dialogue and artistic collaboration.

Within the sixteen German states, arts education is carried out not only in the fields of educational policy, but also in areas of policy that go beyond formal schooling. Standard subjects in school musical instruction and art classes, and in some states, at certain schools and levels, there may be courses in the performing arts as well. Some state ministers of education have also set up significant collaborations with public cultural institutions such as museums, theatres, and libraries. Music and youth arts schools, in particular, have developed



A volunteer and children during the national Reading Aloud Day.

model school partnerships which guarantee a standard curriculum for the all-day school. Such cooperation allows for the integration of arts education within and outside of school.

Across federal and state policy, the *Kulturstiftung der Länder* (Cultural Foundation of the States) and (Federal Cultural Foundation) *Kulturstiftung des Bundes* are also working in the area of arts education. The Federal Cultural Foundation mainly initiates educational outreach: for example, with the "Network of New Music", which seeks to bring contemporary music closer to a wider audience; or with the major musical education project *Jedem Kind Ein Instrument* (An Instrument for Every Child, see p. 47), a contribution worth many millions of euros to the European Capital of Culture: RUHR.2010 in and around Essen,

which aims to make it possible for all school pupils in the region to learn to play a musical instrument.

The *Kulturstiftung der Länder* (Cultural Foundation of the States) made it its mission not only to preserve and maintain art and culture, but to convey them. In 2003 it founded the educational initiative *Kinder zum Olymp!* (Children to Olympus!, see p. 47) for this purpose: "At best, cultural education should be anchored in the everyday routine of school and kindergarten, as well as within public consciousness". Through publications, conference (most recently in Munich, 2009: Konkret! Kooperation für kulturelle Bildung) and a nationwide competition recognizing innovative partnerships, the *Kulturstiftung der Länder* encourages new initiatives and builds networks.



In addition, the states and municipalities are working on concepts for arts education, setting prerequisites for content and organisation in order to strengthen the field of practice. The nation's capital as well as the city-state of Hamburg and the Bavarian state capital, have introduced a process intended to support the particular development of arts education as a task across the policy spectrum. The framework concept for Berlin for 2008 reads: "The goal of arts education is thus to empower children and youth to take an active and individually responsible part in the cultural life of society. To reach this goal requires becoming familiar with art as a language, cultivating a sensibility for art, including an understanding of the integral value of art, which defies being utilised for any purpose; it requires the liberation of creative powers and imagination through the devel-

opment of artistic-aesthetic forms of expression. A holistic understanding of arts education thus always conceives of human beings in the interplay of their cognitive, sensual, emotional, and aesthetic ways of learning, and aims to support and give shape to each of these forms".

### Protagonists in the civil society

This area of implementation depends primarily upon independent supporting organisations as well as institutions of arts education. The German Cultural Council (Deutscher Kulturrat), the umbrella association for all cultural and media policy organisations, advocates a reform of cultural and educational policy, in which the central concern must be the support of cultural education. The "Concept for Cultural Education III" – established in 2005 by commission of the Federal Ministry for Education and Research (BMBF) – summarised the challenges, listed the general requirements, analysed the infrastructure, and examined aspects such as the job market and qualification and training. The German Cultural Council's most fundamental statement came as an appeal for cultural services for the public in 2004. This included a definition of the cultural politic that arts education should provide within society: "Service to the public in the area of culture means: comprehensive cultural offerings in the diverse artistic divisions, consistently and reliably available to a wide spectrum of the population, with a broad range of accessibility at affordable costs".

An important protagonist among the cultural policy associations is the German Federation of Cultural Youth Education (Bundesvereinigung Kulturelle Kinder- und Jugendbildung, BKJ), see p. 52), itself an umbrella association representing more than 50 professional organisations, institutions and state confederations nationwide. Areas represented include music, acting, theatre, dance, rhythmic movement, visual art, literature, photography, film and video, new media, and further education in cultural pedagogy; among its members are the *Arbeitskreis für Jugendliteratur* (Task Force for Youth Literature),

## A Culture of Reading and Literacy

### *Wir Lesen Vor*

**S**tiftung Lesen (Reading Foundation) relies on the multiplying effect of professionals and citizens to strengthen support for literacy. Using the motto "Wir Lesen Vor" (We Read Aloud), the Foundation operates reading programmes that reach across the nation, and count among its volunteers prominent public figures such as political party leaders and government ministers. Mentors are invited to attend seminars, where they learn to be effective readers who are attentive to children's interests and aware of opportunities to engage their audience. The Foundation also organizes the We Read Club, a nationwide network in which teachers, educators and readers learn from each other. Through awareness-raising such as the National Reading Aloud Day and knowledge exchanges, reading mentors improve the infrastructure for reading and media literacy in Germany.

The Foundation and its programmes fall under the patronage of the Federal President of Germany. For more information about the Foundation's programme visit [www.stiftunglesen.de](http://www.stiftunglesen.de) and [www.wirlesenvor.de](http://www.wirlesenvor.de).

*Verband deutscher Musikschulen* (Association of Music Schools), *Bundesverband der Jugendkunstschulen und kulturpädagogischen Einrichtungen* (Federal Association of Youth Art Schools), and the *Kinder- und Jugendtheaterzentrum in der Bundesrepublik Deutschland* (Children's and Youth's Theatre Centre of the Federal Republic of Germany).

The Federation represents the policy interests of youth and culture at the level of national and European politics, provides an information exchange service for its member organisations, develops models and perspectives of cultural work with children and youth, organises conferences, and releases publications, such as the journal series "Kulturelle Bildung" (Cultural Education, [www.kopaed.de](http://www.kopaed.de)).

In its progress report for 2008, the Federation publicised its special concern with investing in quality: "Support of the essential requirements must be considered – for example, the quality of training and the competence of expert professionals to strengthen a sense of self-worth through the artistic process, or the competence of parents to encourage creativity and arts education. The basic conditions must be considered; the existing infrastructures should not damage the chances for personal development with and through the arts". In addition, conditions for successful implementation must be established, corresponding to the various areas of activity: "in national and international, productive and receptive contexts, from early childhood learning throughout school education, to the areas of lifelong learning and civic engagement.

It is of constant concern to ensure that the strengths of arts education, in its mediating role between art and society, can be developed to the best degree possible. The central focus is on human beings, in particular on children and young people, and on the effort to broaden access to culture, to offer spaces for personal growth and experience that lead the participants into artistic processes and promote personal creative integrity as well as self-confidence".

## Protagonists in the educational system

Teaching and training in the theory and practice of arts education is a function of the professional schools and universities in Germany. In various programmes for cultural studies and pedagogy, as well as in all the arts and their conservatories, there are opportunities to study arts education. In 2009 the University of Hildesheim established the first professorship for "Cultural Education"; at the University of Erlangen-Nuremberg, a pedagogical professorship with the status of "UNESCO Chair on Art and Culture in Education" has been endowed.

In further and continuing education, there are courses and certificate programmes at the Federal Academies for Cultural Education (at Wolfenbüttel), for Musical Education for Young People (at Trossingen), and Akademie Remscheid for Cultural and Media Education (see p. 68), and additionally, over 2 000 community learning centres (Volks-hochschulen) in the municipalities. Arts education is also one of the topics and methods addressed by public service access broadcasting, which considers communicating arts education one of its civic cultural assignments, thereby communicating arts education as a matter of course. Whether through cultural reports and arts channels, or in media partnerships within the cultural landscape (broadcast networks ARD, ZDF, in Arte, and 3Sat), arts education is frequently discussed, though this may be only minimally ensured by the network's own sense of civic commitment.

Arts education has many protagonists. First and foremost, they are the participants: children, young people, adults, artists, and arts educators; and those working in the cultural sector, in socio-cultural centres, theatres, schools, parliaments, municipalities, state offices; and associations, organisations and networks. Arts education is a task for policy across the board; hence its protagonists also have a home in the various fields of politics: in the area of education, in cultural policy, in youth services.

However, arts education is also the responsibility of society: it requires each of its citizens to be socially effective, to

make creativity accessible, and to provide for artistic communication – for an entire lifetime! Arts education is also intercultural, interdisciplinary, and international. Hence, it is a complex structure. Enhancing arts education requires the empowerment of its protagonists to conceptualise and practice because they are already engaged in its production, distribution and reception. Everyone should participate in arts education!

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A performance of *Wilhelm Tell* (William Tell) at secondary school in Bavaria.

## A Carefully Conceived Instrument of Civic Education

### The festival *Politik im Freien Theater*

The history of the festival *Politik im Freien Theater* (festival "Politics in Off-Theatre")<sup>1</sup> started by the end of the 1980s, when the *Bundeszentrale für politische Bildung/bpb* (Federal Agency for Civic Education) embarked on the quest for more modern and attractive methods of education that would reach new target groups, represent multiple perspectives and contribute to curriculum development. Following an initial period of debate about concept and direction, discussions progressed from arguing about theory to focusing on practice. After all these years of intensive discussion, role playing and other creative activities have become an accomplished feature in civic education.

Nowadays, after more than 20 years, the festival is considered one of the most important venues for independent theatre in Germany. It presents outstanding productions that address social and political issues in innovative and aesthetic ways. The festival takes place every three years in a different city and attracts over 8 000 participants on average.

The festival invites productions from Germany, Switzerland and Austria. In 2008 in Cologne also non German-language productions were represented for the first time. These either had a connection to German history or examined central political questions that look beyond borders. Since then the festival also includes a series of independent productions that are specially tailored on the city, where it takes place. These special productions look at the particular urban space, its history and its inhabitants, giving citizens the opportunity to take an active role in events. Furthermore complementary lectures and workshops for educators take place, which enable them to incorporate cultural and socio-political forms of expression during classes.

For more information about previous festivals *Politik im Freien Theater* visit [www.bpb.de/politikimfreientheater](http://www.bpb.de/politikimfreientheater)

<sup>1</sup> In Germany, there exist „Staatstheater, Landestheater, Städtisches Theater“ which are run by the State. In addition, there is the so-called “free and independent scene” (freie und unabhängige Theater, Privatinitiativen).

## Documentation

# Recommendations by the Enquête Commission on Culture in Germany on Arts Education<sup>1</sup>

The Enquête Commission on Culture in Germany was appointed by the German *Bundestag* for the first time in the 15<sup>th</sup> electoral term. During the 16<sup>th</sup> electoral term, the Enquête Commission's mandate was renewed through unanimous approval by all parliamentary groups. The Commission was composed of eleven ordinary members and eleven deputy members of the *Bundestag*, as well as eleven independent experts. After four years of intensive work, the Enquête Commission submitted its final report to the President of the German *Bundestag* on 11<sup>th</sup> December 2007. The report takes stock of the cultural life in Germany and contains over 400 recommendations for improving its general conditions.

Extract from Section 6  
"Arts Education" of the  
Final Report of the  
Bundestag Enquête  
Commission on  
Culture in Germany  
(Bundestag Printed  
Paper 16/7000)

## Cultural education as societal mission

1. The Enquête Commission recommends that the Federation, Länder and municipalities invest in cultural education; cultural education should be strengthened and funded as a priority, in particular within early-years education and schools, but also within out-of-school provision for children and young people. Cultural education is an indispensable, integral component of education and culture, as well as being a horizontal task for various fields of policy.

2. The Enquête Commission recommends that the German Bundestag and the German Federal Government establish a Federal Agency for Cultural Education to develop innovative concepts, network actors and provide advanced training for multipliers. The Federal Agency for Cultural Education should, among other things, fund research into the effects and methods of cultural education in pilot schemes. Such a Federal Agency should not replace the existing Federal Academies of Cultural Education.<sup>2</sup>
3. The Enquête Commission recommends that the German Bundestag and the German Federal Government introduce nationwide competitions for all branches of cultural education, network them more closely with one another and present them more effectively to the public.
4. The Enquête Commission recommends that the German Federal Government increase several fold the number of places available

under the Voluntary Social Year in the Cultural Sector and raise its flat-rate funding in line with that for the Voluntary Ecological Year.

5. The Enquête Commission recommends that the Federation negotiate about long-term financing with the Länder in order to improve the parameters for and institutionalise a Voluntary Social Year in the Cultural Sector abroad as part of the expansion of volunteering in development cooperation.
6. The Enquête Commission recommends that the German Bundestag and the German Federal Government top up the resources for the funding of cultural education under the Child and Youth Plan of the Federation.
7. The Enquête Commission recommends that the German Federal Government devote more space to the fields of culture and the (new) media in its Child and Youth Reports.

## Cultural education in early-years education

1. The Enquête Commission recommends that the Länder and municipalities do more to empower parents than in the past and encourage them to promote their children's opportunities for cultural expression from the very beginning.
2. The Enquête Commission recommends that the Federation and Länder fund early-years education at arts institutions.
3. The Enquête Commission recommends that the relevant providers improve the conditions for long-term cooperation between daycare facilities for children and arts and educational institutions, and make it easier for children to have access to culture, among other things by offering free-of-charge entrance to publicly funded arts institutions.

## Cultural education in schools

1. The Enquête Commission recommends that the Länder reinforce subjects that contribute to cultural education, such as art, music, dance and drama, and improve their quality. If this is to be done, it is initially to be ensured that the lessons provided for are actually given by qualified teaching staff.
2. The Enquête Commission recommends that the Länder and municipalities ensure the provision offered by arts institutions and arts associations outside school can also be used within the context of all-day education and childcare.
3. The Enquête Commission recommends that the Länder ensure cultural education as a guiding educational principle in primary schools.
4. The Enquête Commission recommends that the Länder ensure, by means of a central Abitur (higher education entrance qualification), that a subject that contributes towards cultural education is part of the obligatory canon of subjects.
5. The Enquête Commission recommends that the Länder fund the establishment of new school choirs and orchestras, and anchor singing as a daily component of school teaching, as well as giving every child the opportunity to learn a musical instrument that can be played in an ensemble setting.
6. The Enquête Commission recommends that the Länder and municipalities improve the conditions for cooperation with children's and youth theatres in relation to performances in schools and school theatre days, as well as strengthening children's and young people's theatre festivals as a means of offering encounters with artists and cultures.
7. The Enquête Commission recommends that the Federation, Länder and municipalities anchor the promotion of reading as a horizontal task for youth, education and arts policy. Target agreements tied to the funding of umbrella organisations and institutions that promote literature and reading seem an appropriate way of pursuing this goal.
8. The Enquête Commission recommends that the municipalities institutionalise cooperation between public and non-state libraries and school libraries, as well as placing purchasing budgets and funds for readings by authors on a secure basis.
9. The Enquête Commission recommends that the Länder give greater consideration to architecture in the subjects art, geography and social science. In this respect, the involvement of pupils in the architectural design of school buildings is a particularly suitable learning opportunity.
10. The Enquête Commission recommends that the Länder regard media usage and media literacy as part of schools' pastoral and educational mission. Cinema should be anchored in the curriculum.
11. The Enquête Commission recommends that the Länder also develop nationwide educational standards for cultural education.
12. The Enquête Commission recommends that the Länder urge the OECD to develop standards for cultural education and evaluate them regularly, applying a methodology analogous to the PISA process.
13. The Enquête Commission recommends that the Länder and municipalities fund the establishment of networks for cooperation between schools and arts institutions, and make it possible for all children to have encounters with artists during school time.

1 Unofficial translation by the translation service of the German *Bundestag*

2 Dissenting opinion of Dorothee Bär, Member of the German *Bundestag* and the expert member former Minister of State Dr. h. c. mult. Hans Zehetmair: "Recommendation for action no. 2 is not supported on constitutional grounds. In the field of cultural education, competence lies with the *Länder*. The German Basic Law lays down neither any exclusive nor any competing legislative competence on the part of the Federation for the fields of education and culture. The Federation lacks any constitutional basis that would give it the competence to establish a 'Federal Agency for Cultural Education'."

3 Dissenting opinion of the Left Party parliamentary group in the German *Bundestag* and expert member Prof. Dr. Dieter Kramer: "We welcome the Commission's recommendation that the quality of cultural infrastructure in the field of out-of-school education be safeguarded by statutory provisions, in particular concerning music schools and youth art schools. In this connection, we argue that the name 'music school' should also be statutorily protected – something that has already been done in Saxony-Anhalt and Bavaria."

## Out-of-school cultural education

1. The Enquête Commission recommends that the Federation, Länder and municipalities include provisions in their grant approval decisions that place an obligation on publicly funded arts institutions to develop and keep records of their cultural education provision for children and young people.
2. The Enquête Commission recommends that the Länder and municipalities make functions that relate to cultural education, in particular for children and young people, components of the employment contracts of the leaders of cultural institutions.
3. The Enquête Commission recommends that the Länder place the funding of cultural education provision on a permanent basis and also finance longer-term measures alongside projects and pilot schemes that run for limited periods.
4. The Enquête Commission recommends that the Länder and municipalities make it easier for children and young people to have access to arts institutions, among other things by introducing arts vouchers.
5. The Enquête Commission recommends that the Länder develop programmes under which children and young people are involved in out-of-school cultural education for children and young people as active facilitators, for example as mentors or multipliers.
6. The Enquête Commission recommends that the Länder use statutory provisions to safeguard the quality of the cultural infrastructure in the field of out-of-school cultural education. This applies in particular to the system of music schools and youth art schools. Changing the legal status of cultural education provision so that it is no longer

defined as 'voluntary services and benefits' should be a decisive element in the statutory provisions, in part with a view to the municipalities' freedom of manoeuvre. For the municipalities should be able to fulfil their responsibility for cultural education as an obligatory function of local self-government, especially when there is a shortage of funds.<sup>3</sup>

7. The Enquête Commission recommends that the Länder also make it possible for municipalities that find themselves subject to budgetary consolidation constraints to make use of financial channels that permit the demand for cultural education to be satisfied.
8. The Enquête Commission recommends that the Länder contribute appropriately to the financing of out-of-school cultural education as a joint public task. This includes a concept that also provides for balanced ratios between full-time staff, part-time staff and volunteers.
9. The Enquête Commission recommends that, with the collaboration of the parties concerned, the Länder draw up provisions that make it possible for out-of-school cultural institutions to collaborate with general schools on a basis of equality.
10. The Enquête Commission recommends that the German Federal Government instruct the Federal Agency for Civic Education, in cooperation with the new Federal Agency for Cultural Education that is to be established, to initiate an exemplary documentation of methods of intergenerational dialogue on political and historical topics. Furthermore, suitable, age-specific media and forward-looking forms of activity and presentation techniques that enable children and young people to learn about authentic historical sites should be developed and deployed.<sup>4</sup>

## Training and advanced training for cultural education

1. The Enquête Commission recommends that the Federation and Länder improve and intensify the training of childcare workers in the field of cultural education with the involvement of arts institutions. The arts institutions must be better equipped for this in personnel and financial terms. Future training courses should be established at universities of applied sciences. The full spectrum of forms of cultural expression should be strengthened as an integral component of the training and advanced training of childcare workers.
2. The Enquête Commission recommends that the Länder further develop the occupational profiles of social occupations in such a way that, for example, institutions for old people are able to offer cultural education provision.
3. The Enquête Commission recommends that the Länder involve arts institutions in the training and advanced training of teachers, as well as ensuring teaching staff are able to attend regular advanced training in cultural education.
4. The Enquête Commission recommends that the Länder and higher education institutions orient training courses in arts facilitation more strongly towards professional practice. Elements of arts facilitation and artistic practices should be obligatory components of artistic training courses for all age groups.
5. The Enquête Commission recommends that the Länder provide for the ongoing qualification, continuing training and networking of teaching staff and multipliers in the fields of cultural media and film education, as well as the funding of cooperation between teaching staff and media educators.
6. The Enquête Commission recommends that the Federation, Länder and municipalities fund the training, advanced training and certification of educational personnel as a contribution to professional development, with the aim of safeguarding the quality of cultural education for

<sup>4</sup> Dissenting opinion of Dorothee Bär, Member of the German Bundestag and expert member former Minister of State Dr. h. c. mult. Hans Zehetmair: 'Recommendation for action no. 10 is not supported on constitutional grounds analogous to those set out in the dissenting opinion on recommendation for action no. 2 in the section on Cultural education as societal mission.'

adults over the long term. Apart from ‘careers education’, ‘arts education for adults’ must be offered at higher education institutions.

*Excerpt from section 6.1 – 6.2*

### Cultural education for adults

1. The Enquête Commission recommends that the Federation, Länder and municipalities safeguard and offer across-the-board provision of cultural education for adults, including innovative approaches, as well as refusing to reduce continuing training to a narrow concept of vocational continuing training.
2. The Enquête Commission recommends that the Federation and Länder introduce a continuing training passport that represents a form of certification for informal learning.
3. The Enquête Commission recommends that the German Bundestag and the German Federal Government also make greater use of the Federal Action Plan for the Elderly as a nationwide funding instrument for the cultural education of elderly people.
4. The Enquête Commission recommends that the German Federal Government instruct the Federal Agency for Civic Education to cooperate with the new Federal Agency for Cultural Education that is to be established in building up a network for dialogue about methods of cultural education for adults at authentic historical sites and to comprehend the funding of civic and historical education in a cultural context as a component of vocational continuing training.<sup>5</sup>
5. The Enquête Commission recommends that the Länder anchor the funding of cultural education for adults in adult education acts and the associated ordinances, as well as safeguarding the funding of cultural education for adults through basic institutional financing.
6. The Enquête Commission recommends that the Länder and municipalities provide funding for cultural education for adults that is equivalent to the funding for labour

market-relevant and vocational continuing training, as well as cultural education for children and young people.

7. The Enquête Commission recommends that the Federation, Länder and municipalities open up access to cultural education for adults to all strata of the population by means of provision adapted to their cultural and social needs, and press for stronger cooperation between cultural institutions and continuing training institutions in order to contribute in this way to the creation of better infrastructure for cultural education for adults.
8. The Enquête Commission recommends that the actors in cultural education for adults raise the profile of adult education, develop new forms of provision, for example forms of provision implemented for and with families and with older people, and establish provision for the development of creative media literacy.

*Excerpt from section 6.3*

### Intercultural education

1. The Enquête Commission recommends that the Länder evaluate the provision of intercultural education, its quality and its results, and intensify educational research into questions of integration.
2. The Enquête Commission recommends that the Länder ensure all children start school with the requisite German skills. In this connection, a baseline language assessment

should be carried out on all three-to-five-year-olds to ensure linguistic deficiencies can be addressed in good time.

3. The Enquête Commission recommends that the Länder grasp all-day school as an opportunity for intercultural dialogue and integrate intercultural education into teaching provision, for example through theatre projects. Pupil exchanges should be given more funding.
4. The Enquête Commission recommends that the Länder bring their influence to bear on schools to ensure that cooperation between schools and parents with backgrounds of migration is intensified in as many forms as possible.
5. The Enquête Commission recommends that the Länder recruit more people with backgrounds of migration to work as teachers and youth and community workers.

*Excerpt from section 6.4*

<sup>5</sup> Dissenting opinion of Dorothee Bär, Member of the German Bundestag and expert member former Minister of State Dr. h. c. mult. Hans Zehetmair: ‘Recommendation for action no. 4, is not supported on constitutional grounds analogous to those set out in the dissenting opinion on recommendation for action no. 2 in the section on Cultural education as societal mission.’



Walk and Talk: Participants of the European Symposium in Wildbad Kreuth, 2008.

Christine M. Merkel and Anna Steinkamp

## The Arts Education Learning Journey

*From Lisbon to Seoul: Facilitating the debate of the expert community in Bonn, Wildbad Kreuth, and Berlin, in between two UNESCO World Conferences*

Arts Education for All – this is the objective of a myriad of activities in the field of arts and cultural education that have taken place in Germany since the first UNESCO World Conference on Arts Education in Lisbon, March, 2006. Throughout the Lisbon and the Seoul processes, the German expert community has strengthened its connections within Europe and internationally.

After the 2006 Lisbon Conference, the members of the German expert delegation were ready to continue co-operating, with facilitation from the German Commission for UNESCO, as a working group of the Sub-committee for Culture. Themed “From Lisbon to Seoul” the working group reflected on possible synergies between existing policy and practice, and new elements that were arising from worldwide exchange. At its first meeting in Bonn, September 2006, the task force went through the UNESCO Road Map on Arts Education and its recommendations. As a first step, it was decided to organise a workshop on assessing, evaluating and measuring the results of learning in and through the arts. Moreover, during this first meeting the idea of establishing an UNESCO Chair on Arts Education in Germany was born, inspired by the Canadian initiative of a first UNESCO Chair on Arts and Learning (see p. 86).

### Can we measure arts education?

*European Workshop in Wildbad Kreuth, May 2007*

On the invitation of the Hanns Seidel Foundation and the Bavarian State Ministry of Education, over seventy experts on Arts Education from six European countries gathered in Wildbad Kreuth (Bavaria, Germany) to discuss how learning results in Arts Education can be evaluated empirically. A strong motivation for this debate was a worldwide trend identified at the Lisbon Conference. One in which the art subjects in schools are being marginalised, the result of increasing emphasis on education policies favoring school subjects relevant to the PISA learning impact assessment studies of the OECD. Research papers by Anne Bamford (Australia/UK) and by Susanne Keuchel (Germany) provided an analytical background to the proceedings, which resulted in several major conclusions. Evaluation of pedagogical processes is as critical in arts education as it is in other fields of learning. There is a need for further research on adequate measures and on professional artistic didactics. In addition to the classroom situation, informal and non-formal modes of arts education must be more thoroughly considered.

Finally, it is necessary to collect the legal and political constraints of arts education nationwide.

### The UNESCO Road Map and its impact on Europe

*European Symposium for Experts on Arts Education in Wildbad Kreuth, May 2008*

In 2008 the German Commission for UNESCO, in cooperation with the Hanns Seidel Foundation, the Austrian Federal Ministry for Education, Arts and Culture and the Austrian Commission for UNESCO invited 100 European experts to Wildbad Kreuth. The experts examined how ideas contained in the Road Map could enhance further development of high quality “Arts Education for All” in Europe. The legal, financial, conceptual, managerial, educational, social, aesthetic and other aspects were addressed. Didactics of art teaching and professional training for teachers and artists were another focus (“the learning teacher”, the “teacher as researcher”). Regarding research and evaluation, the discussion revealed that a lot of basic research is already under way. European networks like ACENet (see p. 81) and others can help to organise exchange, and to fertilize comparative learning in Europe. Participants also discussed ways to support good practice, such as connecting good one-time projects and the efforts by private and public foundations with the existing school system structure on a more permanent basis. They also proposed that schools should open up to new ways of learning and teaching.

Stimulated by the Road Map recommendations, Ministries from the Flemish part of Belgium, the Netherlands, Denmark and Norway asked Anne Bamford for a systemic and systematic review of their arts education delivery structures. The results, they hoped, would help them improve connections between schools, the educational system and the cultural institutions but also broaden the opportunities for target groups that fall under in a life-long learning. At Wildbad Kreuth Bamford presented a very dynamic picture of the serious efforts taking place in those four countries, such as playing to the strengths of the educational system and cultural institu-

## A Cultural Magazine for Children

*KiKuMa*

**K***iKuMa* is the first cultural magazine for children and their parents. It reveals everything about culture that children want to know, but would never dare to ask their parents. Through articles, artist interviews, drawings, and other featured stories, the publication aims to show how culture is important for all. *KiKuMa* also invites parents – who are cultural mediators for their own children – to be more curious.

The website [www.kikuma.de](http://www.kikuma.de) is an interactive online platform for children, adolescents and their parents to further explore culture through games, forums, and user-generated art galleries. The website also offers a cultural calendar with information about concerts, theatre, museum tours, creative workshops, interactive art opportunities and much more. The calendar can be used by cultural institutions, parent groups, and any other arts initiatives wanting to share cultural projects for children.

*KiKuMa* is funded by the Ursula Lübke Foundation. State Minister Bernd Neumann, the Federal Commissioner for Culture and Media serves as chairman of *KiKuMa*'s editorial advisory board. *KiKuMa* is also relies on support from media partners and eminent personalities from culture, economy and politics.

To learn more visit [www.kikuma.de](http://www.kikuma.de).

tions and driving modernisation of the education system through emphasis on the inter-disciplinarity of the arts. The symposium also initiated a joint European preparatory process for the 2010 UNESCO World Conference in Seoul, Korea, and provided a rare opportunity to cooperate with a delegation of the Korean organisers.

In his conclusions, Dr. Samuel Lee, the then Secretary General of the Korean National Commission for UNESCO, called arts education the "hot potato", not taken seriously by either the Ministry of Education or by the Ministry of Culture, but quickly thrown away by both sides. Overcoming this "hot potato" dilemma is their motivation for building on the Lisbon Road Map quickly and offering the Seoul Conference. He stated that good quality arts education and their criteria is the main task for the time ahead. Given the great diversity of cultures and peoples in Asia, they also consider arts education an important entry point to deepening cultural understanding and improving mutual coexistence in the region – and thus upholding cultural diversity.

## Arts Education – Culture Counts

*European Conference, Berlin, November/December 2009*

The Berlin Conference gathered fifty European experts from eleven countries to take stock of the progress in arts education that had occurred in the three years following the release of the Road Map. Georges Poussin from the Culture Sector of UNESCO shared the results from their first global survey on the same subject, which enjoyed an unexpected, strong response from Europe and Africa. During the conference, it was announced that the Chair in Education II at the University Erlangen-Nuremberg, held by Eckart Liebau would be declared a UNESCO Chair on Arts Education in 2010 (the second of its kind in the world), see p. 86. A common approach to arts education has been reflected in the final document of the conference (see p. 29), which also serves as a contribution to the Seoul Conference.

## Beyond Seoul

The Seoul conference in May 2010 will offer a catalytic moment to tackle the quality issues identified, to encourage arts and cultural education for cultural diversity and to encourage further professionalization in this important field of learning. UNESCO's Medium Term Strategy (2008-2013) pledges to follow-up on the Lisbon Road Map and the Seoul Conference in an inter-sectoral manner. These are promising prospects for turning the "hot potato" into a nourishing potato salad, involving all educational and cultural stakeholders on issues, themes and factors that have an impact on the quality of learning in general and of arts education in particular.

*Christine M. Merkel is the Head of the Division of Culture, Memory of the World, at the German Commission for UNESCO. She was a member of the expert delegation to the Lisbon conference and served as conference chair and moderator at the Wildbad Kreuth (2007, 2008) and Berlin (2009) meetings. She is the executive coordinator of the Federal Coalition for Cultural Diversity and the current Vice-Chair of the Steering Committee for Culture of the Council of Europe.*

*Anna Steinkamp works as senior programme specialist within the Division of Culture, Memory of the World at the German Commission for UNESCO. She coordinates the international capacity building programme "U40-Cultural Diversity 2030" and assumes responsibilities of the German point of contact for the UNESCO Convention on the Diversity of Cultural Expressions. She co-organised the Wildbad Kreuth (2008) and the Berlin (2009) meeting.*

## Arts Education in the Twenty-first Century

### Spotlight on Sir Ken Robinson

At the first UNESCO World Conference on Arts Education in Lisbon in 2006, Sir Ken Robinson, world-renowned expert on education, innovation and creativity, delivered a keynote address that opened people's minds. The key ideas can be found in his talk on "Why Schools Kill Creativity: the Case for an Education System that Nurtures Creativity" which has since become legendary.<sup>1</sup> He delivered this talk the same year at the Technology, Entertainment, Design (TED) Conference in Monterey, California.

*Arts in Schools: Principles, Practice and Provision* (Galouste Gulbenkian Foundation, 1982) has become a key text on arts and education for policymakers and practitioners around the world since its release in 1982. He is also the author of *Arts Education in Europe*, an international study for the Council of Europe in 22 European countries (1996). As an Ambassador for the European Year of Creativity and Innovation 2009, Robinson raises awareness about creativity's contributions to economic prosperity, as well as to social and individual well-being.

Evoked the spirit of the Lisbon Conference and listen to him under [http://www.ted.com/talks/ken\\_robinson\\_says\\_schools\\_kill\\_creativity.html](http://www.ted.com/talks/ken_robinson_says_schools_kill_creativity.html)

<sup>1</sup> *Out of Our Minds: Learning to be Creative* (Wiley-Capstone, 2001).

Documentation

# Arts Education – Culture Counts<sup>1</sup>

*A Contribution from European Experts to the Seoul process*

## The right to Arts Education is a human right.

*“Everyone, as a member of society, has the right to (...) realization, through national effort and international co-operation (...), of the economic, social and cultural rights indispensable for his dignity and the free development of his personality.”*

(Art. 22 Universal Declaration of Human Rights)

*“Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits.”*

(Art. 27 Universal Declaration of Human Rights)

Everyone has the right to Arts Education. International declarations and conventions are aiming to protect everyone's right to education, to provide a framework for everyone's full and harmonious development in life and everyone's participation in arts and culture. It is the task of the state and society to secure the formal and material conditions for everyone to exercise this right.

Arts Education is an essential dimension for lifelong learning and for the full development of personality and citizenship. Arts Education is part of all periods and all areas of life. It comprises formal, informal and non-formal education. This is building on a holistic approach to education and learning, embracing all emotional, physical, cognitive, social, aesthetic and moral human competencies. Arts Education comprises education for the arts, in the arts and through the arts. Arts Education encourages people to learn about their cultural heritage, various forms of traditional and contemporary art and everyday culture as a source and resource for their present and future life.

How people conceive and how they live their lives finds its expression in the arts and in the cultural forms of everyday life. This, in turn, affects everyone's perception, activities and attitudes in all areas of life. Coordination and cooperation between the fields of arts and culture in education and other fields of education are therefore needed.

## 1. Arts Education has an intrinsic value.

The value of artistic and cultural activities lies particularly in their potential to create an unrestricted and non-committed space for social actions and critical reflection. However, Arts Education must not only be seen from a functional perspective, for example in terms of its contribution to the development of a

given society or of creative industries. Arts are characterised by their open, playful and experimental handling of issues and contents and by their way of dealing with discontinuities and ambiguities.

## 2. Arts Education always involves reception and production of art.

Arts Education is not only aiming at ways of an enjoyable or reflected reception, it also fosters a productive and practical approach – guided as well as independent – in all artistic fields of perception, expression, composition, presentation and communication. Arts Education creates space for experiments. It enables and encourages people to get involved. Active involvement in the production of art again is one of the essential preconditions to experience the intrinsic value of the arts.

## 3. Arts Education contributes to the development of the individual and to the development of modern societies.

Arts Education fosters historical awareness and awareness for the importance of cultural heritage, it enhances the development of key competencies, and it bolsters personal, social, methodical and aesthetic skills and promotes tolerance and mutual understanding.

Thus Arts Education makes a large contribution to the development of those individual attitudes that are essential to achieve the key objectives in the fields of cultural diversity, intercultural understanding and sustainability, as defined by UNESCO. Participation and education are interdependent. Therefore the concept of Arts Education substantially contributes to the idea of citizenship.

<sup>1</sup> Available online [http://www.artsedu2010.kr/uploads/100120\\_BerlinContribution\\_FINAL.pdf](http://www.artsedu2010.kr/uploads/100120_BerlinContribution_FINAL.pdf)

**4. Today, the greatest challenges are lifelong learning for all, difference and diversity, inclusion and participation, inter- and transculturality and sustainability, as well as creativity and the digital media technologies.**

European societies are facing major challenges today which are concerning both individuals (development of new concepts of personality) and societies at large (social cohesion in multicultural communities), as well as the use of natural resources. Media and digital information and communication technologies play an important role in influencing peoples' identity and self-expression. At the same time, the industrially shaped culture of consumption and growth in Europe will have to be transformed into a global culture of sustainability.

In its Medium-Term-Strategy 2008 through 2013, UNESCO has identified five overarching objectives designed to respond to specific global challenges.

These five objectives are attaining quality education for all and lifelong learning, mobilizing science knowledge and policy for sustainable development, addressing emerging social and ethical challenges, fostering cultural diversity, intercultural dialogue and a culture of peace, and building inclusive knowledge societies. Arts Education can make substantial contributions to meet these objectives.

**5. Arts Education needs investment. It must be maintained and further developed. It requires time, space, money and people.**

At the end of the first decade of the 21<sup>st</sup> century, we identify six major requirements that have to be met in order to ensure consolidation and further development of Arts Education:

- integrating Arts Education in various subject matters in all schools at all levels compulsorily and as a cross-curricular content
- supporting professional training of future and already active teachers,

cultural professionals, artists and non-paid staff

- reducing inequities in the fields of Arts Education
- fostering scientific research for further development in Arts Education
- strengthening cultural diversity and intercultural dialogue within the fields of Arts Education
- promoting networking and cooperation at global, national and local levels through guaranteed funds and structures in all educational fields (formal, non-formal and informal)

*This contribution was jointly elaborated by the over 50 participants of the European symposium "Arts Education – Culture Counts. Preparation for the UNESCO World Conference on Arts Education in Seoul 2010", organised by the German Commission for UNESCO and Professor Liebau, University of Erlangen-Nuremberg in cooperation with the Siemens Foundation from 30 November to 1 December 2009 in Berlin, Germany.*



Participants of the Berlin Conference „Arts Education – Culture Counts“, Nov./Dec. 2009.



Students from Hermannstal Schule participating in a *Bürgerstiftung Hamburg* "step by step" dance class.

# From Policy to Practice and Practice to Policy

Max Fuchs

## The Elements of Quality Arts Education

### *Prerequisites for Education in the Arts and Through the Arts*

In her international research report *The Wow Factor*, Anne Bamford distinguishes between education in the arts and education through the arts. Both terms make sense and contribute to the task that education must fulfil.



Students participating in a *musikFabrik* workshop.

High quality arts experiences in schools and in extracurricular institutions are of paramount importance.

Education is the key to helping people lead a self-determined life of self-determination in society. Not only does education permit individuals to access the world around them, but it also enables them to actively engage in that world. Similarly, an education in the arts not only provides access to the arts but also gives one the capacity to appreciate all of the aesthetic dimensions of the world.

This means that high-quality education in the arts includes very ambitious criteria. The primary goal of education in the arts is to produce lively citizens who engage in civil society. Another objective is to make it possible for people to have a cultural life, which is, after all, a human right. It also provides access to the world of arts, in the form of art programmes and activities. Education in the arts contributes to comprehensive development of personal and aesthetic competencies.

### **The importance of schools and extracurricular activities**

The modern age places higher requirements on individual competencies. And as traditional institutions that provide social meaning like the church become less relevant, society responds by encouraging people to spend ever more time in educational establishments. The Czech philosopher Comenius was the

first person to call for "education for all" during the Thirty Years' War in the 17<sup>th</sup> century. Although it took centuries for his demand to be implemented, singing and playing music became part of the school curriculum over time, followed by drama and the graphic arts. Participation in arts activities in school is known as formal arts education.

International research has shown, however, that most competencies needed by man are actually acquired outside of school, in extracurricular and informal settings. This is especially true for arts education, where so many learning experiences occur within the aesthetic socialization of everyday life. Research shows how much creative activities such as playing and listening to music, drawing, and dancing figure into the everyday life of children and youth.

These informal learning opportunities, prevalent as they are, often occur incidentally, unguided by a pedagogical philosophy. Furthermore, as important as informal creative activities are, they are often not available to large segments of society, limited by socioeconomic status, or as a consequence of social factors. Studies by Pierre Bourdieu and other users show that the selection of aesthetic practices primarily depends on the social environment adolescents come from. Informal arts education is, therefore, subject to the whims and abilities of the individual.



*Von Piccolo bis Picasso* participants showing off their self-portraits.

## A Proactive Approach to Early Childhood Education

### *Von Piccolo bis Picasso*

**V**on Piccolo bis Picasso (From Piccolo to Picasso) is a structured, comprehensive approach to creating creative environments in early education. Initiated by the *Protestantischer Kirchenbezirk Ludwigshafen* (Protestant Parish of Ludwigshafen) and University of Applied Sciences, Koblenz, the programme has targeted very young children, ages 1 to 4, and involved daycare centres, educators, and parents. Participating daycare centres and educators have received meticulous instruction in setting up *Kinderatelier* (children's workshops), in which children can develop critical cognitive and language competencies through creative activities. The programme also offers workshops for parents, whose involvement sustains creative learning beyond the classroom.

The programme has taken place over a four-year period, with two rounds every two years, in order to give as many day

care centres as possible an opportunity to participate. For each round, nine daycare centres were closely monitored by social scientists at the University of Applied Sciences, Koblenz.

*Von Piccolo bis Picasso* is one of seven programmes belonging to the five-year *Offensive Bildung* initiative (a proactive approach to education) funded by the global chemical company BASF and the German Commission for UNESCO, to support exemplary early education projects in the Rhein-Neckar region. The initiative was developed by the city of Ludwigshafen in cooperation with local protestant and Catholic communities. The second round of *Offensive Bildung* projects was launched in 2010.

For additional information and a summary of the evaluation results visit [www.offensive-bildung.de](http://www.offensive-bildung.de).

## Cultural Heritage in Schools

### *denkmal aktiv – Kulturerbe macht Schule*



The *denkmal aktiv – Kulturerbe macht Schule* (Cultural Heritage in Young Hands) campaign operated by *Deutsche Stiftung Denkmalschutz* (German Foundation for Monument Protection) introduces school students to heritage. Each year a jury awards monetary prizes to new education projects that have the most potential for energizing, engaging, and educating school students about man-made heritage.

For the 2009/2010 school year over eighty new school projects were established in thirteen states. Since the start of the initiative in 2002, over 600 schools groups throughout Germany have

Students from the Hoffmann-von-Fallersleben School at a *denkmal aktiv*-project in Schloss Ettersburg, next to Weimar.

launched local projects in their communities. Lessons taking place in schools and onsite with external experts bring students closer to their culture, history, and the environment. From smaller, lesser-known monuments all the way to UNESCO World Heritage sites and cultural landscapes, *denkmal aktiv* teaches students to protect and appreciate their human heritage. It helps them develop a sense of the shared social responsibility for protecting cultural heritage.

The *denkmal aktiv* programme is supported by the German Commission for UNESCO. Award-winning projects are supported by the *Deutsche Bundesumweltstiftung* (German Environmental Foundation, DBU), various state ministries, and other private partners.

For more information and to download lesson materials visit [www.denkmal-aktiv.de](http://www.denkmal-aktiv.de)

Comprehensive aesthetic education cannot be obtained in this piecemeal manner. Therefore, in the pursuit of developing aesthetic competence, high-quality arts experiences in schools and in extracurricular institutions are also of paramount importance.

### Effective cooperation

It is society's responsibility to establish effective schools and extracurricular arts education. Ideally, cultural and youth institutions would cooperate closely with schools on a municipal level, creating a local educational landscape. In political terms, this would mean that institutions of educational, youth and cultural policies need to cooperate much more closely than they often do at present. Arts education is the cross-sectoral responsibility of different policy fields. Effective cooperation is also a characteristic of quality arts education.

<sup>1</sup> The Programme for International Student Assessment (PISA) is a worldwide evaluation of 15-year-old school children's scholastic performance, performed first in 2000 and repeated every three years. It is coordinated by the Organisation for Economic Co-operation and Development (OECD), with a view to improving educational policies and outcomes.

<sup>2</sup> Unfortunately, the German system of education whose structure is rather unusual in international comparison divides children after primary level even though most experts demand a longer period of joint learning beyond the obligatory four years of primary level.

This fact has immediate implications on other facets of quality since the goals of schools, youth service organisations, and cultural institutions are not identical. Since it is not the primary responsibility of youth policy to introduce young people to cultural education programmes, the concept "education through the arts" comes into use in this field (and also where criticism about exploiting arts for non-artistic purposes is most commonly expressed).

### Setting appropriate standards for the classroom

Schools should pursue a more practical approach to arts education. Learning to play an instrument is not currently considered something that music lessons at school should teach. The first German PISA<sup>1</sup> study explicitly states that schools focus on "primacy of the cognitive" that also applies to aesthetics. Although this view is rather controversial, schools are the central place of fundamental arts education, with their well-developed extracurricular infrastructure and ability to reach out to all children at the primary level<sup>2</sup>. Educational standards as a means of improving the quality of classroom education have so far only been developed for the PISA subjects. This is why certain teacher organisations have taken the initiative to develop

quality standards for artistic subjects to gain momentum for government school policies.

### Qualified teachers

A big problem for arts education in schools is the lack of qualified teachers and educators. Most arts education courses are conducted by teachers who have not had any relevant training in cultural pedagogy. Due to the Bologna Process, which attempts to harmonize European higher education qualifications with those of the Bachelor's and Master's Degrees, artistic subjects in particular have been adversely affected. Standardization of university courses and increased pressure to perform make it difficult for students of educational sciences to be involved in the arts.

### Innovative partnerships for cultural schools

Partnerships between schools and artists and/or cultural institutions have become increasingly popular during recent years. At present, schools promote such developments by raising their cultural profiles. German educational policy now stipulates that schools need to have a content profile. It is now critical to provide the right support and incentives for schools to become "cul-



Touch and adventure tour for blind and visually impaired students during a *LernStadtMuseum*-project.

## Museums and Schools in Saxony Invest in Sustainable Co-operation

### *LernStadtMuseum in Sachsen – Schüler entdecken Museen*

**L**ernStadtMuseum – Schüler entdecken Museen enables students to discover museums. During a three-year period from 2007 to 2010, fifteen museums and schools located in the state of Saxony collaborated in the design and implementation of projects to raise awareness about the significance of and opportunities for co-operative arts education. Rather than viewing themselves as providers and recipients, participating museums and schools explored new ways of sustainable co-operation, investing time in learning about each other's interests, opportunities, and skills. Projects targeted students with differing social backgrounds between the ages 12 and 17, and sought to reinforce their cultural identity by showing them that museums are repositories for their cultural heritage.

Projects were evaluated using before and after participant surveys, and interviews conducted with museum staff, teachers, and students. The findings,

which were envisioned as learning tools for other schools and museums, have been shared at a number of public presentations, exhibitions, and film screenings. The initial findings show that schools and museums have very different expectations for projects, and that it is therefore important for them to agree on goals in advance. In order to conduct the project as it is part of the curriculum, the support of administrative leaders is crucial. Researchers also learned that students want to be active by contributing ideas and suggestions.

The three-year initiative, operated by the Saxon State Ministry of Education, Cultural Affairs and Sports and funded by the Robert Bosch Foundation, will form the basis for improving access to cultural education for all students in Saxony.

For more information visit [www.sachsen-macht-schule.de/lernstadtmuseum](http://www.sachsen-macht-schule.de/lernstadtmuseum).

Effective cooperation is also a characteristic of quality arts education.

It is now critical to provide the right support and incentives for schools to become "cultural schools", providers of qualified education in aesthetic subjects.

Arts education of the future will be diverse, characterised by heterogeneity of target groups, programmes and players.

tural schools", providers of qualified education in aesthetic subjects. This entails establishing many creative working groups, intense contact with cultural institutions and artists, aesthetic qualification of teachers from non-aesthetic subjects with the aim of improving the learning culture, and an artful design of the school building. There are already numerous models of such cultural schools. The UK initiative "Creative Partnerships" has been promoting the process of cultural development of schools for years.

It is important to keep in mind, however, that schools, while important, are not the only place for educating young people in the arts. One can already notice a greater interest by the cultural sector in reaching out to young people. There are various reasons for this. In what may be a change in paradigm, the cultural sector has taken a new interest in issues of education. This echoes traditions from the 1970s when cultural policy was defined as cultural educational policy. In addition, there are pragmatic reasons for reaching out, such as the demographics of the traditional culture audience, and the hoped that increased public spending for cultural institutions can be achieved by highlighting their educational quality. Now, more than ever, there is a wealth of offerings by cultural institutions designed to attract new, younger audiences.

### An Education of Diversity

The changing composition of our society poses a challenge that all educational, cultural and youth institutions must face. Our society is aging, while the proportion of the population that has a migration background is growing every year.

For years there has been public debate about the meaning of integration and how it can be successful. Between the two extremes of "total assimilation" and "autonomous migrant culture", there are still a number of different positions. The uncertainty about this question is made evident by the dispute over the right term for this phenomenon: should we refer to a multicultural or a multi-ethnic society, should we talk about intercultural or trans-cultural education? The problem has to do with the unique char-

acter of culture, which cannot be defined accurately in absolute terms. Culture is not static; it does not mean the same old thing. Some argue that the arts are not a universal means of communication because every culture has specific aesthetic expressions that do not translate and therefore cannot be understood by other cultures.

Arts education faces many challenges. All disciplines challenge the relationship between tradition and innovation – what is more important, production of contemporary art or individual creative activity of children and adolescents? Is there even a set canon of rules? Cooperation is the magic word, though it is easier said than done. Aesthetic education will increasingly be provided through partnerships between schools and extracurricular programmes. This means that professionals and institutions with differing attitudes will need to learn to cooperate. Moreover, different institutions function differently. For instance, schools in Germany are a government responsibility while youth and cultural institutions, with the exception of a few state-run initiatives, are predominantly non-profit organisations of the tertiary sector or local authorities. Civic commitment, for example in the form of volunteer work or foundational sponsorship, as examples, is also increasingly important.

Hence, arts education of the future will be diverse, characterised by heterogeneity of target groups, programmes and players. But the development of aesthetic competencies will profit from this diversity, which will generate a wealth of education opportunities. Hence, diversity will become an additional quality characteristic of education.

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## Multifaceted Music Education

*musikFabrik*

The Cologne-based ensemble *musikFabrik* specializes in, according to one child, “creating music that hasn’t been made yet”. Since 1991 *musikFabrik* has commissioned and performed contemporary music. The members of the ensemble regularly collaborate with artists from other disciplines, and together they create artistic experiences to open the mind.

Educational programmes are also a critical component of *musikFabrik*’s mission, and they strive to develop cognitive skills such as attentive listening and creativity, as well as human skills including self-expression and self-awareness.

Together with various partners from the private and public sectors, the ensemble offers a wide range of opportunities for pupils and teachers to experience music. From guided tours of rehearsal rooms and the instrument stockroom to observing rehearsals, children and

adolescents have the opportunity to immerse themselves in music.

In partnership with West German Broadcast Corporation (Westdeutscher Rundfunk, WDR), students have produced radio segments about *musikFabrik* performances and taken music to the streets with *musikFabrik*-inspired street theatre. Arts education programmes also enable students to directly take part in the music-making process. For young children the ensemble launched *musikPiraten.de* (music pirates), an interactive website enabling users to explore music and sound. *musikFabrik* offer adult workshops and teacher-training programmes on how to approach new music.

For more information about *musikFabrik*’s education programmes, visit [musikfabrik.eu](http://musikfabrik.eu) (engl.). To discover the sounds of music visit [musikPiraten.de](http://musikPiraten.de) (German-language only).



Students participating in a *musikFabrik* workshop.



School students at the opening of *SchulKinoWochen* (School Cinema Weeks).

## A Network for Film and Media Literacy

### *VISION KINO*

**V**ISION KINO initiates and optimizes opportunities for students to learn about and enjoy film, as well as to engage in the creative process of film-making.

Established in 2005 *VISION KINO* supports film education within and outside schools throughout Germany. The initiative, which involves over 600 000 students nationwide, lays out a plan for film education that outlines learning objectives, standards, and competencies that students can gain through film education. The programme procures films and film-related educational materials and offers training for teachers and filmmakers. Through pilot projects that infuse film into other school subjects, the initiative also advances a message of film as an interdisciplinary educational medium. *VISION KINO* also supports non-formal arts education by promoting educational films in German cinemas, connecting local and regional film education initiatives, and organizing regular discussions about educational films.

*VISION KINO* marks the first time that film education in Germany has been co-financed by public funds and the private film industry. Initiated by the German Federal Commissioner for Cultural and Media Affairs (BKM), the German Federal Film Board (FFA) and *Kino macht Schule GbR* (a film industry and cinema association that includes the German Distributors Association), it engages numerous players in education and film, from ministries and municipalities to commercial distributors and school teachers.

Although *VISION KINO* programmes target adolescents and their teachers, its efforts to raise awareness about film and film education have a multiplying effect on parents and the general public. Through the development of learning standards and curricula, *VISION KINO* not only supports arts-rich learning experiences, but also cultivates a film-competent citizenry. To view learn more about *VISION KINO* and see a full of list of programmes by region visit [www.visionkino.de](http://www.visionkino.de).

Susanne Keuchel

# Monitoring and Evaluating Arts Education

## *The Shift to Focusing on Quality*

Just ten years ago, the necessity and importance of arts education was up for debate in Germany. Today no one questions whether arts education is a good thing; instead, efforts are focused on the quality of arts education projects.

In recent years, the quality – rather than the necessity – of projects and programmes has become the main focus of discussion about arts education in Germany as well as in Europe, not least due to the UNESCO World Conference in Lisbon in 2006. This shift in perspective is also supported by the study *The Wow-Factor* by Anne Bamford (see p. 82), which after examining data and case studies from more than 60 countries, concluded that in 25% of the countries, poor programme quality had negative effects on the development of young people's creativity. Accordingly, evaluations emphasizing quality have increased. For example, the Federal Ministry of Education and Research (BMBF) has made available up to one million euros per year between 2008 to 2013 to evaluate and study the large scale programme *An Instrument for Every Child* (Jedem Kind ein Instrument, see p. 47).

### Evaluation for every project type

Studies on programme effectiveness are relatively rare in the field of arts education, as developing methods for them is complex and effects are often measurable only in the long term. In contrast, there are numerous evaluations of the structure and content of arts educational projects – for example



Pre-schoolers and an arts educator in a *Stiftung Kinderland* project.

the evaluation of the Dance in Schools projects (Tanz in Schulen) in the German state of North Rhine-Westphalia, a study which was conducted by the Centre for Cultural Research (ZfKf) for the Federal Association Dance in Schools (Bundesverband Tanz in Schulen e.V.) after completion of the projects. Two-hundred thirty dance project leaders and school representatives were asked to report on the successes and the contents of the projects as well as the obstacles they encountered. In the end, the authors of the study presented six different practical models for integrating dance into everyday school life and outlined necessary underlying conditions.

It is often the case that smaller scale arts education projects lack the financial means to have their projects evalu-

ated externally. Self-evaluations can help. For example, the Federal Association Dance in Schools developed a self-evaluation toolkit for dancers and dance educators based, among other things, on the evaluation just mentioned. Other professional associations involved in arts education in Germany have prepared manuals and quality criteria for good arts educational practice, in particular for school co-operation projects – examples include the Federal Association of Youth Art Schools and Cultural Educational Institutions (Bundesverband der Jugendkunstschulen und Kulturpädagogischen Einrichtungen e.V.) or the Association of Music Schools (Verband der Musikschulen).

To help arts educators avoid having to reinvent the wheel, the Price Water-



Teams of *film>>up* interkulturell participants working on their projects.

house Coopers Foundation (PWC-Stiftung) conducted a study systematically examining the programme objectives of model arts education projects. The study, published in 2007, lays down a framework for evaluation using predefined objectives from 60 exemplary programmes spanning target groups and diverse partnerships.

### The Challenges of Effective Evaluation

When examining the effectiveness of the goals of cultural educational projects, developing suitable indicators is fundamentally important but often not so simple. For instance, quality cannot be ascertained merely by counting the number of children and youth attending programmes; it should also always take the characteristics of teaching into account. Developing suitable indicators in cross-country studies of cultural education is particularly difficult because of the diversity of systems. In Germany, with its high proportion of half-day schools, arts education has traditionally been shifted to the time outside school hours; therefore only limited comparisons can

be made to countries with a uniform all-day school system that integrates all areas of education. This creates problems of comparison – for example, if one limits Europe-wide comparisons of arts education to schools, as did the Eurydice Report “Arts and Cultural Education at School in Europe” (October 2009), disregarding the achievements of non-school arts educational institutions.

An empirical survey of cultural educational opportunities in all-day schools in four states in Germany, conducted by the ZfKf in 2006/07, illustrates how difficult it is to develop uniform indicators for cultural education. For instance, the German states use diverse curricula and also different models for all-day schools, and accordingly, they employ a variety of concepts for non-school arts educational opportunities. Research shows that per school, there is an average of three opportunities of arts education in addition to the regular curriculum. Of the all-day schools studied, 27% provide links between curricular and extracurricular arts educational opportunities.

## Monitoring Early Childhood Arts Education in Baden-Württemberg

### Arts Programmes for Children in Nursery Schools, *Stiftung Kinderland*

During a four-year period between 2002 and 2006, the public foundation *Stiftung Kinderland* implemented a programme to initiate new approaches to arts education in early childhood. The project granted funds to non-profit and public organisations proposing educational opportunities for children to express themselves and unfold their creativity through design and architecture, theatre, music and dance. The projects supported contributed to the development of sensory, emotional and social skills in children between ages two and six.

All projects were closely monitored and evaluated by a team of high-profile social

scientists from leading universities. The evaluation solicited feedback from not only arts educators, but also from parents of participants – both before and after the child had engaged in the artistic activity. The goal of the research, to better understand the effect of participation in the arts on young children, was received with great interest by the state government of Baden-Württemberg, and its recommendations will inform arts education policy-making.

Research findings revealed that it is likely (but not certain) that children who received arts education at pre-school ages perform better; some children are less receptive to arts education than

others, especially if the task they face is too challenging or too simple. Strong, consistent co-operation among parents, nursery school teachers and artists is crucial to the development of pre-school arts education.

*Stiftung Kinderland* is a subsidiary foundation of Landesstiftung Baden-Württemberg, a public foundation serving the public interest in the State of Baden-Württemberg. At the conclusion of the programme *Stiftung Kinderland* published a full report containing profiles of supported projects, research instruments, and findings.

For more information visit [www.stiftung-kinderland.de](http://www.stiftung-kinderland.de).

## Monitoring for optimal programme development

Besides evaluations and surveys that help to improve the practice of arts education, evaluations accompanying the programmes have concrete influence on programme development. An example of this is the evaluation of the programme Culture and School (Kultur und Schule), run by the state of North Rhine-Westphalia, which the ZfKf has been conducting for the state since the programme began in 2005. All actors involved in the programme – artists, schools, parents, students, local governments and continuing education institutions – are polled on an ongoing basis about their experience with the programme in quantitative and qualitative surveys. In addition, all applications – of which there are 4 700 to date – are evaluated using content analysis; suggestions for improvement are derived from the results and then implemented as the programme progresses.

## Effective Evaluation

Employing a variety of empirical methods is advantageous if the goal is to do justice to the perspectives of the various actors involved in cultural education, including that of the pupils. Besides the development of appropriate indicators and measurement methods, the decisive factors for the success of evaluations always include the translation, by the research team, of empirical data into meaningful forms that are comprehensible to cultural education practitioners, a challenging task that requires a highly competent evaluation team.

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## Sustainable Theatre Education

*tjg Theaterakademie, Dresden*



A performance of *Theatre Junge Generation's* English language production of *The Heights*.

What sets *tjg Theaterakademie* apart from other education initiatives is its focus on long-term, capacity-building in schools. In the first phase of its *Stadtvermessen* programme, school groups, produce fully-fledged theatre under the tutelage of professionals. In the second phase, education moves out of the theatre and back into the school, where pupils and teachers produce their own shows with guidance from experts. During this period artists and administrators instruct schools in all aspects of running a production. The objective is for schools eventually, in the fourth or fifth year, to build enough capacity to maintain their own drama programmes. Throughout the process, the *Theaterakademie* project – funded by the city of Dresden – also provides training for teachers.

The *Theaterakademie* is the brainchild of Dresden's *Theater Junge Generation*, Germany's second oldest theatre serving children and youth. Offering more than 750 performances a year for audiences

from age two to young adulthood, the Theater is also a co-creator of the federally-supported Theater von *Anfang An* (Theatre for the Youngest) programme. As early as age two, children are introduced to the theatre during rehearsal visits. Educators, actors, and directors also visit kindergartens in order to better understand their future audiences.

The two-year old *Stadtvermessen* project was selected to be part of *KulturForscher!*, a nationwide initiative seeking to implement aesthetic research into the school curricula. Another evaluation project involves sociologists observing and interviewing participants, the goal of which is to understand how the theatre production process can be organized in order to maximize participation.

For more information about *Theater Junge Generation's* programmes and evaluation visit [www.tjg-dresden.de](http://www.tjg-dresden.de), [www.kultur-forscher.de](http://www.kultur-forscher.de), and [www.theatervonanfangen.de](http://www.theatervonanfangen.de).



Joachim Reiss

## Art and Education

*How Theatre Educators Can Work Artistically in Formal Education*

Theatre is not just a pre-professional course of study for pupils hoping to become actors, directors, or playwrights.

Drama should be part of the general education of every human being. Theatre education enables students to participate actively in the theatre culture and be part of a critical, skilled and joyful audience.

The integration of the arts into the classroom is, however, challenging for every educator in Germany, and theatre teachers are no exception to the rule. There is often doubt as to whether artistic thinking and work can take place at school. Teachers work within conditions set by an educational, not an artistic agenda: they have to evaluate students, limit their work within fixed times, and work in spaces that are often not designed for theatre. There are also demands placed upon theatre students who have to take as many examinations as students in other subjects have to. With an average 24 students per trained teacher, it is

Shakespeare's *A Midsummer Night's Dream* performed by teenagers with special needs, *Thalia Theater*.

always a challenge to work creatively and artistically.

In spite of these challenges, well-trained theatre teachers *can* work artistically in their theatre classes. The following model concept is based on the official theatre curriculum implemented throughout German schools. The specific methods and timelines vary somewhat, but in general all school theatre programmes follow this format. The concept is influenced by independent theatres such as Bread and Puppet Theatre (USA), Yord Circus (Denmark), La Otra Orilla (Spain), Shakespeare Company (Germany and UK) and practitioners such as Boal and Grotowski, among others. German sources are educators and artists like Humboldt, Schiller, Brecht and the heads of the 20<sup>th</sup> century independent youth theatre movement.

The concept includes creative activities and methods for evaluative reflection, which can be grouped into five steps: warm up/preparation of body, emotion and intellect; new exercises, instructions, tasks or inputs (theory, history); improvisation/creative work/rehearsal; performance/presentation; and feedback/reflection/theoretical and historical frames. References to specific experiences come from the example of implementing this curriculum with students in their 12<sup>th</sup> year, that is, the last grade level before taking their university qualification exams.

## The Steps

These steps can be used in every individual lesson and rehearsal session, but they also form a larger framework upon which the whole theatre project rests, whether the project lasts one year or just a few weeks.

### Step 1: Warm up / preparation of body, emotion and intellect

There are a variety of other exercises and games that can be used in place of the following, but the meaning would be similar: Concentration on the self, feeling and moving the body and voice, changing the acting modus from “real life” (school etc.) to “play”; becoming open to others, body contact, group (trust); preparing emotions, body and intellect for the special tasks of the entire lesson.

### Step 2: Input and

### Step 3: Improvisation

What is important here is the combination of inputs from the students and the teacher. The instructor provides the artistic/theatre impulses and exercises, and the students contribute ideas, create stories, and make decisions.

During the second step, the teacher offers input and exercises relating to basic elements of character. In these exercises the students develop an image and characteristic movements for their characters in the play. For assessment they have to create and perform a new short scene demonstrating the character’s qualities. This test is not only for evaluative purposes, but is also a useful step in the artistic process.

The third step involves creation of the play. The students may improvise the key scenes with their characters and experiment with objects and/or the room, choreography, sounds, music, rhythm and so on. Additional inputs come from special experts or theatre concepts (Comedia, dance, “poor theatre”, Shakespeare, Brecht, Grotowsky, Wilson etc.). In the next test they have to reflect on a concept for the play. The evaluation of these tests usually brings clarity about the concept of the play, the main artistic elements and forms. After that, the work concentrates more and more on the realization of the concept. Improvisations become rehearsals, which fix the performance in place.

### Step 4: Presentation and

### Step 5: Feedback/Reflection

Small groups present the results of their work to the others, garnering applause and constructive feedback. This phase of the project finishes with a decision by the group about the theme of their theatre.

The biggest test is, of course, the performance itself, which for a longer project would be performance for a bigger audience. Afterwards the group reflects on their impressions and the feedback from the audience.

## Adaptability

Usually a group completes these steps after two, or at most three, months of work. But any lesson can more or less follow the same structure, going through each of the five steps. The results vary depending on skill level and perspectives. For example, over the course of one year, steps one and two were used to successfully build a group of people who could co-operate to find creative ways of performing. While learning basic elements of theatre we searched for and successfully found the common issue we wanted to share with the audience.

The most important rule is not to copy professional theatre, but to build performances from the bottom up and create the best theatre you and your students can!

*Joachim Reiss is the Chair of Bundesverband Darstellendes Spiel (National Association for Theatre, BVDS) and Director of the Schultheater-Studios Frankfurt (Theaterpädagogisches Zentrum).*



A performance project for the festival LESSINGTAGE around a statue of the German critic and playwright Lessing, Thalia Theater.

## Nationwide Partnerships Between Theatre and Schools (TUSCH)

### The Educational Programmes of *Thalia Theater*

Germany is home to a network of theatre education initiatives known collectively as TUSCH (Theater und Schule). TUSCH partnerships are located in Berlin, Frankfurt, Hamburg, Minden, Saxony-Anhalt and Stuttgart, and related programmes have taken root in Warsaw, Poland. TUSCH theatres and schools partner to create enriching theatre education programmes for students.

As a TUSCH partner, *Thalia Theater Hamburg* offers schools and students multiple theatre education opportunities. The *Thalia Treffpunkt* (meeting point) programme enables students to engage in the creative process of theatre even if they have no interest in acting. The theatre offers courses in repertory, theatre professions, set design, costumes, and criticism. The *unart* (not art) competition encourages teenagers between 12 and 18 to develop – with

the assistance of professional coaches – performances integrating different art forms. *Thalia Theater's* school partnerships range from providing guided tours and conducting in-school workshops to instructing students on writing critical reviews and synchronizing repertory with school curricula.

*Thalia Theater* projects do not have a casting process, and are therefore open to all. There also are three groups for people with special needs. *Thalia Theater* brings performances directly to the classroom for students who have difficulty getting to the theatre. Every season it offers at least one site-specific performance, outdoors or in a school.

To learn more visit [www.thalia-theater.de](http://www.thalia-theater.de).



A drama about love performed by teenagers with special needs, *Thalia Theater*.

Documentation

# Arts Education for Cultural Diversity

## *Education and Public Awareness-Raising*

This text is an excerpt from the Chapter “Arts Education for Cultural Diversity” from the German White Paper “Shaping Cultural Diversity. Recommendations for actions for the implementation in and through Germany of the UNESCO Convention for the Protection and the Promotion of the Diversity of Cultural Expression” (April 2010).

Arts education plays a prominent role in the implementation of the objectives of the UNESCO Convention on the Diversity of Cultural Expressions. Arts education is not only a vehicle for achieving the overriding objective of cultural diversity; it is itself the subject of political discourse. It is particularly important that the UNESCO goal of “Arts Education for All” will be achieved. A “Road Map for Arts Education” came out of the 1<sup>st</sup> World Conference on Arts Education in Lisbon in 2006. Arts education needs to be a focus of attention in both formal and informal educational and cultural settings. An effective strategy is establishing community or regional education-networks, consisting of cultural and arts-education institutions. Binding legal safeguards for the offerings and the institutions are necessary. The UNESCO Convention commits the Parties to promoting the understanding of cultural diversity in the public realm through educational programmes. Article 10 focuses on the idea that education can contribute to the objectives of the Convention – in the near term by creating greater public awareness and in the long term by ensuring that the objectives will be achieved.

Arts education promotes these objectives through the transfer of knowledge, capabilities, and skills, and through the development of competencies, values and attitudes.

### Recommendations for Action

**Make use of the European Union:** As a Party to the Convention, the German Federal Government should seek allies in other EU member states to establish a common EU “Arts Education for Cultural Diversity” programme by 2013 that innovatively links the sectors of culture, education, and youth. The German Federal Government and the *Länder* (Federal States) are called upon to ensure that it will still be possible to subsidise projects in the sectors of culture, youth and education under the next generation of EU Structural Funds (European Regional Development Fund and European Social Fund).

**Reverse the marginalisation trend:** All the *Länder* should commit themselves to reversing the marginalisation of the (few) school subjects that pertain to the arts.

**Offer culture from the very beginning:** When culture is discussed, people seldom refer to children and young people; and when children and young people are discussed, the conversation is seldom about culture. A quota for children and youth culture should be envisioned. The diversity of the public must be taken seriously.

**Ensure infrastructure sustainably:** Binding legal protection for the offerings and institutions of arts education should be created throughout Germany.

**Act as an inter-disciplinary network:** The institution of community and

regional education-networks in collaboration with cultural and arts education facilities should have sustained support throughout Germany.

**Develop institutional awareness:** Ongoing training for executives and staff in the various sectors of education, culture, media, and research regarding the objectives, focus, and implementation of the UNESCO Convention, including international education in the form of a mobility programme, must be carried out at regular intervals.

**Enhance visibility:** A campaign should be started under the umbrella of the Federal Coalition for Cultural Diversity (Bundesweite Koalition Kulturelle Vielfalt) to communicate the UNESCO Convention on a broad basis, to make good political and real-world examples visible, and to develop concepts for the promotion and protection of cultural diversity.

## Establishing Dance in Schools

### *Bundesverband Tanz in Schulen*

Founded in 2007, the Federal Association Dance in Schools (Bundesverband Tanz in Schulen e.V.) is a nationwide initiative for establishing contemporary dance in schools. The Association's membership – comprised of regional Dance in Schools projects, individuals, and organizations – strives to make dance available to all adolescents, regardless of socio-economic status, ethnicity, or school type. The Dance in Schools initiative instructs children and youth in non-verbal communication through physical self-expression.

The Association also promotes pupil and teacher involvement in the creative process. The collaboration among artists, pupils, and teachers facilitates cultural exchange between the dance world and the world of education – two groups that would otherwise seldom interact with each other.

Funded entirely by the Federal Ministry of Education and Research (BMBF), the Association is a resource for dance educators and schools. Annual conferences,

publications, and an online platform for Dance in Schools, provide opportunities for knowledge exchange among dance educators. The Association also supports the development of experts who can provide coaching to dance and school educators.

The Association conducts ongoing research to evaluate the effectiveness of projects, by using questionnaires, interviews with participants and stakeholders (such as corporate partners), and by collecting feedback through pupils' diaries. It also provides tools to help programme administrators conduct their own self-evaluations. The research reveals that boys require more motivation for this activity, and that participants love it when their work culminates in a performance. Findings also show that dance incorporated into daily school life is more desirable than dance offered through special projects.

For more information visit  
[www.bv-tanzinschulen.de](http://www.bv-tanzinschulen.de) (engl.).



*Welttanztag (World Dance Day) – a dance performance by Tanztangente Berlin with students from Lenauschule Berlin.*



Actor Guido Hammesfahr participates in a *Jedem Kind ein Instrument* (An Instrument for Every Child) event.

## Three Innovative Partnerships with Policy Potential

*Kinder zum Olymp! – An Instrument for Every Child – Rite of Spring*

What puts three arts education initiatives together and into a category of their own is their ambitious scale, the innovative partnerships they create, and the potential they have for changing education policy on the national level.

### Supporting sustainable partnerships

The primary objective of *Kinder zum Olymp!* (Children to Olympus!) is to support sustainable partnership between arts institutions, artists, and schools. With over 1 000 submissions each year, the *Kinder zum Olymp!* national compe-

titution raises awareness about the necessity of local partnership in successful arts education.

Initiated by the Cultural Foundation of the States (Kulturstiftung der Länder) with sponsorship by the *Deutsche Bank* Foundation, *Kinder zum Olymp!* awards existing or planned programmes in seven arts disciplines, and in each school age cohort. Over 1,500 prizewinning projects since 2005 are profiled in a print and online directory.

With its nationwide reach, *Kinder zum Olymp!* has the capacity to shape the

way people envision arts education. For the school year 2009/2010, the competition includes an additional prize for schools proposing plans to incorporate the arts into the whole curriculum.

### Music for every student

*Jedem Kind ein Instrument* (An Instrument for Every Child) aims to provide high-quality supplementary music education in primary schools.

This three-year programme places qualified music teachers from special schools music schools into primary schools



"concrete playground", a RUHR.2010 art project.

throughout the Ruhr region of North Rhine-Westphalia, a learning opportunity that often blossoms into further advanced music education.

An Instrument for Every Child is administered by a foundation of the same name, which manages education for teachers, intra-regional research, and communication. It also assists schools in obtaining instruments for students and advises them on other aspects of implementation. As of the 2009/2010 school year, 56 music schools have partnered with 522 primary schools to provide instruments and instruction to over 40 000 students in 42 communities.

The 55 million euro project relies on support from the German Federal Cultural Foundation, the state of North Rhine-Westphalia, GLS Treuhand Foundations for the Future, and other private sponsors. First conceived as a complement to European Capital of Culture RUHR.2010, an Instrument for Every Child will live on through

renewed support by the state of North Rhine-Westphalia.

### Empowerment through dance

During the winter of 2002-2003, the educational department of the Berlin Philharmonic *Zukunft@BPhil* launched **Rite of Spring**, an education initiative bringing together multiple partners from across the city of Berlin. The final product was a performance of Igor Stravinsky's *Rite of Spring* accompanied by 250 children and adolescents dancing – many for the first time – onstage at the Arena in Treptow, Berlin. The experience gave participants the opportunity to develop their self-confidence and capacity for expression.

Working with *Bürgerstiftung Berlin* (Citizen's Foundation of Berlin), organizers identified three schools serving Berlin's underprivileged population – adolescents who would otherwise not have opportunities to work with a

world-class orchestra and dance team – as primary target groups. The project also relied on the cooperation of local dance studios and willing parents. For the Berlin Philharmonic under the direction of Sir Simon Rattle, it was the first time participating in an education project of such large scale. For many of the pupils, it was the first time being on a stage. The award-winning documentary film *Rhythm Is It!*, which follows three students throughout the rehearsal process, opened in commercial theatres and has been viewed by millions worldwide.

The project ignited similar projects in subsequent years, enabling veteran and new participants to continue interacting with the Berlin Philharmonic and choreographer Royston Maldoom (see p. 50).

For more information on all three programmes visit: [www.kinderzumolymp.de](http://www.kinderzumolymp.de) (engl.), [www.jedemkind.de](http://www.jedemkind.de) (engl.), and [www.rhythmisit.com](http://www.rhythmisit.com) (engl.).

## 100 Projects for Children and Youth

### *Junge Kulturhauptstadt:* RUHR.2010, the European Capital of Culture

“Children and Youth are naturally the audience of tomorrow, but they are also already the audience of today”, says Asli Sevindim, artistic director City of Culture at RUHR.2010 GmbH. During a year when the whole world, and especially Europe community, has its eyes on the Ruhr Metropolis in northwest Germany, the organizers of RUHR.2010 have focused on its younger audience.

From children-only art tours and museum workshops to skateboard

Shakespeare performances and a DAY OF SONG with Bobby McFerrin, the story of the transformation of this industrial region to a cultural metropolis includes art “from, by, and for” children and youth. A small selection of programming for children and youth conveys RUHR.2010’s multifaceted offerings.

- **Nacht der Jugendkultur (Night of Youth Culture)**  
A full night of programming throughout the Ruhr Metropolis, organized by youth themselves and highlighting the importance of arts education in the Capital of Culture. [www.essen-fuer-das-ruhrgebiet.ruhr2010.de/nacht-der-jugendkultur](http://www.essen-fuer-das-ruhrgebiet.ruhr2010.de/nacht-der-jugendkultur).
- **Ritter Rost (Knight Rust)**  
An illustrated, kid-friendly series of books, educating children about the history of the Ruhr region and the concept of an European Capital of Culture. [www.ritterrost.de](http://www.ritterrost.de)
- **Kasperjade (Punch and Judy)**  
The best known puppet character in the West has a lot of different names and left plenty of traces of cultural history.

Therefore this puppet can serve as the ideal mediator for integrating many difference cultures.

[www.ruhr2010.de/kasperjade](http://www.ruhr2010.de/kasperjade)

- **IDO – Streetdance World Championships**  
Graffiti, breakdance, streetwear, beatboxing – just a few forms of urban subculture connecting youth worldwide. Youth from all parts of Europe come to the Capital of Culture to showcase their unbridled creativity in this annual competition. [www.ido-online.org](http://www.ido-online.org)
  - **Schüler Verstehen (Understanding Students, Improvisations on Interculture)**  
Using improvisational theatre techniques, artists and students from three schools help researchers understand how people with cultural differences interact with each other. [www.ruhr2010.de/schueler-verstehen](http://www.ruhr2010.de/schueler-verstehen)
- For more information and an up-to-date list of the 100 Capital of Culture projects visit [www.essen-fuer-das-ruhrgebiet.ruhr2010.de/junge-kulturhauptstadt](http://www.essen-fuer-das-ruhrgebiet.ruhr2010.de/junge-kulturhauptstadt)

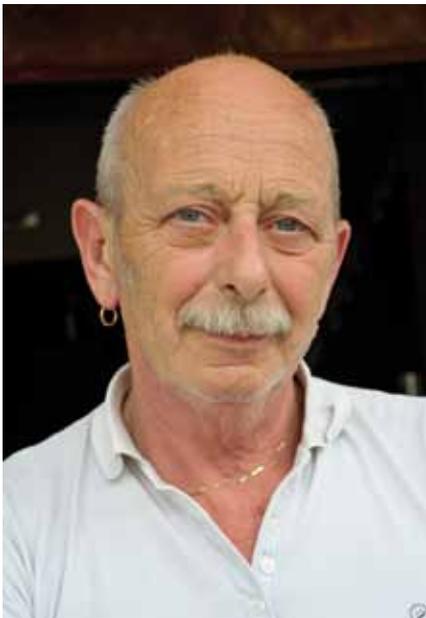


Participants of RUHR.2010’s DAY OF SONG.

# In His Own Words

## *Royston Maldoom on the Qualities of Successful Dance Projects*

Choreographer and educator Royston Maldoom talks about the qualities he looks for when embarking on a new project, the power of dance to change people, and the challenges and lessons of working with funders.



Royston Maldoom

*How do you go about creating a project concept? How do you identify the groups with whom you want to work?*

The projects must meet my basic criteria which are:

- Inclusivity (across physical boundaries or inter-cultural, inter-generational, inter-faith and mixed ability)
- Plans for future development and continuity.
- It is understood that there will be no auditions, and that participants will not be selected on the basis of "perceived" talent, but according to need.
- A strong social agenda must always be present but I also insist on a commitment to the highest possible artistic integrity.

The themes of my pieces generally centre on themes of conflict and resolution, integration and acceptance, but are rarely directly related to the specific circumstances of the individuals or groups I work with. Rather, I tackle broader world issues where the performers can understand their wider role as world citizens and work free of social labels or personal categorisations.

*You have worked on a number of projects that engage groups of people who don't ordinarily have an opportunity to participate in dance. What other socio-economically underprivileged groups do you feel could benefit from collaborative dance projects?*

I would not exclude any group, as my experience with middle class students from good schools and economically secure backgrounds can equally feel experience low-self esteem, exclusion and loss of direction. I believe from my own experience that people in custodial institutions e.g., prisons and mental health facilities also benefit from cultural experiences, and here it is often the institutions themselves that can be

changed to create a more humane environment. Street children can definitely benefit, not only because of their own increased self-esteem but also because high-profile positive exposure through performance can change social attitudes towards them.

*From a resource perspective, what are the most challenging aspects of organizing the successful dance projects of the scale of the work you have done with Zukunft@Phil and other German dance groups?*

The most important factor is to find funders who are committed to the long term and who allow the projects they support to be "artist-led." In my experience these are rarely public funders but private foundations. Public or state funding, which could be pivotal for community arts development often falls short because they overemphasize the social aspects of the work and undervalue of artistic and cultural components. Government institutions are prone to devising inappropriate programmes from offices in ivory towers that are then sold to the artists and community leaders. The cultural deliverers are then forced to adapt their work to meet often inappropriate or irrelevant criteria in order to receive funding. Sadly there is little understanding of the need to research good practices that are already happening and adapt the funding to meet their needs.

Government and local government initiatives unfortunately are rarely sustainable in the long term, probably due to the short term nature of politics. Projects set up under government or public schemes may just be getting established when funding priorities and guidelines are changed to accommodate some new fashionable theory or when personnel change.

The next problem is that many organisations do not understand the particular needs of dance, particularly the need for large spaces, safe floor surfaces and dance friendly performance venues.

Third many of the larger organisations will want to benefit from short term publicity for the event. There can be a lot of disruption from the media, such as intrusive video-taping. The media interest can run counter to the interests of the dance project and the participants.

*What do you think is the key factor in creating meaningful arts education experiences?*

Four things: a determination to follow a strong artistic agenda in the belief that by doing so one will maximise the social benefits; an unshakeable belief in the extra-ordinary potential of every human being; a commitment to helping people to achieve their maximum potential within the constraints of the project; and the courage to challenge prevailing attitudes when they interfere with the above.

*What challenges did you encounter while working on Rite of Spring in Berlin (see p. 47), and how have they been addressed in subsequent dance projects?*

Despite the work of Sir Simon Rattle to open up the Berlin Philharmonic, there was a deeply entrenched, traditional way of working and an understandable lack of knowledge of how community arts (and dance in particular function). There was also a great discrepancy between the treatment of the dance deliverers and the musicians, which has mostly disappeared over subsequent projects and has resulted in harmonious partnership and greater respect for the dance. Four projects later, the 2009 Bartok project was I believe a great example of how “high” art and community art can work together for maximum benefit of all concerned. I also pay tribute to the efforts of *Deutsche Bank* and the Berlin Philharmonic, an organisation primarily committed to music and music education, to ensure the maximum sustainability of the dance project.

*British choreographer Royston Maldoom has been the initiator and leader of numerous dance projects all around the globe for the past 30 years. His autobiography Tanz um dein Leben (Dance for Your Life) was published in German in March 2010 by S. Fischer.*



Royston Maldoom working with students.

# A Key Partner in the Field

## A Profile of the German Federation for Cultural Youth Education

Fifty-one specialised organisations and national associations active in cultural education for young people in Germany have joined forces under the umbrella of the German Federation for Cultural Youth Education, (Bundesvereinigung Kulturelle Jugendbildung, BKJ) to work towards a common goal: the promotion and advancement of extra-curricular arts education for children and young people. Their specialised knowledge and experience in the education sector enable them to contribute to successful advocacy of youth and cultural policy interests and to a diversification of cultural education for children and young people on both national and international levels. Each year more

than ten million young people and multipliers of arts education for young people participate in the seminars, projects, competitions and events organised by BKJ member organisations. These activities cover areas of culture such as visual arts, music, drama, theatre, dance, literature, photography, film, computers and video.

In its function as an umbrella organisation, BKJ facilitates the exchange of information on issues of arts education for children and young people between the member organisations and other interested groups. BKJ represents youth and cultural policy interests, on both national and European levels.

### Voluntary Social Year of Culture

In cooperation with the Federal Ministry for Family Affairs, Senior Citizens, Women and Youth, BMFSFJ, (Bundesministerium für Familie, Senioren, Frauen und Jugend) and several regional Ministries for Youth Affairs, BKJ operates a nationwide volunteer programme enabling young people to work directly in cultural institution or on projects for one full year. This civic commitment helps young people to acquire new competencies and orient themselves professionally. The award-winning initiative is monitored by *Quifid*, the German Agency for Quality in Voluntary Services, using an evaluation system developed specifically for the programme characteristics.

### The Cultural Competency Record

With the Cultural Competency Record (Kompetenznachweis Kultur, KNK), the non-formal arts education sector can offer, for the first time, a high quality tool for assessing and making the learning outcomes of arts education activities visible. An educational "passport" that succinctly describes artistic activities pursued by the young person and the individual strengths he or she has demonstrated in the course of arts education projects, the record also improves the quality of cultural education in which the KNK is used. Teachers and arts educators receive training in assessing the development of competencies.

In cooperation projects with schools, KNK offers arts educators the ability to examine more deeply the competencies and capabilities of participants who may have a lot of difficulties in the normal formal school-system.

To learn more about BKJ's projects and explore the BKJ *Projektbank Jugendkulturarbeit*, a database containing ideas, and contact addresses for all areas of applied arts education, visit [www.bkj.de](http://www.bkj.de).



Participant at a painting workshop at BKJ.



*Initiative Creative Gaming workshop.*

# Partnerships that Create New Learning Spaces for All

Brigitte Schorn and Ernst Wagner

# The Need for Innovative Partnerships and New Learning Spaces

Families, the leisure industry, schools and extracurricular institutions all have their own priorities and approaches to the education of children, adolescents and adults.

These approaches are complementary, preparing children and adolescents adequately for the future, and providing adults and the elderly opportunities to live life to its fullest. The general consensus in Germany is that arts education is an essential part of life-long learning. Competitions, pilot programmes, and discussions in this field are currently focusing in particular on partnerships among schools, artists, and extracurricular providers.

## Today's challenges require new learning concepts

We are living in a society that places high expectations on the individual. Young people in particular are challenged to take command of their lives – to reconfigure their lives in view of the social, cultural and economic changes around them, whether coping with routine family situations, during their

spare time, at school, or planning for the future.

In order to make responsible life choices, young people need a solid school education or vocational training. They also need basic life skills: they need confidence in their own strengths, courage to look at things critically, and the willingness to accept responsibility for themselves and others.

It is becoming evident that education can no longer be described as passing down a fixed canon of technical know-ledge, skills and views to the next generation. What people are learning today must be suitable for application in and, if necessary, adaptation to a variety of complex situations and contexts. What we are learning today must teach us how to continue to learn autonomously; it needs to be useful when it is time to take action or solve new and unfamiliar problems.

## Infusing Arts into the Day

### Germany's Youth Art Schools

An integral part of Germany's arts education infrastructure for over 40 years, *Jugendkunstschulen* (youth art schools) enable children and adults to participate in high-quality creative experiences in a non-formal setting outside of school. But Germany's over 400 *Jugendkunstschulen* are more than just an after-school activity – these days they have a notable presence in schools as well.

Germany's *Jugendkunstschulen* are community-based organizations offering opportunities for children, youth, and adults to engage in creative activities across the full-spectrum of arts disciplines. Financed through various sources including public funds, earned income, private donations, and earned income initiatives such as instrument rental or events, *Jugendkunstschulen*

offer arts education at reasonable prices (for as little as 10 euros per session).

In addition to after-school enrichment programming, *Jugendkunstschulen* provide vital in-school arts education support. From individual projects to daily programming designed to complement the school day, *Jugendkunstschulen* give students access to quality arts education under the direction of certified arts specialists.

An overview of Germany's *Jugendkunstschulen* can be found at the National Association for Youth Art Schools and Culture Pedagogy Organizations (Bundesverband der Jugendkunstschulen und Kulturpädagogischen Einrichtungen e.V.) website, [www.bjke.de](http://www.bjke.de).

## The special role of arts and culture

Arts education programmes significantly help young people develop self-confidence. Active involvement in arts and culture supports young people as they develop self-awareness and forge identities.

In addition, arts education promotes and challenges key competencies that are important for professional success and for playing an active role in society. Active involvement in the arts or other forms of cultural education stimulates creativity, social interest, sense of responsibility, and self-confidence. For instance, drama, dance, circus, music, literature, media and the fine arts help children and adolescents to get along in the world.

Anna has been a member in a drama group at a theatre education centre for seven years. She is eighteen years old and is currently training to become an optician. When she had to fill in as a sales assistant for a colleague who was off sick, she was initially scared: “I had never done that before”. But after her first day her boss was already impressed Anna’s explanation for her success: “Improvising – that’s what drama class has taught me”.

Jonas is fifteen years old. Some years ago, he kept showing up at the children and youth circus. Initially he only went occasionally, but after a while, he attended the training sessions more regularly. By now, he knows how to juggle and ride a unicycle. He also likes to play the part of the ringmaster during performances. He directs the audiences through the programme with self-confidence, charm and wit. He teaches younger kids how to ride a unicycle. Jonas says: “If you know how to do something, you can be proud of yourself”.



A Freedom Theatre Palestine performance, *KinderKulturKarawane*.

Like Anna and Jonas, many young people spend their spare time at arts education institutions and after-school projects such as young people’s art and music schools, drama and dance workshops, literature cafés or media centres, children’s museums or youth circuses. Nobody doubts the fact that the young people learn a great deal during this time – even outside their actual discipline. The experience they gather influences their personality, their value system, and attitude towards life. Arts education promotes a number of key competencies: creativity, team spirit and self-confidence, stamina and flexibility, organisational talent, and ability to improvise – to name but a few.

In contrast to schools, these environments make it possible to experiment regardless of the result, to think holistically, to learn and experience through playing – which is completely different from judging performance and awarding marks.

## Enhancing Community Partnerships in North Rhine- Westphalia

### Community Masterplan for Arts Education

Since 2007 the government of North Rhine-Westphalia has sponsored a state-wide arts education competition to stimulate meaningful, cross-sector partnerships between civic groups. Award-worthy arts education plans not only bring artists to classrooms, but also engage external organisations such as libraries and local businesses, as well as volunteer citizens in providing comprehensive arts education. This Community Masterplan competition recognizes the necessity of arts education shaped by local values.

Exemplary projects include partnering with architects to teach students about the design and impact of one's built environment, artist-led group coaching sessions for teachers, and the establishment of formal cultural mini-hubs (Kulturpunkte) throughout the city.

Annual prizes beginning at 10 000 euros are awarded in four different categories based on population.

The Community Masterplan is part of the North Rhine-Westphalia's *Landesprogramm Kultur und Schule* (Culture and Schools State Programme) that facilitates and enhances arts opportunities for children and youth.

For previous winners, application forms, and additional information visit [www.kulturundschule.de](http://www.kulturundschule.de)

### Innovative forms of co-operation

There is a general consensus that comprehensive education can only be successful if all the parties involved in the education of children and adolescents co-operate with one another, fully aware of their shared mandate. This requires an interaction between different areas and types of education. It is becoming increasingly important for educational partners and learning spaces to establish networks, share resources and enhance the effect of education through co-operation. "In order to give children and adolescents more opportunities, networked programmes, more creativity and innovation are needed. The objective is to create a stimulating educational landscape for all", says Max Fuchs, Chairman of the *Deutscher Kulturrat* (German Cultural Council).

Schools are the most important and largest educational institution that reaches all (!) young people; they cannot, however, meet the various expectations on their own. It has always been the case that institutions of arts education for children and young people and cultural organisations such as museums, libraries, and theatres have occasionally partnered with schools. For some years now, however, there has been an increasing focus on these institutions and organizations, which arises from the increased prominence of arts education. There is a need for openness in all sectors and from all players, and a mutual approach.

### New learning spaces for children and adolescents

Institutions of arts education see themselves as providing important realms of experience and learning environments for artistic production and reception. Youth art and music schools, theatres, libraries, museums, artists' studios, and dance and media workshops provide a wide range of opportunities for young people to express themselves and develop creative interests.

Eugen Lang, headmaster at Kurfürst Balduin School in Trier, states: "Learning in such environments draws one's attention to other aspects of reality.

Being confronted with the unknown, with new techniques, thought-provoking questions and challenging environments creates room for involvement and personal development". Learning in such cultural environments adds new dimensions that a school is unable to impart. Evaluations show that such experiences are stimulating for children and adolescents. In contrast to schools, these environments make it possible to experiment regardless of the result, to think holistically, to learn and experience through playing – which is completely different from judging performance and awarding marks. The adults involved are predominantly facilitators, unlocking a new world the young people have to discover for themselves. Artists may provide new perspectives. Students profit from their professionalism, passion, and different mindset, and appreciate the freedom from the school's constraints. Artists and mediators see the students with different eyes, and are less judgemental, not knowing students' school biography. Children and adolescents sense that, and respond with new behaviour patterns.

Students are able to develop, create, and experiment in authentic situations in an artist's studio, on a stage in a theatre, surrounded by bookshelves in a library, or amongst the old machines in an industrial museum. These learning environments, their technical possibilities, the skilled educators, and the geographical separation from the school building all contribute to broadening horizons. Young people and children enjoy experimenting and getting to know different environments.

### Characteristics of co-operative projects

Arts education is associated with methodological-didactic qualities that need to be reviewed and evaluated on a continuous basis. These specific qualities include a holistic nature, the experience of self-efficacy, orientation towards strengths, participation, a trans-cultural nature and raising public awareness.

Arts education work is characterised by holistic forms of playing and learning. "Learning with all senses", is an age-old requirement, put forward by Comenius

## Thinking Creatively and Critically: Conveying the Creative Scope of Computer Games

### *Initiative Creative Gaming*



Student working in *Initiative Creative Gaming* workshop.

In an increasingly digital world, the need for media literacy is large. Electronic games are one link between digital art and media education. The guiding philosophy of the *Initiative Creative Gaming* is that those who play and enjoy games should also be able to think critically about media. Through electronic games, youth can learn about social biases and cultural touchpoints in media. They come to understand that as forms of cultural communication, games have a tremendous potential for creative expression and should be guided by more than just commercial interests.

Launched in 2007 by a group of media artists and educational organisations,

*Initiative Creative Gaming* places media educators into schools nationwide, where they instruct pupils on the art of creating electronic games. Through hands-on workshops and seminars participants learn that electronic games are both toys for entertainment as well as tools for storytelling.

The project also trains teachers in creative gaming, so that they can incorporate its methods into the formal classroom. In-school workshops culminate in an annual festival for project participants to showcase their creations. The festival also offers an open laboratory where members of the general public have an opportunity to explore their own creative potential through games.

*Initiative Creative Gaming* is independent from the electronic game industry and supported by various public funders including the Federal Ministry for Education and Research (BMBF), *Landesmedienanstalt Berlin Brandenburg*, *Bundeszentrale für politische Bildung*, and *Jugendinformationszentrum Hamburg*.

To read about the workshops and their final projects visit [www.creative-gaming.eu](http://www.creative-gaming.eu)

(“knowledge is based on sensory impressions”) and Pestalozzi (“learning with head, heart, and hand”). Nowadays, the validity of this approach can be verified with findings from cognitive and educational research. The assumption that head, heart, and hand constitute a learning unit is now an empirically verified certainty. Our senses and our thinking are inseparable. Successful co-operation projects between schools and cultural/arts education institutions provide a wide range of holistic forms of learning, including affective-emotional and cognitive-intellectual requirements, emotion and reason, action and relaxation, concentration and wild activities.

They provide differentiated access to the subjects to be worked on.

Self-efficacy is an experience that many children and adolescents do not take for granted. Self-efficacy means to experience subjective control and to feel competent in different situations in life. Experiencing self-efficacy is the basis for self-esteem and self-confidence. Children and adolescents need to be able to realise that their contribution has an effect and a purpose. They need to feel that their peers and adults accept and appreciate what they are drawing on: motivation, emotions, and ideas. Cultural educational projects provide such

Extracurricular cultural education is always focused on the individual’s strengths.

## Arts for the Aging

### *Bundesarbeitskreis Seniorentheater*

The *Bundesarbeitskreis Seniorentheater* (Theatre Training Programme for Senior Citizens) offers an often overlooked part of the population a means of cultural expression, thereby enriching the diversity of expression in society. Senior citizens active in creating and performing theatre have access to training programmes designed to improve their artistic and physical skills. In specially designed courses for senior citizens, they enhance their creative skills and continue to develop individual capacities.

Initiated by the Association of German Amateur Theater (BDAT), the initiative not only opens up opportunities for senior citizens, but also aims to improve

the overall quality of those experiences by training qualified directors to work with senior citizens.

Public funding from the Federal Ministry for Families, Senior citizens, Women and Youth, (Bundesministerium für Familie, Senioren, Frauen und Jugend, BMFSFJ) and the Federal Government Commissioner for Culture and the Media (Beauftragter für Kultur und Media, BKM); as well as the Federal Foreign Office and state of Baden-Württemberg supports an annual, international theatre festival for senior citizens.

For more information about the programme visit [www.bdat.info](http://www.bdat.info).

experience by emphasising the process of creation and by developing projects and performances through joint efforts, no matter whether it is dance, drama or painting and drawing.

Extracurricular cultural education is always focused on the individual's strengths. Tom Braun, head of a pilot programme called "Learning the Art of Living" says that "emphasising strengths requires a change of perspective: it is not about identifying what the individual is unable to do but to realise what skills and strengths he or she shows in certain situations, how much he or she is able to do and to accomplish and when. This is the way to strengthen children's and adolescents' personality; they learn how to deal with their weaknesses in a better way". Recognition and stimulating feedback help them to trust in themselves. It helps them build the confidence that they are allowed to experiment with different ways, make mistakes in the process without feeling embarrassed about it and receive support when they need it in difficult situations. The fact that children and young people have different individual talents is regarded as an opportunity. They do not need to be able to do the same things equally well. However, educators see to it that the different strengths can be emphasised effectively.

Participation is another important principle in work with children and young people, and many schools are now committed to a learning culture that is based on participation. Nevertheless, in most cases, students do not get beyond the level of involvement. Cooperation projects should use the opportunity of having children and adolescents participate in decision-making processes and create joint activities on a sustained and consistent basis, tailoring activities to their interests and allowing children to have a say and be creative. The objective is to foster responsible self-determination.

Difference, heterogeneity and diversity are central terms of the current educational debate. One of the main objectives of cultural education is to recognise differences without discriminating against individuals or adopting



European Theatre Festival for Senior Theatre Groups, Pforzheim, Germany, 2009.

a limited perspective, i.e. focused on ethnic characteristics. This means creating room to recognise and appreciate differences. Cultural education aims at addressing all parties involved with the same respect. This can be achieved by providing all participants appropriate and different access to the project topics by taking into account the different individual talents, and by providing different means of expression in line with the different backgrounds, experiences, potentials and strengths.

A play or a dance performance needs an audience; pictures and photographs need to be exhibited. At the end of every project, the children and adolescents want to and should show what they have put together, what they have accomplished. The public performance is an important objective and strong catalyst for the work.

### Joining hands, using potentials

For a sustained learning experience that contributes to key competencies, lessons learned in extracurricular activities should relate to the subjects taught in school, so that students aren't acquiring knowledge of no use. Such a linkage would improve the school curricula and strengthen extra-curricular activities.

If we succeed in merging school and extracurricular subject matter, if we can bring teachers and educators together, if we can expand learning environments and realms of experience, then a holistic education programme is possible. However, it is not going to work without commitment from all players involved, which implies respect for the professionalism of others and mutual appreciation.

Successful partnerships among youth and cultural institutions, media pro-

viders, craft enterprises, artists, corporations and schools provide encouragement to continue to roll out co-operation projects. Examples from schools (e.g. Helene-Lange School in Wiesbaden) or pilot programmes (e.g. "Learning the Art of Living" of the German Federation for Cultural Youth Education (Bundesvereinigung Kulturelle Kinder- und Jugendbildung) demonstrate that joining hands works. The interests and talents of children and adolescents are what guide us.

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Students in a *Theatre Junge Generation's* English language production of *The Heights*.

## Making the Internet a Safe and Creative Space

### A Net for Kids

A Net for Kids (Ein Netz für Kinder) strives to make the Internet a safe place for children and youth to explore their creative potential. Initiated by the German Federal Commissioner for Culture and Media (BKM) in 2008, in partnership with the Federal Ministry for Family Affairs, Senior Citizens, Women, and Youth (BMFSFJ), the programme offers two million Euros in grants to support high-quality, age-appropriate, and interesting content on the Internet for children ages 8 to 12. Funded projects receive support to cover 50% of the costs of operating the website.

The nationwide, federally-funded initiative addresses several UN protection areas. Under the Convention of the Rights of Children, advertisements for adult content, drugs, alcohol, and tobacco are banned from funded website projects. Product placement is also

banned, and advertisements must be clearly differentiated from other parts of the website. All websites under A Net for Kids must accommodate children with disabilities.

The websites funded by A Net for Kids focus on culture and history, with online platforms for a literature lexicon, music school, and museum. The grant programme also prepares users for Web 2.0 by supporting websites that enable children to create their own content. Through such websites children and youth can write poems, illustrate, make films, and create radio clips.

For application guidelines and a complete list of funded websites visit [www.ein-netz-fuer-kinder.de](http://www.ein-netz-fuer-kinder.de).

Notenmax & Friends

Musikinstrumente

Sing Mit!

Märchenstunde

Komponisten

:: F. Chopin

:: H. Purcell

:: W.A. Mozart

:: P. Tschaikowsky

Spielplatz

Hör zu...

Andere Geschichten

:: Infos für Eltern

:: Infos für Erzieher

:: Kontakt - Impressum

:: Spenden

Notenmax-Chopin, A Net for Kids website.

Winfried Kneip

# Education and Impact Through Arts

*A Third Space Where Art and School Can Meet*

Art may be effective in the core area of education – if we succeed in defining a „curriculum of the imponderable“, a third space, where art and school can meet. This is easier said than done.

## Hard Facts?

Whatever art is supposed to be, it's not one-dimensional! Some do praise it as a universal remedy for the recovery of the German education system; others regard it as a placebo with short-term impact. Both ideas are not compatible. The first thing we ought to do is determine what art is about in the context of education and what it should provide. One thing is certain: cultural or artistic education is in the spotlight again in Germany in the wake of PISA. It is part of the general educational debate: is art relevant for education, does it contribute to a "better" school?

Up to now, neither advocates nor opponents have succeeded in proving persuasively whether art is relevant for education or not, due to a number of reasons. The most grave reason may be that to date there are no canonically established common standards which might describe the quality of cultural education. A second reason may be that the impact of artistic education can hardly be measured with and through "hard" criteria. The mere essence of art is to be imponderable. A third reason sounds more mundane than it actually is: artists and others engaged in the cultural sector have merely succeeded in expanding into the core processes of education.

Despite its growing presence in schools – apart from a glittering variety of projects and summer-festival celebrations – the culture of artists has not been able to influence the core of education, as determined by the "major subjects" such as German language learning, mathematics and science. It seems that after ten years of a growing presence of artists and cultural organisations in and around schools, which has received little outside recognition, it is time to take stock.

## The Curriculum of the Imponderable

Tired of yet another "artistic education" event, once again presenting an array of "best practice examples", the Yehudi Menuhin Foundation, in cooperation with the City of Essen, the Folkwang High School, the Robert Bosch Foundation and the Mercator Foundation, decided to explore the challenging and fractious interaction between teachers, artists and children by means of three seismic drillings within a triptych of congresses from 2006 to 2009. The exploration was premised on the experience that the arts and especially artists – as well as teachers and children – need a free space, defined in cooperation with all involved. In what ways can artists help educators effectively with their educational responsibilities? In what areas is it all too overwhelming or out of place for artists? To what extent can artists service education while maintaining artistic standards?

The title "Curriculum of the Imponderable" refers to the attempt to describe the purpose of the arts for learning – and vice versa; to find a translation into a language that both teachers and artists understand, that both can agree upon. A

curriculum of the imponderable would imply integrating an antagonism into the core sector of school.

The results of the series of congresses are as heterogeneous as the field of artistic education itself. But they can be specified as follows.

### 2006 Educators:

There is no relief for teachers *per se* when artists and creative people take over lessons or courses. If their activities occur at the periphery of school programmes, they are frequently irrelevant for teachers and, accordingly, are not taken seriously. If they take place within the core of classroom instruction, a deep mutual trust must develop between teacher and artist to provide enduring relief. Transformation processes, introduced uninvited into the system of a school by an artist, engender opposition and often result in the expulsion of the artist.

### 2007 Artists:

The school is often an alien space for artists. It challenges their identity and leads to a redefinition of their role. Prof. Eckart Liebau states quite coherently that each artist serving a school-based mandate operates as an educator. Only artists who "use" schools within the very constraints they impose can claim to be acting in schools in an artistic mode. Saying goodbye to the idea of the "free" scholastic artist also involves a demand on artists to assess objectives, define criteria and face an evaluation on the impact of their activities. In this context the problem of identifying that new quality that artists might contribute to schools – and how they can preserve the language of the imponderable in an adaptive and absorbing way – is notably difficult.



A performance of *Theatre Junge Generation's* English language production of *The Miracle*, see p. 41.

#### *2009 Children:*

There are very few topics and few artistic processes which are not accessible to children. Art which seeks to lower its standards in gearing itself towards children – and which thus does not take itself seriously – might not, in turn, be taken seriously by pupils. Only if artists and teachers manage to develop and demonstrate a common (though not necessarily equal) understanding of artistic mindset and creative method, will they succeed in enhancing and nourishing the education and learning of the arts. Only when artists and teachers introduce their particular qualities – which may be educational and artistic, rough and virtuosic – into their shared work, is there a chance for experiences, discoveries and understandings to solidify into learning for children and adolescents.

The three imponderable congresses revealed that art can become educational, even in unintended and non-beneficial artistic ways. However, for an enduring impact within the system of scholastic learning art needs a defined scope; it needs a commonly agreed upon and developed language between artists

and teachers. It needs to know, for example, about the stages of development of children and adolescents and how artistic education might take effect.

#### **How Does Art Take Effect?**

In the first instance, art and each artistic action has a virtue of its own. It serves to be recreative, inspiring, arousing, irritating, provoking and moving. It changes personalities, things, perspectives. It affects everybody! It conveys intuitive and distinctive experience and knowledge. This alone would justify making art a core element of any education. But despite this it may provide a set of further effects which has proved to be beneficial for formal and non-formal educational processes. These effects range from the formation of core competencies to a so-called "collateral use", such as, for example, an increase in self-confidence and self-efficacy.

This is not surprising. The artistic process of creation is an ideal learning process. This daring assumption is reinforced by the latest educational theories and findings of neurobiologists. No other activity is able to stimulate

the production of messages which raise motivation and promote learning as much as artistic recognition and one's own artistic action. Prof. Dr. Kersten Reich describes in his standard work "Constructivist Didactics", that learning as a constructional process proceeds analogous to a social and creative process. The constructive creation of cognition as creative inter-action – whilst confronting other experience and perspectives – accrues to learning and behaviour patterns. The learner thus constructs his own, individual and distinctive view and perception; it is like an artistic creation, focused and not oriented towards results.

But learning does not only resemble artistic creation as exploratory learning process. It can be generally described as productive-constructive effort. "To learn means to invent." This is the essence of the broad research work of Jean Piaget, the renowned developmental psychologist.

One thesis states that educators could learn from artists how to design a creative-artistic (alongside a result-oriented) learning process. This would imply that teachers could, for example, develop their own individual artistic mindset, methods and techniques, together with choreographers, stage directors, composers or visual artists, in order to expand their repertoire and to be able to deploy – in Piaget's sense – a creative culture of learning and teaching within their class.

## Seven Theses: Basic Parameters for a Successful Artistic Education

What are the conditions that artists and creative people need to be able to affect schools?

### 1. Schools need subject teachers and artists as external experts

Only the duality of two experts from diverse domains can provide the complex needs of an artistic education, and only then with the help of a jointly-developed language of the arts. Artists are not competing with music or art teachers. They are also experts, possessing other competencies in the same field. This is why artistic programmes must not be introduced to

schools at the expense of music or art lessons. In effect, they are simply different and offer something else.

### 2. Not only students but teachers should also be a focus of artistic activities

Artist education will never become a comprehensive concern of teachers unless they themselves benefit from the artists activities directly, be it through the revival of their own passion for artistic works, be it through artistic methods and techniques that they themselves adapt to their lessons.

### 3. Artistic education must become a part of subject-matter specific instruction

The major task of school is learning. Learning not only takes place in class, though the classroom is usually the acknowledged learning space. As long as art is pushed off into an area outside of class, its acceptance will be ignored. Artistic learning may serve as a prototype for school-based learning as a whole, even for classroom lessons, through the orchestration of exploratory learning, fuelled by interest, which becomes a process of cognition and exploration.

### 4. Artists need "shelter", their own aesthetic platform for learning, to provide the discovery of "virgin soil"

Despite how pertinent they are to learning, artists are not able to save the world, nor a school system in need of renovation. Nevertheless they provide teachers with an opportunity to engage in the artistic process and to discover, for example, that failure becomes an option for learning success. In the encounter between the two systems, "school" and "art", a unique aesthetic field of learning unfolds, whose educational objective is discovery and whose result is diversity.

### 5. Artists have to confront the learning relevance of their artistic work

Artists face a specific challenge: the examination of their own artistic identity, of their own personal view. They cannot avoid this challenge if they choose to work in schools. What makes me an artist? What is my own

artistic identity? And what thereof is of interest to children and adolescents and also relevant for learning?

### 6. Artists have to be qualified and monitored intensively

Artists in School are very often "lone operators". This can be true of teachers too but at least they have the support of teaching staff. Remaining a "stranger" in a regulatory system in perpetuity can only proceed if artists are intensively prepared for their scholastic work and if they are regularly monitored. This monitoring or accompaniment of the artist can only be carried out by qualified experts who are broadly skilled in arts and pedagogy – a job description of its own, with very few standards and experiences to go by.

### 7. Art in school needs appreciation within the arts

It's a stigma that remains with a lot of artists operating in schools: that they have not succeeded on stage, in concert halls, within the art market. It is time to counter the image and self-image of artists in schools – and to counter it with an appreciation of their role. Art in school is no longer a "loser's option" motivated by a shortage of money. The "art of cooperation" has left the museums and migrated to the urban life of daily routines. This implies that "artists of cooperation" have to expose themselves to high-quality standards and specific demands. This requires plenty of courage and pioneering work to develop and enforce criteria. For the recognition of the artists involved it is absolutely essential.

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Students take their work to the streets during *Vision Kino's SchulKinoWochen* (School-Cinema Weeks).

Thomas Ritschel

## Artistic Interventions in the Public Sphere

*Learning Through a Break in Routine*

"There is no surer way to evade the world than through art, and no surer way to connect with it".  
Johann Wolfgang von Goethe, *Die Wahlverwandtschaften* (*Elective Affinities*)

Goethe's witticism could be interpreted as follows: Art can both be an individual, aesthetic experience as well as a social, political reflection of the world. Depending on how art is understood, its role in education will be interpreted differently. Is artwork to be presented as an object for discussion by (professional) artists or is it instead something to be produced in an interactive process in which artists and viewers are equally involved, in which the boundaries between the artist and the audience overlap? A related question is whether the role of the arts is simply to *motivate* educational processes or instead to be an essential *content* of education. Since Goethe does not give an answer to the question how "to connect surely with the world through art", I would like to attempt an answer here.

The question to be considered is the relationship between art and education in the context of the discussion about "new places of learning", especially education in the public area.

## New places of learning in the public sphere

Since the beginning of the 1990s, the concept of a “place of learning” has grown in importance in youth and adult education. This was (and still is) linked to the debate on new forms of teaching and learning which were (and are) expected to address the stagnation of traditional approaches to political education. In contrast to the knowledge-based approach of schools and teachers, non-school education increasingly refers to biographic, communicative/activity-oriented, project-like, multimedia and explorative learning forms related to the surrounding space. Within this context, the “discovery of the place of learning” can be regarded as a central element of education. The connection between content and the place of learning is an essential element of this educational approach. A place and its history and stories provide more than just the motivation for learning, they comprise the background that

enables the learner to approach personally. The transmission of the “materiality of memory” through the interaction of space, artefacts, and people provides a wide range of learning methods and encourages self-motivated learning. This means that learning takes place in action- and experience-oriented ways. “Learning onsite” in the form of sightseeing, guided tours, excursions, explorations, travel seminars, educational trips, city games, and thematic rallies often linked with meetings with experts or historical witnesses, enables participants to learn, reflect, and communicate their results onsite. These approaches also underline the importance of documentation; discoveries and findings should be processed and presented in various media to the participants and sometimes to a larger public.

## Artistic intervention in places of learning

The discovery of the public area as a learning place leads increasingly to

## Forging Connections to Intangible Cultural Heritage

### Mobile Blacksmiths Laboratory

The container-sized silver anvil housing the Mobile Blacksmiths Laboratory may be a whimsical sight as it travels around Germany and abroad, but it carries rich traditions reaching back to ancient man. Since 2007 Mobile Blacksmiths Laboratory, a project created by artist Andreas Rimkus, has been protecting and cultivating an intangible aspect of culture – the creative art of blacksmithing. Within this laboratory setting children and adults have an opportunity to experiment with metal, as well as other natural materials. They also have the freedom to incorporate playing, singing, and other creative activities into the experience.

In addition to technical skills, participants in Mobile Blacksmiths

programmes develop their capacity for communication. “First Metal” programmes, which begin with the artist instructing a group of older adolescents who then become instructors to younger children on the second day, trains participants in passing knowledge to younger generations. Development of this vital communication skill has a multiplying effect, enabling students to participate in other crafts requiring the transfer of hand-on knowledge.

Supported by private firms based in the communities to which it travels as well as by public bodies, Mobile Blacksmiths Laboratory represents a model for how local private businesses can support education projects enabling people to connect to their human past.

For a full schedule of the Anvil’s travels visit [www.a-rimkus.de/amboss/amboss\\_home.htm](http://www.a-rimkus.de/amboss/amboss_home.htm).

Participants at a Mobile Blacksmiths Laboratory event.





Students working on their *film>>up interkulturell* projects.

## Filming in the Streets

### *film>>up interkulturell*

The *film>>up interkulturell* initiative, founded by the up-and-coming International Film Festival and the Federal Ministry of Education and Research (BMBF), aims to involve adolescents from all social backgrounds and give them new perspectives on the communities in which they live.

In 2007 *film>>up interkulturell* also established CITYZOOMS film "camps" in Dresden, Frankfurt, Hamburg, Munich, and Rostock. The CITYZOOMS project teams up adolescents of differing socioeconomic backgrounds to produce professional-level films. In the participating cities, a total of 130 pupils from different schools took to the streets to film and engage members of the general public. The resulting 34 films were true to the human and urban character of their respective cities. All the CITYZOOMS film teams were guided by qualified media educators and professional artists. The multi-city project also gave rise to partnerships between 50 schools and 25 non-school media centres.

In addition to professionally-led workshops on filmmaking for students, *film>>up interkulturell* also supports

teachers with training sessions, conference, and workshops. Nationwide, 100 teachers have taken advantage of the *filmlehrer.de* internet portal. The *film>>up interkulturell* Initiative ends with a Learning Congress in Hannover on September 2010 for CITYZOOMS participants and other interested parties.

Accompanying *film>>up interkulturell* is an evaluation initiative aimed at understanding how young people with different social backgrounds work together, the overall conditions they require, and what is lacking in schools and non-school educational institutions when they embark on collaborative projects. The research also examines film as a cultural medium and defines criteria for evaluating media works. The research is based on analysis of journal entries written by participants each day of the production, as well as administered surveys. The evaluation is a first step toward collecting empirical evidence on which an assessment of the role of media in education policy can be made.

For more information to view the teacher's portal visit [www.film-up.org](http://www.film-up.org) and [www.cityzooms.de](http://www.cityzooms.de).

an extension of existing methods, as well the development of new, specific approaches. Artistic approaches also inspire a number of (new) methods for educational encounters in the public area such as seminars about the urban space, radio ballet, living library, tram readings, and reading chains. All these methods understand the *public area* as an explicit place of learning. For democratic communities, the public area is a constitutive element providing the conditions for the freedom of assembly and for forms of political engagement. Although undeniably losing the function described to some extent, the public area continues to fulfil important social and cultural tasks in everyday life for leisure activities of all generations by establishing spaces for communication, play, meetings and also for self-expression. The increasing regulation, constriction and supervision of the public space are generally one of the central challenges for artistic activities in the public area and resonate as an often unaddressed issue in the background.

Until recently, art in the public area was primarily understood as “art for architecture” or the application of artistic elements in the cities. Although this concept still exists, today art in the public area is regarded as a medium for sensitising people to publicly relevant topics. The insertion of visual and performing arts are evidence of the interventionist influence. This concept of the role of the arts can be traced back to among others, Joseph Beuys and his idea of the social sculpture or to Augusto Boal’s concept of theatre.

When routine is broken and one must absorb the unexpected, the educational process can begin. And that which is different causes the observer to newly define and reconstruct himself.

*The variety of perceptions have community-building and educational potential, in that encounters with*

*the other reveals another world and offers an opportunity to encounter a different system of perceptions. Only such encounters, which incorporate energies from the outside, ensure that one’s own perception system remains dynamic. Perception is the basis for the observer to form interpretations of what has happened. It is a condition for aesthetic education. (Silke Ballath)<sup>1</sup>*

Artistic intervention aims to alienate. Art in public spaces provides the aesthetic alienation that activates the educational process:

*Art projects in the public area can provide the instruments and cognitive processes that enable participants of a community to develop problem-solving skills. Art implies potentials for interventions in the community: Art reveals reality by making contradictions visible and experiential. It also contributes to shaping reality, e.g. the public area. Art provides a way of analysing and exploring the world, for both artists and others participating in its production, as well as for the recipients. (Christel Langlotz)<sup>2</sup>*

Goethe may not have given us the answer for how connect to the world through arts, but we can look to the German philosopher Georg Friedrich Hegel for the key to how arts are a crucial component of education in the public area, “That which is alien or removed captivates our interest, drawing us to activity and endeavour”.

*Thomas Ritschel is an adult educator, trainer, photographer, artist, and since 1997 the managing director of the department for adult education of the Lutheran Church in Thuringia.*

*This text is an abridged version of an article published in Außerschulische Bildung 3/2009.*

Art in public spaces provides the aesthetic alienation that activates the educational process.



Symbolic bricks representing the Berlin Wall in front of the Brandenburger Gate, *Mauerreise*, see p. 87.

<sup>1</sup> Soziale Zugangsbeschränkungen zu zeitgenössischer Kunst im öffentlichen Raum, Hamburg 2006

<sup>2</sup> [http://ask23.hfbk-hamburg.de/draft/archiv/ml\\_publicationen/kt01-5.html](http://ask23.hfbk-hamburg.de/draft/archiv/ml_publicationen/kt01-5.html)



*meine Art – deine Art*  
project participants.

## The Federal Academies for Arts Education

*Remscheid – Trossingen – Wolfenbüttel*

The cultural pedagogy vanguard in Germany is comprised of three Federal Academies at Remscheid, Trossingen, and Wolfenbüttel. Each academy is funded in part of the Federal Ministry of Family Affairs, Senior Citizens, Women and Youth (BMFSFJ), as well as by their respective state governments.



## Inclusion and Empowerment of Children with Special Needs in Arts Education

### *meine Art – deine Art*

**M**eine Art – deine Art – Inklusion und Empowerment in der kulturpädagogischen Arbeit (my art – your art – Inclusion and Empowerment in Cultural Pedagogy) is a two-year programme from August 2008 to September 2010 aimed at creating new opportunities for inclusion in arts education for children with special needs. Initiated by *Jugendkunstschule Köln* (Cologne Youth Art School, see p. 54) *meine Art – deine Art* consists of fifteen arts projects in which an organization serving disabled children was paired with an organization serving non-disabled children. Under the watchful guidance of trained educators and project leaders, participants from both groups work together on visual arts or dance pieces that are showcased to the public.

Through collaborative partnerships, *meine Art – deine Art* deepens the relationship of arts education institutions, youth organizations and institutions

serving people with special needs. The programme also engages educators and parents of participants, making them sensitive to the importance of and opportunities for inclusion.

As a pioneering programme, the *meine Art – deine Art* project serves as a resource for others interested in launching inclusion projects. In co-operation with the *Heilpädagogischen Fakultät der Universität zu Köln* (Department of Therapeutic Studies at the University of Cologne), *Jugendkunstschule Köln* organized a conference in March 2010 to share information and discuss initial findings from the programme evaluation.

The *meine Art – deine Art* project was funded by Stiftung Aktion Mensch (Human Campaign Foundation). To learn more and download materials from the March 2010 conference visit [www.meine-art-deine-art.de](http://www.meine-art-deine-art.de).

### Remscheid Academy for Cultural and Media Education

The Remscheid Academy for Cultural and Media Education (Akademie Remscheid für musikalische Bildung und Medienerziehung) in North Rhine-Westphalia provides ongoing education for professionals in the fields of youth and arts education to ensure that children and young people receive the best instruction possible. To this end, the Academy organizes courses, conferences, and workshops, and publishes books for use in education. The courses offered represent a broad spectrum of topics, ranging from dance, music, and theater to public relations and social psychology.

The Academy aims to attract attention to the interests of arts education, and increase support among politicians and in society. It carries out multi-faceted public relations work, and lobbies for German and international regulatory structures that serve the cultural interests of children and young people. Through expert opinions and representation in various bodies and committees, the Academy seeks to influence arts education policies regionally, nationally, and in the professional sphere. Current issues in youth education such as growing up in a multicultural environment and overcoming economic hurdles figure prominently on the Academy's agenda.

### Federal Academy for Musical Education for Young People

The Federal Academy for Musical Education for Young People (Bundesakademie für musikalische Jugendbildung) in Trossingen, Baden-Württemberg, is an institute for ongoing education for music teachers and headmasters, conductors, chorus leaders, and others (such as social workers). The Academy is a gathering place for select ensembles from around the region and across the nation, and a place for experts to consult on matters of extracurricular musical education. The content of the courses offered at the Academy is determined by the Board of Trustees, which

represents over 30 associations that support extracurricular music education. These include associations of amateur vocalists and instrumentalists, youth organizations, professional associations, and sacred music societies. The topics taught range from teaching an instrument to running a music school. A current theme is music pedagogy in light of current agendas ("An Instrument for Every Child", see page 47) and established learning approaches (Orff Approach, Kodaly and Suzuki Methods).

### Federal Academy for Arts Education in Wolfenbüttel

The Federal Academy for Arts Education in Wolfenbüttel (Bundesakademie für kulturelle Bildung Wolfenbüttel), Lower Saxony, supports arts education by providing ongoing training for artists and cultural intermediaries (the "multipliers"). The Academy seeks to professionalize the field of arts education, increasing the number of highly trained individuals in the job market in Germany. Primarily the Academy offers professional development

seminars in five areas: the visual arts, literature, museum studies, music, and theater. Seminars typically last 3 to 5 days, and are led by a coordinator from the Academy or by an outside expert; participants may earn a certificate by participating in a series of thematically related events. The Academy's many seminars are supplemented by various colloquia and symposia in which experts, administrators, and professionals in the arts work together to analyze problems and seek solutions. In addition to its training programmes, the Academy publishes an extensive series of books and brochures.

For more information on all three academies visit [www.akademieremscheid.de](http://www.akademieremscheid.de), [www.bundesakademie-trossingen.de](http://www.bundesakademie-trossingen.de) and [www.bundesakademie.de](http://www.bundesakademie.de).

## Inter-cultural Learning in Cultural Institutions – A Survey

### *Interkulturelle Lernorte*

Art and culture can form bridges by arousing curiosity about the unknown. Hoping to shed light on this process in 2004, the Society for Cultural Policy (Kulturpolitische Gesellschaft) launched *Interkulturelle Lernorte* (Inter-cultural Learning Spaces) a research initiative to examine the status, tasks, and prospects of intercultural work within arts education.

The three-year research project, funded by the Federal Ministry for Education and Research (BMBF), investigated the role of art and culture in social integration processes. It sought to intensify inter-cultural exchange and develop support for municipal, recreational, educational, and cultural facilities – including museums, youth centres and schools – and to enhance their capacity for providing inter-cultural education.

After a phase of field investigations including a literature review, infrastructure analysis and initial endeavours towards creating a nationwide network

of researchers, questionnaires were distributed to cities and communities of over 30 000 inhabitants across the country. The surveys were supported by the German Association of Cities (Deutscher Städtetag) and by the German Association of Towns and Municipalities (Deutscher Städte- und Gemeindebund).

The survey (with a return rate of 45%) revealed seemingly discouraging results with regard to municipal efforts. The research found that inter-cultural work is, at best a minor aspect of municipal cultural and youth policy. However there were, in practice, a wealth of activities that fell in the category of inter-cultural exchange and education. The researchers concluded that inter-cultural work practice is well ahead of theory and conceptual effects.

Research findings including the project database, survey results, statistics, and interim reports can be viewed at [www.kupoge.de/kulturorte](http://www.kupoge.de/kulturorte).



Road Map Seminar participants, with Ernst Wagner (far left) and Eckart Liebau (far right).

Ernst Wagner

## In Their Own Words: **Perspectives from Young Experts on the Road Map for Arts Education**

*A joint project of the University of Erlangen-Nuremberg and the international U40-network "Cultural Diversity 2030"*

The UNESCO Road Map for Arts Education has exerted only little influence on discussions in Germany about arts education. In response, arts education researchers teamed up with young international experts to discuss how they could further convey and advance the Road Map's objectives.

Published in 2006, the Road Map forged consensus, for the first time, from points of view from all over the world. A remarkable achievement, rightfully appreciated by all experts and stakeholders, the Road Map supports and encourages all those who work in arts education.

Therefore it was unfortunate when we realised that in Germany the Road Map does not play the major role that it could and should play. So, together with Professor Eckart Liebau and the University of Erlangen-Nuremberg, we hosted a seminar in 2009 that examined the Road Map itself.

### **The Participants**

One thing was obvious from the start – for a proper discussion we had to extend beyond an exclusively German point of view. In addition to German participants, there were also university students from the Czech Republic, Turkey, Egypt and Vietnam, as well as young experts who had gained experience in arts education projects in Sweden, Brazil or Cambodia. In order to get a broad and profound basis for the discussion we had to integrate more perspectives from all over the world. Through the German Commission for UNESCO's programme for young experts (U40), we had found the

perfect partners to round out the discussion's participants.

### Learning and Feedback

To begin, participants examined the evolution of the Road Map from its first conceptual drafts to the final document, with the aim of answering several key questions including: What is the leading idea of the Road Map? How is the document structured? How can the concepts of arts and concepts of education that underlie the Road Map be described and analysed? What are the differences between a national and a global perspective? Does the Road Map serve and suit the German purposes?

As a second step we discussed more practical topics covering the dissemination and awareness-raising of the Road Map: what supplements might reflect the German situation, how to further develop the Road Map, and how to empower young people to participate in the discussion about implementation. Our engagement with the Road Map not only led to a better understanding, but also to constructive commentary.

In German there is no proper translation for the term "arts education". "*Kulturelle Bildung*", the term we usually use in German, has another meaning (see p. 11). So we suggested improving the translation of the Road Map into German within the context of our specific traditions and using the cultural roots of key terms. One of our students, Diana Lohwasser, is working on this new translation. However, merely using different terms will not solve our problem.

Some participants also mentioned that the Road Map is too long and that its structure is too complex, thereby hindering its ability to have larger impact in Germany. That is why we have created a shorter paper by European experts, which extracts the essence of the Road Map and condenses it into two pages (published on p. 29).

We still do not know whether some topics of the Road Map really apply to central conceptions of *Kulturelle Bildung* in Germany. Challenges include:

- **Interdependency of reception/reflection and production in arts education:** a German expression says that reflection without production is blind and production without reflection is dull.
- **Intrinsic value of arts education:** arts education must not only be seen from a functional perspective, e.g. in terms of its contribution to the development of the society or of creative industries.
- **Independence and autonomy of research:** research in the fields of arts education must not only be led by the idea of finding and proving more arguments supporting arts education in political debates. As in any other field of science, research has to be impartial, unbiased and merely led by the curiosity of further knowledge in its field, regardless of results. Therein lies the great potential of research to truly improve arts education.
- **Regional differences:** arts education always happens in a space that is subject to its own specific conditions, especially in a global perspective. In a "glocal" world the canon of arts education might comprise in one context braiding hair, in another playing the violin and in a third break-dancing.

The last point, in particular, lead us to develop a proposal for all arts education researchers: to build a network of observatories and chairs which every few years publishes – comparable to Anne Bamford's *The WOW Factor* – regional reports about the status and the practice of arts education in the UNESCO regions. Developing the proper research design, discussing indicators for the descriptions, and implementing such a system of monitoring might then finally contribute to a productive challenge for future UNESCO Chairs.

*Prof. Dr. Ernst Wagner co-led the seminar on the Road Map. He splits his professional duties between the Staatsinstitut für Schulqualität und Bildungsforschung, Munich and at the UNESCO Chair in Arts Education at the University of Erlangen-Nuremberg.*

You can't find an answer to how "quality education" can be expressed and you can't find a "checklist" for what good education is.

*Huong Le Thu, Vietnam*

There are an overwhelming number of Western-centric concepts, on account of to which the Road Map is in danger of being superficial.

*Sirois Guillaume, Canada*

The Road Map issues an essential call for the systematization of experiences and promotion of research.

*Sandra Velasquez Puerta, Colombia*

The Road Map is a helpful and needed document which gives impulses on how to improve the current status of arts education.

*Aimee Fullman, USA*



School students at  
*SchulKinoWochen*, see p. 38.

Joachim Kettel

## Arts Education in German Schools

*A Collection from Current Concepts*

Experience in art projects can only be gained when students have been offered the possibility, in the course of their education in the arts, to develop themselves accordingly as artists. The following is a concept for arts education collected from the most current scholarly thinking on the subject.<sup>1</sup>

The conceptual design of arts education requires instructors to be artists in the sense of exhibiting artistic competence in a narrower and wider meaning. Arts educators must see themselves as educators and as mediating artists. They must also develop competencies in existential creativity, to imbue creativity into the art of living.<sup>2</sup>

The development of creative competence and imaginative skills is fundamental to the education of art students. The challenges of staying motivated in times of creative crisis, overcoming difficult beginnings or having to start anew, and facing failure are all valuable expe-

riences that help students must encounter in order to effectively stand their ground later in life.

Arts education students must also develop their ability to go with the flow, deal with shortcomings and difficulties creatively, cause disturbances and interruptions courageously while staying on course, assert themselves while also allowing their attention to wander, and pursue self-imposed, newly defined goals. This list is completed by social competences such as empathy, a skill essential for in working with other people, partner organisations, institutions and other involved interest groups.

## The concept of artistic instruction

The integration of art-based projects that enable one to develop these competencies can be integrated into the design of arts education. The concept is based on the following paradigms:

- It appreciates art as art (historical, social, cultural contexts), and entails an understanding of art and work, contemporary arts, and historical art.
- It promotes arts education as an advanced learning method that is simultaneously an extension of art as well as an artistic and art-analogue process that includes aesthetic education (promotion and development of sensual-vivid perception, thinking and feeling for the beautiful and the authentic).
- Production, reception, and reflexion are alternating art or art-related activities in the area of art and creation.
- The aim of the education is acquisition and perfection of artistic, creative and aesthetic competences.
- Children and young adults should be instructed in value-based orientation and in the exploration of an individual sense of life.
- Arts classes are a laboratory for the development of competencies and should be integrating into the school culture.
- Artistic activities are, in a broader sense, productive and receptive basic qualifications which can be learned by all and contribute to achieving a decent, fulfilling and successful personal life and the creation of social and cultural conditions within the meaning of the art of living.<sup>3</sup> Art and artistic activities are a form of productive life and world experience through world conquest and modification involving the senses, emotions, and the mind.<sup>4</sup>

## Characteristics of arts education

- Arts education develops forms and contents of art didactics as art in a theoretical and practical sense;
- Art instructors themselves must be trained artists in order to encourage artistic processes in class and also follow the process in an adequate manner;
- Arts education is based on an art concept where an extended and a non-

normative notion of art, which not only includes art and aesthetisation of everyday life and the media, but also phenomena, questions, and problems arising from the world that students face today.

## Societal objectives important for education:

- Building the capability to position oneself as an individual in arts education;
- Training mental flexibility and orientation skills of an individual in art work;
- Promoting the responsibility of an individual in art work;
- Developing the ability to achieve democratic communication as an expression of critical faculties through differentiated perception performance and independent formulation of statements;
- Mobilising individual initiatives.

## Methods of arts education:

- Work and process-related creative activity, projects and workshops;
- Successive and developing theme-oriented work based on perception and creation;
- Imminent interdisciplinary approach with regard to the adequate work form chosen for an art project;
- Embedding a specific art projects that has influence on other subjects;
- Interdisciplinary art projects with a narrative and media character where traditional and new media trade in mutual inspiration (Buschkühle 2001);
- Change of paradigms with regard to electronic image media and turning again to physical experiences in performative processes.

## Educational-methodical implications

- Art classes where aesthetic-artistic research concepts are experimentally tested, invented, and further developed and where new perspectives for formal and non-formal art mediation are provided can be considered a continuation of art.
- The scope of possibilities offered by schools and classes can be determined in an artistic sense and it may also be extended beyond the school walls in order to enable students to intensely

1 Buschkühle 1996/2001/2008, Kettel 1997/2004/2009, Regel 2002/2008. See Selected Sources section (p. 90) for full citation.

2 Philosophie der Lebenskunst (Philosophy of the Art of Living) by Wilhelm Schmidt.

3 Schmidt 1992/2000, Marr 2003

4 Regel 2002/2008.



*Popakademie participants performing.*

## Integration and Language Development Through Music in Baden-Württemberg

### *InPop: Integration, Popular Music and Education*

The integration of young immigrants and the descendants of immigrants is the primary objective of project *InPop: Integration, Popular Music and Education*. Through the creative medium of pop music, participants can improve their German language skills, thus lowering one hurdle to integration.

The three-year pilot project launched in 2009 by *Popakademie Baden-Württemberg*, in partnership with the Federal Ministry for Education and Research (BMBF), Ministry of Culture Baden-Württemberg, and city of Mannheim, engages socially disadvantaged adolescents in quality music experiences.

Over the course of three years adolescents work with the same teachers and qualified *Popakademie* arts educators during weekly in-school workshops, learning how to compose, write lyrics, and produce songs. They are encouraged to incorporate their cultural background into their work, which culminates in a live performance for an audience of their peers.

In addition to developing adolescents, the *Popakademie Baden-Württemberg* offers teacher training programmes to enable school instructors in the field of music, arts, German studies, or foreign languages to manage the *InPop* project independently. The *Popakademie* also provides free equipment to participating schools. All coaches are graduates of the *Popakademie Baden-Württemberg* and have worked as professional artists. *InPop* project coordinators have also presented their work at other arts education conferences.

The pilot phase of *InPop* has been monitored by researchers at the University of Stuttgart, led by Prof. Oskar Gabriel. Through interviews and written language exams, they are examining how participation in the project improves language and social skills.

To learn more about *InPop* visit [www.popakademie.de/projekte/inpop](http://www.popakademie.de/projekte/inpop).



*Gesamtschule Schinkel's annual musical revue at Kulturnacht (Culture Night), Osnabrück.*

## Arts Education at a UNESCO Associated School

### Music projects at *Gesamtschule Schinkel*, Osnabrück

Since 1993, *Gesamtschule Schinkel* (Schinkel Comprehensive School), located in Osnabrück, has offered to its students a holistic arts education programme. Each year approximately 100 students, spanning socio-economic and immigration background status, work together to produce a major school-wide self-composed and self-written musical or a musical revue. Additionally, the school offers wind ensemble classes starting from 5<sup>th</sup> year since 2002. These classes continue until the 11<sup>th</sup> school year, thus pupils gain in-depth competencies in their chosen instrument.

Through these activities such as writing lyrics, composing and arranging music, and choreography, participants acquire critical social competencies, strengthen their concentration capabilities, and develop their creativity.

The cost of participation in the wind ensemble programme is subsidized by

the city of Osnabrück. Wind ensemble players pay only 20 euros per month, which affords each student one hour of group lessons and three hours of full ensemble instruction per week as well as instrument rental, maintenance and repairs. Proceeds from the annual musical or music review go toward production costs of future shows.

*Gesamtschule Schinkel* is a UNESCO Associated School (ASPnet), and as such it is guided by human development goals. Its takes a multidisciplinary approach to education, and prepares students to work within a unified Europe and as part of the worldwide ASPnetwork. The school also strives to encourage and challenge students with an immigration background.

For more information visit [www.gesamtschule-schinkel.de](http://www.gesamtschule-schinkel.de) and [www.unesco.org/en/aspnet](http://www.unesco.org/en/aspnet).

deal with themselves and with the surrounding societal reality.

- The aim is to lead every single student-subject into a process of intensive self-involvement through self-exposure to a principally experimental open learning situation where the student must organise and structure him or herself in order to develop his or her own artistic strategies and methods in the artistic research process and achieve his or her own artistic expression in the created and chosen form.

### Conclusion

During the artistic research process, the student develops intensive self-determination and determination of others, as well as skills in profound observation, research, collection, documentation, reflexion and association.

These results are not derived from the knowledge of general artistic strategies and methods; they are obtained from the probing process itself and/or generated from the general knowledge of the students. They are, to an extent, even similar to scientific research strategies and methods where actual transitions can be enabled. Being involved in the research process stimulates self-orientation and self-organisational skills of the subject which also include self and process management skills (such as time management, using human and financial resources, media, material and other utilities, logistics, process monitoring, documentation and reflexion).

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A Yemeni artist working on her piece for *Mauerreise – The Wall in the World*.

# The International Dimension

Rolf Witte

# Cooperating with the European Union

*The "European Agenda for Culture"  
and the European Union's Strategy for Youth*

During the last two and a half years, the European Union has been extremely active in the overlapping areas of youth, culture, and educational policies: concepts and papers have been adopted, advisory committees established, and conferences and panels organised.

Priority areas for action for the period 2008 to 2010 include "promoting access to culture and synergies with education, especially art education".

These are visible indicators of a process of realisation, otherwise invisible, involving many political decision-makers and administrators in Europe. Arts education – with its many different forms of expression and organisation, and its many projects – is a subject difficult to come to grips with, as it pertains to cultural, educational, youth and social policies. But it is also becoming increasingly important for the future of our modern societies. It is crucial, therefore, that local, regional, national, and European players in these policy areas discuss how to create optimal conditions for successful arts education, and that they make specific decisions.

At the European level, the European Agenda for Culture<sup>1</sup> was adopted on 16 November 2007; its proposals were implemented immediately in subsequent months. The Agenda defines three strategic objectives for EU cultural policy: promotion of cultural diversity and intercultural dialogue; promotion of culture as a catalyst for creativity in the framework of the Lisbon Strategy for growth, employment, innovation and competitiveness, and promotion of culture as a vital element in the Union's international relations. Within the context of these priorities, arts education is particularly vital as a "catalyst promoting better use of synergies between culture and education, in particular by encouraging art education and active participation in cultural activities." Consequently, the priority areas for action for the period 2008 to 2010 include "promoting access to culture and synergies with education, especially art education".

Since early 2008, political decision-makers have been putting greater emphasis on these two objectives –

easier access to culture, and using synergies between culture and education – as envisioned by the Agenda. In the context of an open approach to co-ordination, for instance, the governments of EU member states are negotiating issues of access to culture, and of closer co-operation between education and cultural policies at different levels of responsibility. The Agenda granted an official mandate Open Method of Coordination (OMC) Working Group to the previously established informal network of government officials of European ministries of culture and education. This working group will develop specific proposals by the middle of 2010 on matters such as reforming education and ongoing training for teachers and artists, improving the quality of arts education in schools and cultural institutions, thereby giving them greater clout in society. These proposals will be submitted to the EU and national governments.

It is quite remarkable that ministries of both education and culture from all EU Member States have appointed representatives to the working group, exchanging viewpoints and agreeing on which overall conditions are necessary for arts education in schools and beyond, for children, adolescents, adults and the elderly. Unfortunately, there are still too few examples of this sort of interdisciplinary political and technical co-operation. It is, however, encouraging that this is possible in many Member States. The bureaucracy in Brussels stands to learn from these facts, as it is still difficult for the European Commission to bring the two policy areas of education and culture closer together in the interest of arts education.

The OMC working group, which includes German representatives, is

<sup>1</sup> Resolution of the Council of 16 December 2007 on a European Agenda for Culture, (2007/C 287/01)

currently designing its website: the Community of Knowledge on Arts and Cultural Education in Europe (ComACE)<sup>2</sup>. Since both cultural and educational policies in Germany are predominantly the responsibility of the *Bundesländer* (Federal States), it is the *Kultusministerkonferenz* (Standing Conference of the Ministers of Education and Cultural Affairs of the Federal States, KMK) that is involved in the relevant working groups and co-operation with other European Member States. Therefore along with the Federal Ministry of Education and Research (BMBF) and the Federal Government Commissioner for Culture and the Media (BKM), the *Bundesländer* that have to take appropriate action once relevant documents have been approved at the European level. The *Bundesländer* need to influence the legal and social framework in a way that is conducive to high quality arts education.

Due to this multitude of players in the overlapping fields of various political competences, it is difficult for Germany to speak with one voice in debates about arts education at the European level. For

instance, the Federal Ministry for Family Affairs, Senior Citizens, Women and Youth, (Bundesministerium für Familie, Senioren, Frauen und Jugend, BMFSFJ) also operates an important programme to support the multi-faceted landscape of extracurricular cultural youth education in Germany. Given this situation Germany needs better and more mechanisms for regular exchange of information and co-ordination among the political decision-makers in the education, culture, and youth ministries, as well as with the KMK. The decisive and pragmatic European approach, which transcends ministerial boundaries, could be a role model.

In addition to the working groups established by the European Agenda for Culture, where government players discuss their roles and responsibilities in matters of cultural policy, there are also so-called European platforms of civil society, created early 2008, which bring together European networks addressing the same cultural policy issues:

1. Intercultural Europe
2. Access to culture
3. Creative and cultural industry



The filmset for "Stones Speak – ancient sculptures awaken, play and tell stories" BKJ, see p. 52.

Participants during a *Pan y Arte*  
– *Música en los Barrios* project,  
see p. 88.



In Germany, it is the Federal States that have to take appropriate action once the relevant documents have been approved at the European level.

What is important about the EU's new youth strategy is a new understanding of youth policy as a cross-sectoral policy field where other areas such as "creativity and culture" need to be involved.

Once the Agenda was adopted, these platforms were immediately established by the European Commission to demonstrate democratic legitimisation, involvement of civil society expertise and transparency. Many of those representing civil society had been dissatisfied with the strict top-down process that had failed to involve many organisations and associations. In 2010, the first working phase of these platforms will be completed; they will submit a number of the specific policy recommendations developed jointly at numerous meetings.

In the context of the "access to culture" platform, a working group of European networks addressed questions of the synergies between education and culture. Unfortunately, it did so without liaising with the work done in the governmental OMC working group on the same topic. By mid 2010 this working group of civil society organisations will submit a final paper of recommendations. It will probably include a specific proposal for the European Commission to develop a European funding programme especially for arts education under the heading of "access". This programme would pool the various activities with European added value in the field of school and extracurricular arts education for young people and adults.

In any case, European funding programmes play an important role in all debates about the future of arts education. Many players are of the opinion that at the European level, funding

should reflect an appreciation of arts for education projects, and educational and social policy. Others find it more important for politics at the local, regional and national level to make decisions fostering better overall conditions for quality arts education.

The big European Culture Forum held in Brussels in autumn 2009 brought together almost 1 000 political and civil players from all across the European Union to discuss issues of cultural policy. Unfortunately, the forum failed to place these different approaches to the future of arts education in Europe on the table, neither taking into account the policy papers that had been drafted up to that time, nor addressing them more specifically in discussions. Instead, "best practices" were presented and general political statements on the importance of culture in European societies were expressed. There was no progress on the political discourse to which Member States had committed themselves in the Agenda for Culture – a rather typical phenomenon in the cultural sector.

It is to be hoped that decision makers from EU Member States will not pass up similar opportunities for fruitful political dialogue between civil society and politicians in other political fields of action. On 27 November 2009, the EU Council adopted a renewed framework for EU co-operation in the youth field from 2010 to 2018.<sup>3</sup> The responsible policymakers must now swiftly translate this framework into specific action.

<sup>2</sup> <http://www.comace.org>

What is important about the EU's new youth strategy is a new understanding of youth policy as a cross-sectoral policy field where other policy fields need to be involved (for instance, so that social, education, and cultural policies influence the living conditions of young people in the EU's 27 Member States in a positive way).

One of the eight priority fields of action of youth policy in Europe until 2018 is therefore "creativity and culture". This is the heading under which EU Members will now make every effort to facilitate access to culture for young people, and to give them better opportunities to discover and express their own creativity in and outside of the school environment. Sustained synergies between policies and programmes are to be developed among the fields of youth, cultural, education, social affairs, health, media and employment policy.

Germany's youth ministry supported the inclusion of "creativity and culture" as a priority field of action as early as the drafting phase of this new EU youth strategy. However, it is mainly thanks to the Swedish EU Council Presidency during the second half of 2009 that political foundations were formulated in the medium term. This makes it easier for many of those involved at the local, regional, national and European levels to demand and help create "networked concepts" for arts education programmes. Different policy fields can make contributions, united by the common goals of ensuring and improving future opportunities for new generations through arts education.

What is particularly interesting in the field of youth policies is that none of this could actually happen without the direct involvement of young people. The days when political programmes and specific projects for the benefit of young people were approved over their heads are now history in many countries. Participation and active involvement in society by young people themselves is now taken almost for granted by many, particularly at the local and regional level, which is the immediate living environment of young people. This is the environment where Germany developed a diversified

landscape of youth organisations with different social objectives after World War II. In more recent decades, these have been complemented by a large number of participatory and advisory bodies (for example through school assemblies and local youth parliaments).

The implementation of the EU youth strategy with its participatory approach will pose a challenge for many German arts education organisations: many artists, teachers, arts educators and other players in arts education projects are accustomed to developing forms of projects and activities that are based on their respective professions, and simply invite young people to take part in them. This is where educators as well as artists need a change of mindset: planning creative processes and arts education projects with the involvement of young people will have to become the standard if they are truly to participate in the social domain of arts education. This is the only way to give young people a chance to apply themselves and address their own issues in arts education activities. At the same time, this has not been a recent characteristic of quality arts education: to make a difference, arts education processes, regardless of their form, need to be relevant to the personalities and lives of participants.

On that note, the current developments in cultural and youth policies at the EU level pose a particular challenge for the protagonists in arts education in Germany, both in terms of structure and concept. These developments will certainly cross-fertilise the concepts of arts education common in Germany.

*Rolf Witte is the International Relations Officer of the The German Federation for Cultural Youth Education, BKJ, (Bundesvereinigung Kulturelle Kinder- und Jugendbildung) see p. 52. Since 2008 he has been a member of the Executive Committee of Culture Action Europe, The European Forum for the Arts and Heritage. He is also member of the German Council for the European Youth in Action Programme and of the Council for European Cultural Politics of the Deutscher Kulturrat (The German Cultural Council).*

## European Network of Civil Servants

### ACEnet

Established in 2002, ACEnet is a network of EU civil servants working in the field of arts and heritage education. The goal of the network is to enable international colleagues to exchange information and to share insights and experiences with each other. Content-related discussions are held during periodical meetings. ACEnet is a trusted source for cultural and artistic education within the framework of the Open Method of Coordination by the EU Cultural Affairs Committee.

In 2009 ACEnet launched ComACE (Community of Knowledge on Arts and Cultural Education in Europe), a web portal with information on arts and cultural education in European member states. The aim of ComACE is to promote and sustain the systematic exchange of knowledge and to compare practices. ComACE will include country policies, information on formal and non-formal arts and cultural education, implementation methods, research and best practices, as well as a glossary of terms to help international colleagues understand the differences and similarities in their respective policies. ComACE is a long-term project with the objective of accomplishing "European-wide" representation. ComACE is currently seeking partners; to participate in the project, countries can apply through their ACEnet representatives.

To learn more about ACEnet and the ComACE project visit [www.culture-school.net](http://www.culture-school.net) and [www.comace.zzn.nl](http://www.comace.zzn.nl).

• 3 Resolution of the Council on a Renewed Framework for EU Co-operation in the Youth Field (2010-2018), (2009/C 311/01)

## In Her Own Words

### *Anne Bamford on Making Arts Education Meaningful*

Anne Bamford, author of *The Wow Factor*, reveals new dimensions to her research, what makes an arts education experience meaningful, and what she thinks arts education policymakers should focus on in the future.



Anne Bamford

*In The Wow Factor, you make a distinction between education in the arts and education through the arts. Can you talk about how you came to the conclusion that they are two different forms of arts education, and why it is important to see them as discrete?*

Education *in the arts* is about the specific learning in music, visual arts, drama, dance, and the media, including film and virtual arts. Education *through the arts* is the use of artistic pedagogies to teach other subjects. This includes most of what is often termed "creative education" and also the expanding fields of visual literacy, drama in language learning and integrated arts as part of new technology.

While these two areas can be seen as being complementary, and the "best" programmes have both education in and education through the arts, it is important that they are viewed discreetly. To give an example, it is impossible to effectively adopt the principles of visual literacy if the teacher and pupils have not had a solid grounding in the fine arts. Similarly, music can be taught in a very uncreative way but if you combine creative pedagogies with a disciplined approach the effect of the music education will be much greater. In my most recent work, I have added two further dimensions that appear to also be very important. These are:

*Art as education* where the arts world actually becomes a medium or environment for learning. So for example, you can learn a lot about history while

attending a play or visiting a gallery or museum. Similarly, a scientist working within an art medium may create new types of knowledge previously unrecognised when his/her learning had been confined to the laboratory.

*Education as art* implies a cultural and aesthetic understanding of education. This places the art of teaching and learning at the centre of education. Under such a conception every teacher and every child is capable of being an artist and in its highest form. Education itself is transformed into something of inherent beauty that has the capability to move the individual and the society – in other words, a work of art.

*You also referred to a gap between the policy that is written and initiatives that are actually implemented: "In arts education policy is one thing, what children get delivered is another, but above all the ultimate focus must be on the meaning they construct from these experiences". One component of this, you argued, is "too many instances [where] the arts are kept as a token activity". Could you explain what a token arts activity is, and how it differs from a meaningful arts experience?*

Meaningful arts experiences are characterised by a consistent set of qualities. The qualities of meaningful arts education include, partnerships, flexibility, reflection, accessibility, professional development, awareness of local context, a "research" orientation, performances and exhibitions, language of the arts, and

taking risks. Tokenistic arts activities tend to lack these qualities. They occur in isolation and lack any connectivity to other learning or to the arts professions. Tokenistic arts experiences are often short term and disconnected. As one teacher described, poor arts experiences are seen as the icing on the cake rather than being part of the cake. Tokenistic arts activities do not adequately allow the children to make creative choices. They may be based on a "one size fits all" model and not consider the child's needs or wishes. Tokenistic experiences are poorly planned and do not consider progression routes or pathways into talent development. Tokenistic arts activities have little positive benefit and may in fact detrimental to a child's overall development.

*Having studied the cultural policies of nearly forty countries and been involved in helping several countries with incorporating the arts into their education systems, what do you believe are priorities for policymakers during the Seoul Conference and beyond?*

The focus of UNESCO on arts and cultural education has been of pivotal importance in encouraging a number of countries around the world to take a long and serious look at the quality of arts education. This has resulted in a number of positive outcomes and a ground swell of support for the value of the arts within children's lives and healthy development. The eco-

conomic and political climate continues to emphasise the importance of the arts. In the future, all citizens should be 21<sup>st</sup> century knowledge-builders, able to creatively update their skills, to take initiatives and risks.

Despite the energy surrounding the arts, there are several major priorities for policymakers. These include:

- Increased research not just into the impact of the arts (there is ample scientific evidence that is now available in this field) but importantly into strategies for effective implementation and a greater understanding of the best pedagogy for arts learning.
- Greater focus on delivery models and quality monitoring strategies to ensure that real action and improvements in

the field really occur rather than just rhetoric in the educational documentation.

- Better models of collaboration between the agencies working inside of schools and those working outside of schools, as a child's arts and cultural experiences rarely stop at the door of the classroom.
- More involvement of industry, artists, parents, families and children in the planning, decision making and advocacy surrounding the arts.
- Improved, arts-rich, tools for measurement and accountability in the arts

While the UNESCO Road Map has provided a substantial impetus for the arts, we need to ensure that this focus remains strong and works in a com-

bined and strategic manner to ensure the benefits of an art-rich childhood can be experienced by all children and young people.

*Professor Anne Bamford is Director of Cultural Programmes at a new national organisation, Creativity, Culture and Education, CCE (UK). The Wow Factor has been translated from English into Korean, Spanish, and Norwegian. A German translation was published in May 2010 by Waxmann Publishing Company.*

## Using the Arts as an Entry Point for Cultural Exchange

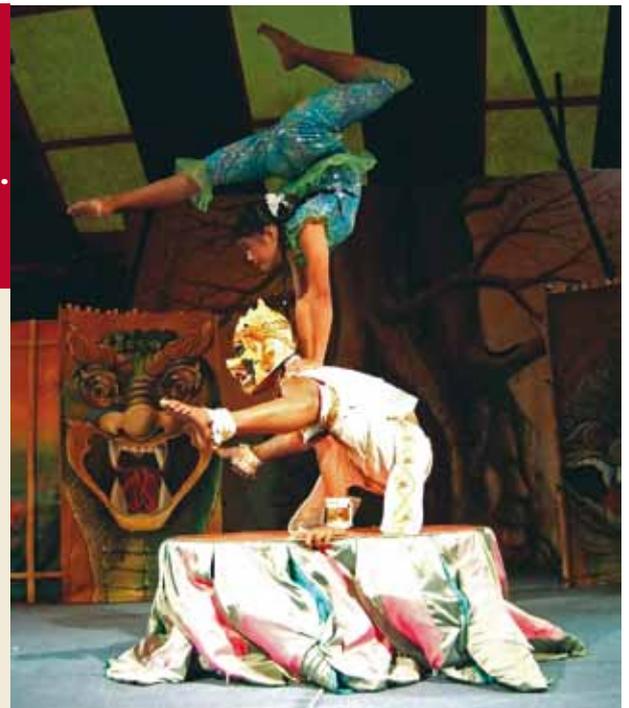
### *KinderKulturKarawane*

For ten years the *KinderKulturKarawane* ("Children Culture Caravan") project has supported ongoing dialogue between young people all over the world. Each year the programme brings children- and youth-groups from Africa, Asia, and Latin America to schools, youth centres, and other cultural venues in Germany. The performances, which involve music, dance, drama, acrobatics, or even pantomime, are open to all and accompanied by cultural workshops onsite or in schools.

In workshops performers speak about their art, as well as their personal lives. For performers, who often come from disadvantaged areas abroad, presenting their art and instructing peers in their cultural background is an empowering experience. For all participants *KinderKulturKarawane* offers an opportunity for authentic intercultural exchange and the discovery of commonalities.

Since its inception, *KinderKulturKarawane* has hosted over 50 youth groups from 23 countries, culminating in 1 700 performances. The travelling artists reach out to an audience of 80 000 people annually. The opportunity to perform abroad also raises the profile of selected performing groups in their homelands. *KinderKulturKarawane* has been able to support African, Asian, and Latin American projects in the sum of over 380 000 euros.

Operated by the *Büro für Kultur- und Medienprojekte GmbH* in Hamburg, with support from the Federal Foreign Office, Federal Ministry for Economic Cooperation and Development (BMZ), multiple



A Phare Ponleu Selpak (Cambodia) performance, *KinderKulturKarawane*.

foundations, and regional governments, *KinderKulturKarawane* has been recognized as an Official Project of the UN Decade of Education for Sustainable Development in Germany.

For more information including a list of previous and current touring groups visit [www.kinderkulturkarawane.de](http://www.kinderkulturkarawane.de).

Georges Poussin, UNESCO

# The Second World Conference on Arts Education

*Goals for the Future,  
Seoul on 25-28 May 2010*

The holding of the Second World Conference on Arts Education was decided by UNESCO General Conference at its 34<sup>th</sup> session after accepting Korea's proposal to host and fully fund its organization. Since then, UNESCO and the Korean Government have been working hand in hand, in the framework of the steering committee, in order to ensure the success of this UNESCO Conference.

Following the success of the First World Conference held in 2006 in Lisbon in cooperation with the Portuguese Government, the forthcoming worldwide gathering will be a concrete follow up, and not merely a duplication. It will certainly take stock of the impact and results of the Lisbon Conference, and confirm the solid standpoint of the international community in favour of the importance of arts education and expand its scope. The Second World Conference is committed to building a foundation for new global discussions and critical perspectives on arts education, outlining changes and opportunities needed for continuously evolving societies.

The programme of the Conference has been consolidated and underlines how arts education can help construct a creative and culturally aware society with balanced individuals and integrated societies.

One of the main themes of the Conference, "The reinforcement of socio-cultural dimensions of arts education", represents this vision. The Conference is expected to launch in-depth reflections on the potential of arts education

in responding to the strong demands for socio-cultural awareness within multi-cultural societies and stresses the value of arts education in the promotion of cultural diversity and social cohesion. Furthermore, it will aim at enhancing opportunities to implement quality arts education in various environments, even beyond any institutional education setting; by encouraging inclusive learning in disadvantaged social contexts and post-conflict situations.

Another important objective of the Conference is to review the current state of knowledge on the research capacities in arts education and their practical applications. The Conference would provide an opportunity to exchange experiences on comprehensive research approaches to support arts education practices. Since the First World Conference, UNESCO has made an effort in this area through the UNESCO Chair programme and the UNESCO Observatory activities. We currently have two UNESCO Chairs for arts education in Canada (Queen's University) and in Germany (University of Erlangen-Nuremberg) and a network of UNESCO Observatories on arts education in the Asia and Pacific region with five research institutions (Australia, New Zealand, Singapore, Thailand, Hong Kong). On an experimental basis and in line with the preparations of the Conference, a glossary research for arts education has also been undertaken in partnership with the Korea Arts and Cultural Education Service.

Moreover, the Conference continues to make ties, without creating any repetition, with the legacy of the first Conference through the Road Map for Arts

Education. As you are all aware, the Road Map, produced during the First Conference, has been in the meantime recommended to Member States as a policy-guiding document for arts education practices at country level.

With the view to analyze the progress of the implementation of the Road Map as well as oversee the diversity of qualities and applications of arts education in different national and regional situations, a survey was undertaken last year. 90 Member States responded to the UNESCO questionnaire and we greatly appreciated the interest and contributions given to implement arts education all over the world. The results of this survey will be presented on the first day of the Conference.

Based on these three themes, the programme of the Conference is mainly composed of four plenary sessions, with roughly 21 key speakers and panellists, and 27 workshops and regional group discussions with more than 100 presenters. In addition, three special sessions are integrated each day into the programme, namely the Ministerial meeting, the NGO/Foundation forum and a session on the role of arts education for the rapprochement of cultures, especially in the framework of the 2010 International Year for the Rapprochement of Cultures proclaimed by the United Nations General Assembly.

Member States have received a letter of the Director-General inviting them to recommend a group of experts as official participants. The invitation has also been extended to various inter-governmental organizations, including the United Nations agencies and entities, in addition to having non-governmental organizations in the field of arts and arts education encouraged to participate. Hence the expected maximum number of participants is likely reach to 700.

About the expected outcomes of the Conference, as a normal practice, we will generate a final report that recapitulates the major conclusions of the different discussion platforms. On the other hand, a document that will be produced is the Goal for the Development of Arts Education. If the First Conference gave



The South-Korean author Hwang Sok-Yong working for his piece for the *Mauerreise*-project, see p. 87.

birth to the Road Map, still valid as a reference document in raising a common understanding on the importance of arts education, the Second Conference will take a more proactive position in targeting a common vision for the sustainable future of arts education. Taking as a point of departure to the issue what are the long term development objectives of arts education it will primarily address to the international community the significance of active engagement and serious commitment to arts education development. In concrete terms, the Goals will deliver practical benchmarks and strategies for future decisions and actions in this field and help mobilizes multi-stakeholders to plan the future and pursue action.

A preliminary list of goals is currently being prepared with the collaboration of the International Advisory Committee, which is composed of 40 arts education experts from different regions. This

initial list of goals will be introduced at the opening of the Conference and reviewed throughout the different Conference sessions with the results to be presented by the General Rapporteur during the closing ceremony.

The spirit of partnership and solidarity in the name of arts education has already been demonstrated throughout the preparations for the Second World Conference. The preparations for the Conference took a different course from the first one. For the Lisbon Conference, we undertook a lengthy process in hosting a series of regional expert meetings and preparatory meetings, which gradually contributed to structuring the World Conference in 2006. Though, for the Seoul Conference, we received invaluable contribution from different actors such as UNESCO Field Offices, National Commissions for UNESCO as well as NGOs. To name just a few, the World Alliance for Arts Education organized

three regional summits in Africa, Latin America and Europe, where as the German National Commission held twice key meetings in the framework of the preparations for the Conference.

It is in this spirit of collaboration, from Lisbon to Seoul, that the Conference will continue to encourage joint reflection and action of the international community on quality arts education; recognize the diversity of standards and values of arts education throughout different geo-cultural contexts; and support inter-sectoral collaboration, regional, international cooperation and new partnerships as a strong basis for future developments in this field.

*Georges Poussin is Chief of the Creative Industries for Development Section within the Division of Cultural Expressions and Creative Industries of the Culture Sector at UNESCO.*

Ernst Wagner

# Establishing a UNESCO Chair in Arts Education

*Taking the Right Steps to Strengthen  
Arts Education*

To strengthen arts education—its quality as well as its role in society – we need stakeholders at various levels. The new German UNESCO Chair in Arts Education at University Erlangen-Nuremberg is part of this process.

At first glance, arts education appears to play an important role in Germany in formal and non-formal education. Teachers are well trained and the arts benefit from financial support from the government and the public. But in difficult economic times when spending has to be trimmed, the arts and arts education are among the first to suffer funding cuts and class time reductions. Suddenly arts education is no longer essential.

There is no general consensus on the importance of the arts and arts education and the vital role they may play in human development and society, now or in the future – not only in Germany. It is missing because there has been too little programme evaluation and too little research exploring the quality, the value and status of the arts and of arts education. Therefore, in order to take the right steps in the future, arts education departments at German universities need to focus not only on training teachers, but on research as well.

## How it all began

A German delegation consisting of government experts, representatives of the government, NGOs and practitioners (teachers and artists) attended the 1<sup>st</sup> UNESCO World Conference on Arts

Education in Lisbon in 2006. Inspired and motivated by their experience at the conference, the German delegation decided to remain in contact and work together. The group met several times thereafter at informal meetings organized by the German National Commission for UNESCO. It was here in a positive, open environment that the idea originated to establish a UNESCO Chair in Arts Education in Germany like the one in Canada, held by Larry O'Farrell, whom we had gotten to know in Lisbon.

During the past four years we learned what facilitates progress: innovation requires openness on the part of the decision-makers, transparency, a democratic attitude, formal and informal platforms of discussion and exchange, consensus on the main objectives, patience and persistence. Stripped of traditional structures and hierarchies, innovative team work delivers. It was the constellation of all these factors that led to the proposal of establishing a UNESCO Chair to the Board of the German Commission for UNESCO.

With his decades of experience, research, and many publications in the field of arts education, Professor Eckart Liebau (Chair for Pedagogy at the University Erlangen) was chosen as the appropriate candidate for the post.

His creative, pioneering spirit, which led to the founding of institutions such as the Interdisciplinary Centre for the Education of Aesthetics and the Academy for School Drama and Theatre Pedagogy in Erlangen, will serve him well in his position as UNESCO Chair in Germany.

## The current situation

At the end of 2009, UNESCO accepted the University of Erlangen-Nuremberg's proposal for a UNESCO Chair in Arts and Culture in Education. In their enthusiasm, the staff in Erlangen launched the project the day they decided to write the proposal. A review of the research and study that has been completed to date provides a good overview of the profile of the UNESCO Chair we intend to develop.

Three seminars were already held in 2009 at the university on the following topics: the UNESCO Associated

## Toppling the Barriers that Keep Us Apart

### *Mauerreise* – The Wall in the World

The Berlin Wall is a symbol for all people whose lives are characterized by division and border experience. As part of the 20th anniversary of the fall of the Wall, the Goethe-Institut launched a multi-phase education initiative designed to inspire discussion about the challenges faced by people living in divided countries and borderlands.

In the months leading up to the anniversary, twenty symbolic pieces of the Wall traveled from Germany to China, Cyprus, Israel, Korea, Mexico, and the Palestinian Territories. The walls served as blank canvases for artists, intellectuals, and young people in those areas to reflect upon the concept of barriers, as well as the walls in their lives. After being exhibited in various public places throughout these countries, the artistic pieces journeyed back to Germany where they became a part of a domino chain wall installed in front of the Brandenburg Gate. The toppling of this symbolic wall during the anniversary celebration on 9 November 2009, was watched by 450 million people around the globe on TV and provided a world stage for political education.

*Mauerreise* – The Wall in the World relied heavily on the cooperation of the German Federal Foreign Office, Goethe-Instituts located around the world, and support from public and private partners in host countries.

To learn about The Wall in the World, as well as the participating artists and their homelands, visit [www.mauerreise.de](http://www.mauerreise.de) (engl.).

Young language students painting their piece for the *Mauerreise*-project in front of the Brandenburg Gate, Berlin.



School Project Network (ASPnet), the UNESCO Road Map for Arts Education (see p. 71) and Museums as Pedagogic Sites. Together with the students as representatives of the next generation, the seminars explored exemplary models as well as criteria for innovative and effective arts education programmes. The students visited several institutions, museums, and schools. Through various case studies they learned to observe, to perceive and define criteria and record their findings. Being able to present their papers to invited experts (e.g. members of a few National Commissions for UNESCO, teachers, researchers, museum staff, etc.) offered the students the opportunity to participate in debates concerning the future of arts education with professionals and to influence the outcome of the debates with their fresh perspective.

## Gaining Perspectives

### *Building Networks*

Our first efforts to create an international network began by hosting a conference titled "Arts Education – Culture Counts" in Berlin, December 2009. Experts from more than fifteen European countries, from Canada and South Korea met to prepare the next steps to Seoul 2010. An important paper was produced as a contribution to the Seoul process (see p. 29). The next step will be a global cooperation of observers and chairs monitoring the development of arts education.

## Extending Educational Dimensions in Rural Nicaragua

### *Pan y Arte – Música en los Barrios*

*Pan y Arte group lessons.*

Based on the premise that development assistance is not just economic aid, *Pan y Arte* (Bread and Arts), a German NGO based in Münster, Westphalia, brings arts education to children and educators living in Nicaragua's poor rural countryside, where the arts have zero presence in school curricula.

*Pan y Arte* organizes weekly learning sessions in small groups directly within the poor areas (*barrios*) where children and youth lives, using community homes, churches and schools as places for instruction. For a nominal fee, participants can enroll in courses of varying levels, from the very beginning up to semi-professional and professional. These sessions are "creative-artistic islands", offering students the space to

set aside their daily responsibilities such as contributing to the family income, and to play, create, and interact with other children.

Music lessons are based around the recorder, an affordable, easy-to-learn instrument that can be adapted to playing in groups. The repertoire is based on European and traditional Latin American songs. Because Nicaraguan universities do not offer arts education, *Pan y Arte* programme also builds the capacity of music teachers who otherwise lack any arts training. Promising *Pan y Arte* students also have the opportunity to become programme teachers. In addition to music, *Pan y Arte* organizes a mobile library, bringing books to *barrios*.

The programme, initiated by *Pan y Arte* in partnership with *Casa de los Tres Mundos* (House of the Three Worlds), an international cultural centre in Nicaragua, relies on private donors in Germany, Austria, and Switzerland, as well as engagement of organizations in Nicaraguan communities. *Pan y Arte* provides overarching organizational and financial support, but the programme is managed entirely by Nicaraguans – a partnership that promotes sustainable development.

For more information visit [www.panyarte.org](http://www.panyarte.org).



### Evaluation

Through an evaluation of *schule@museum*, a project concerned with the interface between schools and museums, we will gain in-depth knowledge that we will be able to share with other partners and research-units on the national and international level.

### Other

By communicating and sharing ideas at meetings and conferences, giving lectures and workshops, translating Anne Bamford's *The Wow Factor* (see p. 82) into German and cooperating with partners (e.g. foundations) we hope to contribute to the current discussions about arts education. Two projects will establish the basis of these discussions. The first is clarifying and defining the most important terms in the field as they are used in other countries (starting with the countries we are cooperating with) as a part of the European Compendium/Glossary-Project coordinated by the Netherlands, Austria and France.

The second is initiating and supporting a large-scale review of arts education in Germany (Nationaler Bildungsbericht 2006, 2008) by the Standing Conference of the Ministers of Education and Cultural Affairs of the Federal States (Kultusministerkonferenz, KMK) and the Federal Ministry of Education and Research (BMBF) in 2012.

*Prof. Dr. Ernst Wagner splits his professional duties between the Staatsinstitut für Schulqualität und Bildungsforschung, Munich and the UNESCO Chair in Arts Education at the University of Erlangen-Nuremberg.*

## Linking Arts with Sustainability

### Arte Sostenibile UNO

**A** *Arte Sostenibile UNO* educates the public about sustainability through art. Based in Wiesenbach but drawing upon the talents of artists all over the globe, *Arte Sostenibile* exhibits art works. These objects have been made from low- to no-cost materials and simple techniques that are available to everyone.

But the exhibitions do more than just showcase art. Each is accompanied by a suite of educational programmes including discussions, concerts, lectures, plays, and workshops for children, youth, and their teachers. Members of the general public also have the chance to create mixed-media artwork. In Cuxhaven, Germany, a newly-formed "friends of the exhibition" association organized programmes and tours.

*Arte Sostenibile* links sustainability and art by attracting participants that would not otherwise be drawn to the fine arts. It has been showcased at

the German Federal Ministry for the Environment, Nature Conservation, and Nuclear Safety (BMU), San Francisco City Hall, and Bur Juman Centre in Dubai.

*Arte Sostenibile* was initiated by the Association for Arts, Health, and Education in 2004 and is supported by public and private funders including the European Regional Development Fund, the German Federal Foreign Office, *Ritter Sport* (chocolate manufacturer), Hapag Lloyd Container Line, and local sponsors in cities where the exhibit has traveled.

*Arte Sostenibile* exhibit can shipped anywhere in the world. It arrives in a container and takes five to ten days to build. Local partners can be instructed in the concept, and within a very short time run the exhibition and programmes themselves.

To see view more *Arte Sostenibile* pieces and learn about the artists visit [www.arte-sostenibile.org](http://www.arte-sostenibile.org).



"The Horse" by Billie Grace Lynn.

# Selected Resources

This section presents a selection of foundations, studies, materials and links on the topic. Detailed bibliographies and background materials are found in the listed portals and overview documents.

Resources marked with (engl.) denote the availability of English language versions.

## Programme Documents and Policy Reports

- **Deutscher Bundestag:** Final Report of the Enquête-Commission on Culture in Germany, Chapter Six, "Arts Education", p.377 - 410th [www.bundestag.de/parlament/gremien/kommissionen/enqkultur/Schlussbericht/Schlussbericht/Schlussbericht.pdf](http://www.bundestag.de/parlament/gremien/kommissionen/enqkultur/Schlussbericht/Schlussbericht/Schlussbericht.pdf) [German version, 2008; English version released in 2010]
- **Bundesministerium für Bildung und Forschung (Federal Ministry for Education and Research, BMBF) Intercultural Education:** Interkulturelle Bildung – Ein Weg zur Integration (2008): <http://www.bmbf.de/de/10755.php> [general website on intercultural education]
- **Bundesministerium für Familie, Senioren, Frauen und Jugend (Federal Ministry for Family Affairs, Senior Citizens, Women and Youth, BMFSFJ) Programm "Vielfalt tut gut" (2007-2010):** [www.vielfalt-tut-gut.de](http://www.vielfalt-tut-gut.de) [programme youth for diversity, tolerance and democracy]
- **Beauftragter der Bundesregierung für Kultur und Medien (Federal Commissioner for Culture and Media, BKM):** Arts Education: <http://www.bundesregierung.de/Webs/Breg/DE/Bundesregierung/BeauftragterfuerKulturundMedien/Kulturpolitik/KulturelleBildung/kulturelle-bildung.html> [Project Safe Internet for Children Initiative of Cultural and creative economy, since 2009; National Award for Arts Education]
- **Kultusministerkonferenz (Standing Conferences of the Ministries of Education and Cultural Affairs of the Länder in the Federal Republic of Germany, KMK) 2007:** Recommendation of the Standing Conference on Arts Education for Children and Youth (KMK resolution of 1 February 2007): [www.kmk.org/doc/publ/Empf\\_kulturelle\\_KinderundJugendbildung\\_2007.pdf](http://www.kmk.org/doc/publ/Empf_kulturelle_KinderundJugendbildung_2007.pdf)

## Ganztagsschulen – das Investitionsprogramm "Zukunft Bildung und Betreuung" (IZBB) (2003-2009):

- <http://www.ganztagsschulen.org/10321.php> [arts education in full-time schools]
- **Jugend-Kulturbarometer "Zwischen Eminem und Picasso". Bonn 2006.** <http://www.kulturforschung.de/dyndata/Ppt-Pr%C3%A4sentationKeuchelPKBerlin04.pdf>
- **Kulturbarometer 50+ "Zwischen Bach und Blues". Bonn 2008.** <http://www.kulturforschung.de/dyndata/KURZTHESEN-PRESSEINFO-080520.doc>
- **Bundeszentrale für politische Bildung:** Arts education: [http://www.bpb.de/themen/PBRT2Y,0,0,Kulturelle\\_Bildung.html](http://www.bpb.de/themen/PBRT2Y,0,0,Kulturelle_Bildung.html) [http://www.bpb.de/themen/ES9IUA,1,0,Entwicklung\\_und\\_Perspektiven.html](http://www.bpb.de/themen/ES9IUA,1,0,Entwicklung_und_Perspektiven.html)

• **Deutscher Kulturrat (DRK):** Arts education: [www.kulturrat.de](http://www.kulturrat.de) <http://www.kulturrat.de/text.php?rubrik=58>

• **Konzeption Kulturelle Bildung (I) (DKR) (1988):** <http://www.kulturrat.de/detail.php?detail=707&rubrik=5> [historical overview of the German concept of arts education of the DKR]

• **Konzeption Kulturelle Bildung (II) (DKR) (1994):** <http://www.kulturrat.de/detail.php?detail=707&rubrik=5> [historical overview of the German concept of arts education of the DKR]

• **Konzeption Kulturelle Bildung (III) (DKR) (2005):** <http://www.kulturrat.de/detail.php?detail=233&rubrik=1> [German concept of arts education of the DKR]

• **Bundesfachkongress Interkultur: (Federal Congress Interculture, since 2006):** The Federal Congress has established a nationwide debate and work Forum "Interculture" funded and implemented under the Action Programme "Youth for Tolerance and Democracy – against extremism, xenophobia and anti-Semitism" by the Federal Ministry for Family Affairs, Senior Citizens, Women and Youth (BMFSFJ). Upcoming 3<sup>rd</sup> Federal Congress Interculture 27 to 29 October 2010, Bochum / Germany [www.bundesfachkongress-interkultur.de](http://www.bundesfachkongress-interkultur.de)

• **Kompetenznachweis Kultur: (Cultural Competency Record):** An individual training booklet in the form of a portfolio. The document is shown in the cultural educational strengths of young people, funded by the Federal Ministry for Education and Research (BMBF) and the German Federation of Youth cultural education (BKJ): [www.kompetenznachweiskultur.de](http://www.kompetenznachweiskultur.de)

• **Eurydice Report "Arts and Cultural Education at School in Europe" (October 2009)** [http://eacea.ec.europa.eu/education/eurydice/thematic\\_studies\\_en.php](http://eacea.ec.europa.eu/education/eurydice/thematic_studies_en.php) (engl.)

## Books, Articles

- Bachner, Silke / Kehse, Sabine: Schule innen schöner machen. Kunstprojekte für Kinder, Mülheim a.d. Ruhr, Verlag an der Ruhr, 2009 [art projects in school]
- Bamford, Anne: The WOW Factor. Global research compendium on the impact of the arts in education. Münster, Verlag Waxmann, 2006 [German language edition in May 2010]
- Bergala, Alain / Henzler, Bettina / Winfried Pauleit (Hrsg.), 2006: Kino als Kunst, Filmvermittlung an der Schule und anderswo [cinema and media education]
- Braun, Tom / Fuchs, Max / Kelb, Viola (Hrsg.), 2010: Auf dem Weg zur Kulturschule Bausteine zu Theorie und Praxis der Kulturellen

Schulentwicklung, (BKJ-Schriftenreihe Kulturelle Bildung vol. 17), München  
[arts education in school development]

• Bundesverband Bildender Künstlerinnen und Künstler (Hrsg.), 2008: WOW – Kunst für Kids. Künstlerinnen und Künstler arbeiten mit Kindern und Jugendlichen, Köln  
[art for kids]

• Bundesverband Bildender Künstlerinnen und Künstler (Hrsg.), 2008: WOW – Kunst für Kids. Künstlerinnen und Künstler arbeiten mit Kindern und Jugendlichen – Ergänzungsband, Köln  
[art for kids]

• Bundesvereinigung Kulturelle Kinder- und Jugendbildung, 2007: Bericht über die Evaluation des Kompetenznachweises Kultur [www.dji.de/dasdj/gespraeche/0704/Evaluationsergebnisse\\_Zusammenfassung.pdf](http://www.dji.de/dasdj/gespraeche/0704/Evaluationsergebnisse_Zusammenfassung.pdf)  
[competences in arts education]

• Buschkühle, Carl-Peter, Joachim Kettel, Mario Ullaß (Hrsg.)  
Horizonte. Internationale Kunstpädagogik. Beiträge zum Internationalen InSEA-Kongress »horizons/horizonte – insea2007germany«. Pädagogische Hochschule Heidelberg und Pädagogische Hochschule Karlsruhe. 17. bis 20. Juli 2007 Oberhausen 2009.  
[contributing to the International InSEA Congress 2007]

• Buschkühle, Carl-Peter, Perspektiven künstlerischer Bildung, Salon Verlag, 2002  
[perspectives on artistic education]

• Deutscher Kulturrat (Hrsg.), Verlag Deutscher Kulturrat, 2005: Kulturelle Bildung in der Bildungsreformdiskussion. Konzeption Kulturelle Bildung III, Berlin  
[political concept of arts education]

• Deutscher Kulturrat, 2006: Schriftliche Stellungnahme des Deutschen Kulturrates. Kulturelle Bildung eine Herausforderung durch den demografischen Wandel vom 20. September 2006. [www.kulturrat.de/pdf/845.pdf](http://www.kulturrat.de/pdf/845.pdf)  
[Statement on arts education in times of demographic change]

• Dieterle, Anke / Dieterle, David / Haase, Frauke / Jacobs, Kai / Schönherr, Christoph / Spiegel, Hans-Georg, Carus, 2009: Jedem Kind ein Instrument. Unterrichtsmaterialien, 2 Bände, herausgegeben im Auftrag der Hochschule für Musik und Theater Hamburg, Leinfelden  
[project each children an instrument]

• Foik, Jovana, 2008: Tanz zwischen Kunst und Vermittlung. Community Dance am Beispiel des Tanzprojekts Carmina Burana (2006) unter der choreografischen Leitung von Royston Maldoom, München  
[dance education project]

• Fricke, Almuth / Dow, Sylvia (Edts.) 2009: Cultural Participation and Creativity in Later Life, A European Manual (BKJ-Schriftenreihe Kulturelle Bildung vol. 14), München [http://www.kopaed.de/kopaedshop/index.php?PRODUCT\\_ID=618](http://www.kopaed.de/kopaedshop/index.php?PRODUCT_ID=618) (engl.)

• Fuchs, Max, kopaed, 2008: Kulturelle Bildung. Grundlagen - Praxis - Politik, (BKJ-Schriftenreihe Kulturelle Bildung vol. 10), München  
[arts education basic theory]

• Holzwarth, Peter, kopaed, 2008: Migration, Medien und Schule. Fotografie und Video als Zugang zu Lebenswelten von Kindern und Jugendlichen mit Migrationshintergrund, München  
[media and school]

• Kettel, Joachim, Globalisierung der Wahrnehmung? Die Herausforderung der Kunstpädagogik durch die Neuen Medien. In: KUNST+Unterricht, Heft 216. November 1997. S. 12-13.  
[about challenge of art pedagogy in times of globalization]

• Kettel, Joachim (ed.), Künstlerische Bildung nach Pisa. Neue Wege zwischen Kunst und Bildung. Mapping Blind Spaces. Tagungsband des internationalen Symposiums. Oberhausen 2004. [Conference report of the International Symposium on artistic education]

• Kettel, Joachim (ed.) horizons/horizonte insea2007germany. InSEA Art Education Research and Development Congress horizons/horizonte insea2007germany. Oberhausen 2009 (engl.)

• Keuchel, Susanne/Wiesand, Andreas (Hrsg.), ARCArt Media, 2006: Das 1. Jugend-KulturBarometer „Zwischen Eminem und Picasso...“. Bonn  
[arts statistics]

• Keuchel, Susanne/Wiesand, Andreas (Hrsg.), ARCArt Media, 2008: Kulturbarometer 50+ „Zwischen Bach und Blues“. Bonn  
[arts statistics]

• Klinge, Antje (2007): Tanz ist ein Medium kultureller Bildung. Tanzjournal 5, p. 13- 18.  
[dance in arts education]

• Landesmedienzentrum Baden-Württemberg (Hrsg.), Karlsruhe (LMZ) 2008: Ganztagschule: Der Kürzeste Weg zur Medienkompetenz?! Eine Publikation der Medienoffensive Schule II Baden-Württemberg für Unterricht und Praxis, Karlsruhe  
[media competence]

• Mandel, Birgit (Hrsg.), kopaed, 2008: Audience Development, Kulturmanagement, Kulturelle Bildung. Konzeptionen und Handlungsfelder der Kulturvermittlung, (BKJ-Schriftenreihe Kulturelle Bildung vol. 5), München  
[arts education, culture management]

• Müller, Linda / Schneeweis, Katharina (Hrsg.), Kieser, 2006: Tanz in Schulen. Stand und Perspektiven. Dokumentation der „Bundesinitiative Tanz in Schulen“, München  
[dance in school]

• Regel, Günther, “Die zweite Moderne, die Schule und die Kunst – Konsequenzen für die künstlerische Bildung”, in Buschkühle, Carl-Peter, Perspektiven künstlerischer Bildung, Salon Verlag, 2002.

• Regel, Günther, Das Künstlerische vermitteln Aufsätze, Vorträge, Statements und Gespräche zur Kunst, Kunstlehre und Kunstpädagogik, Schriftenreihe Kontext Kunstpädagogik. Band 18. München 2008.  
[compilation]

• Schad, Anke (EDUCULT) (2007): “Kulturelle Bildung in Europa”. Studie im Auftrag des Österreichischen Bundesministeriums für Unterricht, Kunst und Kultur. [www.educultur.at/uploads/media/strukturanalyse.pdf](http://www.educultur.at/uploads/media/strukturanalyse.pdf)  
[arts education in europe]

• Schneider, Wolfgang (Hrsg.), transcript, 2009: Theater und Schule, Bielefeld  
[theatre and school]

• Schneider, Wolfgang (ed.), Peter Lang GmbH 2009: Theatre for Early Years, Research in Performing Arts for Children from Birth to Three, Frankfurt am Main <http://www.kjtz.de/titel.asp?UserID=1070393753&Nr=10&St=0&Fwert=553&n=neu> (engl.)

• Timmerberg, Vera / Schorn, Brigitte (Hrsg.), kopaed 2009: Neue Wege der Anerkennung von Kompetenzen in der Kulturellen Bildung. Der Kompetenznachweis Kultur in Theorie und Praxis, (BKJ-Schriftenreihe Kulturelle Bildung vol. 15), München  
[cultural competency record]

• University of Bremen, 2007-2008: MUKUS – Studie zur musisch-kulturellen Bildung an Ganztagschulen im Rahmen der IZBB-Begleitforschung, gefördert durch das Bundesministerium für Bildung und Forschung: [www.studie-mukus.de](http://www.studie-mukus.de)  
[music and arts education in full-time schools]

• Von Welck, Karin / Schweizer, Margarete (Hrsg.), Wienand, 2004, 2005, 2007: Kinder zum Olymp, Köln  
[arts education]

• Wagner, Ernst / Dreykorn, Monika (Hrsg.), kopaed, 2007: Museum. Schule. Bildung. Aktuelle Diskurse / Innovative Modelle / Erprobte Methoden, München  
[museum and education projects]

• Zentrum für Kulturforschung (Hrsg.), ARCArt Media, 2006: Künste – Medien – Kompetenzen. Abschlussbericht zum BLK-Programm „Kulturelle Bildung im Medienzeitalter - KuBiM“, Bonn  
[education in the media age]

## Links and Websites

### (availability of English language materials denoted by (engl.))

- Akademie Remscheid für musische Bildung und Medienerziehung e.V.: [www.akademieremscheid.de](http://www.akademieremscheid.de)
- Bundesakademie für kulturelle Bildung Wolfenbüttel: [www.bundesakademie.de](http://www.bundesakademie.de)
- Bundesakademie für musikalische Jugendbildung Trossingen: [www.bundesakademie-trossingen.de](http://www.bundesakademie-trossingen.de)
- BDK e.V. Fachverband für Kunstpädagogik: [www.bdk-online.info](http://www.bdk-online.info)
- Bundesverband Darstellendes Spiel: [www.bvds.org](http://www.bvds.org)
- Bundesverband der Jugendkunstschulen: [www.bjke.de](http://www.bjke.de)
- Bundesverband Jugend und Film: [www.bjf.info](http://www.bjf.info)
- Bundesverband Kulturarbeit in der evangel. Jugend e.V.: [www.bka-online.org](http://www.bka-online.org)
- Bundesverband Museumspädagogik e.V.: [www.museumspaedagogik.org](http://www.museumspaedagogik.org)
- Bundesverband Tanz in Schulen e.V.: [www.bv-tanzschulen.de](http://www.bv-tanzschulen.de)
- Bundesverband Theaterpädagogik e.V.: [www.butinfo.de](http://www.butinfo.de)
- Bundesvereinigung Kulturelle Kinder- und Jugendbildung e.V. (bkj): [www.bkj.de](http://www.bkj.de)  
<http://int.bkj-remscheid.de/index.php?id=1> (engl.)
- Deutscher Bundesverband Tanz e.V.: [www.dbt-remscheid.de](http://www.dbt-remscheid.de)
- Deutscher Berufsverband für Tanzpädagogik e.V.: [www.dbft.de](http://www.dbft.de)
- Deutscher Musikrat: [www.musikrat.de](http://www.musikrat.de)
- Deutsches Musikinformationszentrum: <http://www.miz.org/>  
<http://www.miz.org/en/institutionen.html> (engl.)
- Deutsches Institut für Erwachsenenbildung: [www.die-bonn.de](http://www.die-bonn.de)
- Dachverband Tanz Deutschland e.V.: [www.dachverband-tanz.de/](http://www.dachverband-tanz.de/)
- European Music Council: [www.emc-ime.org](http://www.emc-ime.org)
- Goethe-Institut: [www.goethe.de](http://www.goethe.de)  
<http://www.goethe.de/enindex.htm> (engl.)
- Institut für Bildung und Kultur e.V. (Ibk), Remscheid: [www.ibk-kultur.de](http://www.ibk-kultur.de)

- Zentrum für Kulturforschung (ZfKf): [www.kulturforschung.de](http://www.kulturforschung.de)  
<http://www.kulturforschung.de/en/default.html> (engl.)
- International Drama/Theatre and Education Association (IDEA): [www.idea-org.net](http://www.idea-org.net) (engl.)
- International Society for Education through Art (InSEA): [www.insea.org](http://www.insea.org)  
[www.insea.europe.ufg.ac.at](http://www.insea.europe.ufg.ac.at) (engl.)
- International Society for Music Education (ISME): [www.isme.org](http://www.isme.org) (engl.)
- Internationale Gesellschaft der bildenden Künste (IGBK): [www.igbk.de](http://www.igbk.de)  
<http://igbk.de/index.php?lang=en> (engl.)
- International Youth Library (Munich): [www.ijb.de](http://www.ijb.de)  
<http://www.ijb.de/files/Page00.htm> (engl.)
- International Music Council: <http://www.imc-cim.org/> (engl.)
- Kinofenster.de: <http://www.kinofenster.de>  
[internetplatform: media education]
- Kulturportal Deutschland: [www.kulturportal-deutschland.de](http://www.kulturportal-deutschland.de)
- LabforCulture.org: [www.labforculture.org](http://www.labforculture.org) (engl.) [The networking platform for information on European arts and culture of the European Cultural Foundation, Amsterdam]
- UNESCO website for arts education: [www.unesco.org/culture/](http://www.unesco.org/culture/)
- Tanzplan Deutschland: [www.tanzplan-deutschland.de](http://www.tanzplan-deutschland.de)

## Private Foundations

- **Allianz Kulturstiftung:** [www.allianz-kulturstiftung.de](http://www.allianz-kulturstiftung.de)  
<http://www.allianz-kulturstiftung.de/en/index.html> (engl.)  
[Projects [labforculture.org](http://www.labforculture.org)]
- **BASF Sozialstiftung:** [www.basf.com](http://www.basf.com) (engl.)  
[Project about art in education „Von Piccolo bis Picasso – Kreatives Gestalten als Bildungsansatz“]
- **Bertelsmann Stiftung:** [www.bertelsmann-stiftung.de](http://www.bertelsmann-stiftung.de)  
<http://www.bertelsmann-stiftung.de/cps/rde/xchg/SID-787C7A14-782B4195/bst/hs.xsl/350.htm> (engl.)  
[Music education projects in schools]
- **Robert Bosch Stiftung:** [www.bosch-stiftung.de](http://www.bosch-stiftung.de)  
Programme „Youth and Culture“: <http://www.bosch-stiftung.de/content/language2/html/17109.asp> (engl.)  
[Project “LernStadtMuseum in Sachsen – Schüler entdecken Museen”]
- **Crespo Foundation:** [www.crespo-foundation.de](http://www.crespo-foundation.de)  
[Support of arts education-projects in the area of Frankfurt, Berlin and Vienna]

- **Hertie-Stiftung:** [www.ghst.de](http://www.ghst.de)  
[education projects, learners with a migration background]
- **Ilse und Dr. Horst Rusch-Stiftung:** [www.rusch-stiftung.de](http://www.rusch-stiftung.de)  
[Projects of cultural exchange between Hamburg and Berlin, Thalia Theater]
- **Körber Stiftung:** [www.koerber-stiftung.de](http://www.koerber-stiftung.de)  
[www.koerber-stiftung.de/en/young-culture.html](http://www.koerber-stiftung.de/en/young-culture.html) (engl.)  
[Programmes and projects of arts education, “Theater und Schule” – Hamburg]
- **PricewaterhouseCoopers Stiftung (PwC-Stiftung):** [www.pwc.de](http://www.pwc.de)  
[Project musikFabrik, “Kinder zum Olymp!” – Zukunftspreis Jugendkultur 2009]
- **RheinEnergieStiftung Kultur:** [www.rheinenergiestiftung.de/kultur/index.php](http://www.rheinenergiestiftung.de/kultur/index.php)  
[Project musikFabrik]
- **Siemens Stiftung:** [www.siemens-stiftung.org](http://www.siemens-stiftung.org)  
<http://www.siemens-stiftung.org/index-en.html> (engl.)  
[Programmes on education & welfare, art & culture]
- **Stiftung Mercator:** [www.stiftung-mercator.de](http://www.stiftung-mercator.de)  
<http://www.stiftung-mercator.de/en/thematic-clusters/arts-education.html> (engl.)  
[Programme for arts education]
- **The Ursula Lübbecke Stiftung:** [www.ursula-luebbecke-stiftung.de](http://www.ursula-luebbecke-stiftung.de)  
[education, arts and culture, “KiKuMa”]
- **Yehudi Menuhin Stiftung:** [www.ymsd.de](http://www.ymsd.de)  
[Project “Music for Schools in Europe” (MUS-E)]

- **Zeit Stiftung:** [www.zeit-stiftung.de](http://www.zeit-stiftung.de)  
[http://www.buceriuskunstforum.de/h/kids\\_and\\_youth\\_176\\_en.php](http://www.buceriuskunstforum.de/h/kids_and_youth_176_en.php) (engl.)  
[Arts Education through the Bucerius Kunstforum]

## Public Foundations

- **Bundeskulturstiftung:** <http://www.kulturstiftung-des-bundes.de/cms/en/> (engl.)
- **Kulturstiftung der Länder:** [www.kulturstiftung.de](http://www.kulturstiftung.de)  
[Program “Kinder zum Olymp”]: [www.kinderzumolymp.de](http://www.kinderzumolymp.de)
- **Deutsche Stiftung Denkmalschutz:** [www.denkmalschutz.de](http://www.denkmalschutz.de)  
Project “denkmal-aktiv”: [www.denkmal-aktiv.de](http://www.denkmal-aktiv.de)
- **Stiftung Genshagen:** [www.stiftung-genshagen.de](http://www.stiftung-genshagen.de)
- **Stiftung Lesen:** [www.stiftunglesen.de](http://www.stiftunglesen.de)
- **Stiftung Zuhören:** [www.stiftung-zuhoren.de](http://www.stiftung-zuhoren.de)
- **Initiative Hören (formerly Stiftung Hören):** [www.initiative-hoeren.de](http://www.initiative-hoeren.de)

- **Deutsche Kinder- und Jugendstiftung:**  
www.dkjs.de
  
- **Baden-Württemberg:** Landesstiftung Baden-Württemberg: www.landessstiftung-bw.de  
Unterstützung: Stiftung Kinderland Baden-Württemberg: www.stiftung-kinderland.de
  
- **Bayern:** Bayrische Landesstiftung: www.landessstiftung.bayern.de  
Stiftung Bildungspakt Bayern: www.bildungspakt-bayern.de  
Stiftung art 131: www.art131.bayern.de
  
- **Berlin:** KulturProjekte Berlin: www.kulturprojekte-berlin.de
  
- **Brandenburg:** Hilfe für Familien in Not – Stiftung des Landes Brandenburg: www.familien-in-not.de
  
- **Bremen:** Jugend Kunst Stiftung Bremen: www.st-art-bremen.de
  
- **Hamburg:** Hamburgische Kulturstiftung: www.kulturstiftung-hh.de
  
- **Hessen:** Hessische Kulturstiftung: www.hkst.de
  
- **Mecklenburg-Vorpommern:**  
Fördermöglichkeiten des Kultusministeriums: www.kulturportal-mv.de
  
- **Niedersachsen:** Stiftung Niedersachsen: http://www.stiftungniedersachsen.de/en/ (engl.)
  
- **Nordrhein Westfalen:**  
NRW-Stiftung: www.nrw-stiftung.de  
Kunststiftung NRW: http://www.kunststiftung-nrw.de/index.php?lang=en (engl.)
  
- **Rheinland Pfalz:** Stiftung Innovation: http://stiftung-innovation.rlp.de/  
Kulturstiftung Rheinland Pfalz: www.kulturstiftung-rlp.de
  
- **Saarland:** Stiftung Demokratie Saarland: www.stiftung-demokratie-saarland.de
  
- **Sachsen:** Kulturstiftung des Freistaates Sachsen (KdFS): www.kdfs.de
  
- Sachsen-Anhalt:** Kunststiftung des Landes Sachsen-Anhalt: www.kunststiftung-sachsen-anhalt.de
  
- **Thüringen:** Kulturstiftung des Freistaates Thüringen: www.kulturstiftung-thueringen.de
  
- **Sparkassen Stiftungen:**  
www.sparkassenstiftungen.de
  
- **Ostdeutsche Sparkassenstiftung:**  
www.ostdeutsche-sparkassenstiftung.de
  
- **Sparkassen-Kulturstiftung Hessen-Thüringen:** http://www.sparkassen-finanzgruppe-hth.de/finanzgruppe/wirfuer/kulturfoerderung/kulturstiftung.php?navanchor=10030

## UNESCO Chairs

- UNESCO Chair in Arts and Learning, Queen's University Kingston, Canada: http://educ.queensu.ca/unesco.html (engl.)
  
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Teatro Trono (Bolivia) performers, *KinderKulturKarawane*, see p. 83.



A wind instrument student at *Gesamtschule Schinkel*, Osnabrück, see p. 76.



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