



PERSPEKTIVES OF CULTURAL EDUCATION

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IMPRESSUM

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Illustration

Sara Raschke is 25 years old and studies painting and graphic design at the Munich School of Arts. She was in IMAL two years ago. There, she put together her application portfolio for the School of Arts - and was accepted. In her work, the humor aspect is more important than the technical perfection, that she introduces through language elements. She would like to be able to live one day from her artwork, but not necessarily. The most important, she says, is not losing the pleasure of doing it.

Layout

Patrick Hupka is 30 years old and a freelance multimedia designer. Along the layout of printed matters, he is also active in the field of Interface & Interaction Design. Since the beginning of 2007, he counts amongst his clients the Euro-Trainings-Centre. In the past five years, many flyers, leaflets and websites have come out of this cooperation.

FOREWORD

How can we get a solid grip on the concept of „Cultural education“? Within the network of the Münchner Trichter, we discussed this passionately. In this context, we had the idea to call upon different perspectives from „inside“ and „outside“. The various opinions represented had to be the basis for further approaches.

To extend this debate beyond our small circle, the website homepage of the Münchner Trichter has become a platform for the contributors. With 18 contributions of approximately 2000 signs each, chosen randomly, a varied perspective is being covered.

Those contributions have been made public on the homepage www.muenchner-trichter.de from February to June 2012. From all this came out a colorful bunch of aspects, reflections and viewpoints, which could be concentrated into 4 core expressions:

Everyone has the right to cultural education

The right to cultural education is a core element in many contributions. This justification is also an important legitimacy to work in this field. Cultural education is a human right, which can

be claimed. On the local level, cultural education is considered as a cross section task; on an international level, for example, it is anchored in the UN Human Rights convention. The Munich cultural department has adopted for cultural education a concept and a program in 10 points. The Department for education and sport and the Youth Department also want to reach satisfactory frame conditions for cultural education. For the first time, the current regional report on education points out the cultural education as a key element to the educational system.

Cultural education can be learned

The cultural capital also has an influence on the life tracks. The youth cultural education can develop the cultural capital, therefore adding an important asset; art projects as complements for the educational system, play as learning method or youth media work. The creative process IS indeed an education. Art lives from exchanges, debates, puts one's own opinions and values into question, opens discussions. The jump into practice thanks to an internship abroad enables to discover other environments and behaviors and helps to fight racism. Indeed, sitting down

with other people leads to question one's personal interpretation patterns. A key element is the peer-to-peer education.

If some value is being granted to cultural education, the resources must consequently be provided. We need well-educated personnel, continuous training and some efficient equipment. Cultural projects cannot be offered if some budget cuts are being made once more on a European level.

Cultural education leaves traces

Culture is constantly submitted to transformation. Relationships, art, language, music, literature etc. change. To go along with this but to keep some frames, this is the point of cultural education. In this context, cultural education can be a great driving force for educational justice and cultural participation and it gives space for integration. It sets a standard for human relationships, responsibility and the understanding for one another.

Culture is expression and movement

Creativity is the unexpected, it is a productive action, it can not be planned. It is a decisive element in a democratic society. Cultural education is an active individual act and a collective expression, since it constantly integrates different cultures within the society. To bear with it or to support it is also a part

of the mediation job, as well as clearing some free space for self-realization.

The following contributions deal with the theoretical, practical, international and local aspects of the cultural education. They describe theater work, visual arts, pedagogic, media and violence prevention work. They take a glance at the youth living environment.

The brochure can also be downloaded as a .pdf on our homepage. The films and pictures accompanying the contributions can also be seen there.

Dr. Martina S. Ortner
Muenchner Trichter coordinator

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Peter Scheifele
City of Munich – Department for sport and
education – spokesperson for the municipal
school department

CULTURAL EDUCATION - AN ESSENTIAL CONDITION FOR EDUCATIONAL JUSTICE AND A „PEDAGOGIC OF THE VARIETY“

- › www.muenchen.de/bildung-und-sport
- › www.muenchen.de/kommunales-bildungsmanagement

Cultural education is an inalienable basis of the „human evolution“ and of the individuals and therefore, essential for all human beings. The role model of conscious and independent individual supposes the education to cultural participation. Maria Montessori writes in her book “The creative child” very appropriately “...that all children without exception have the possibility to “absorb” culture.” She goes further saying that every child is according to his/her nature a creative being: “Here, the performance is not a burden, but a desire.”

If the occupation with art and culture springs from the natural imagination and creativity, cultural education however is not so successful. The main and deep goal of the education line in Munich - i.e. to reach more education justice, is connected to the task of the education actors to create some effective frame conditions also for cultural education.

For example, this was taken into consideration with the set-up of the “Munich Förderformel”(subsidies system) to finance the Child’s day organization. In this way, the funds of the city of Munich that are available can be used on a case-by-case basis in cooperation with the concerned actors for cultural education.

The conception of the whole day school represents a growing challenge. An attractive whole day education should include incentive and free time slots, movement, games and sport as well as cultural propositions. We need a "pedagogic of the variety".

With the integrated education, it is possible to experience how the occupation with art and culture is enriching. The school alone cannot do this. A key success element is therefore the

cooperation and networking with partners from outside the school.

It is one of the tasks of the Munich Service Agency for Whole Day Education to support this fruitful collaboration.

Schäferhund, homöopathische Dosis.



Klaus Joelsen
Social Department/City youth office service
children, youth and family – Youth cultural
work/ political education

CULTURAL EDUCATION

In theory, there are a lot of good youth cultural projects, initiated and supported by pedagogues. These are an important element that indisputably belongs to cultural landscape. However, according to me, the potential and significance of youth culture is underestimated. And youth culture should be entitled to support - along the above-mentioned projects, whether or not they are linked to a qualitative aspect or a pedagogic coordination. And so, here are a few reflections.

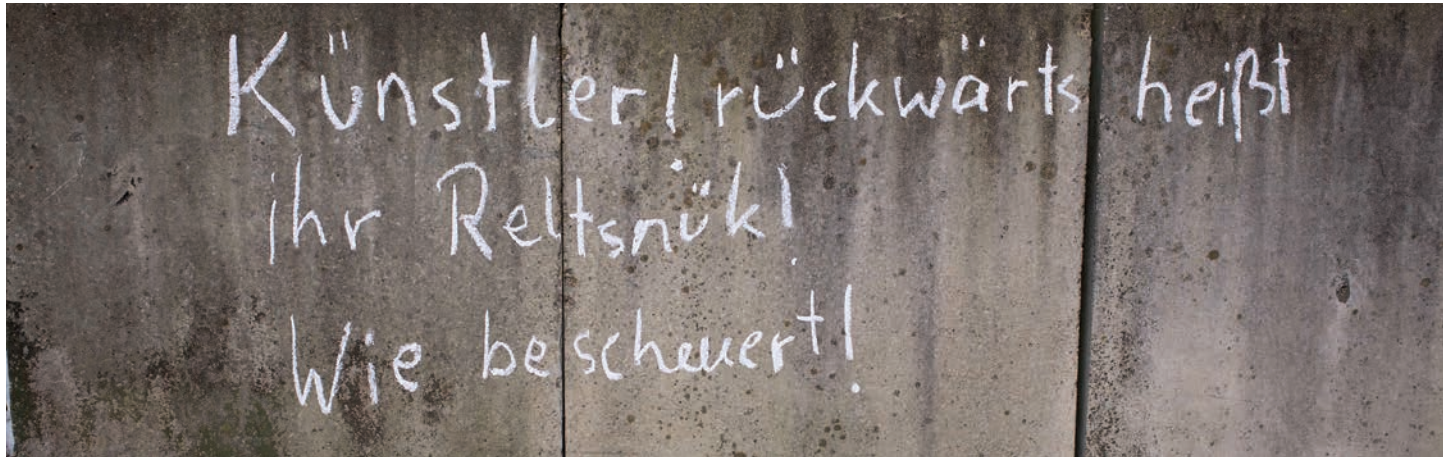
Culture or cultural education components have been defined over centuries by a civil elite. Over and over, this is being reinforced in the raw digits of the subsidies. The “high culture” is being supported. The qualitative aspect still plays a big role in the approach of culture or cultural education. For the youth culture, this means that it always rises up on its own and the new developments or currents of the youth culture are eventually being pushed aside by the “grown-up world” social categorizing. Basically, it is always being approached in a “default” manner. This aspect has been observed with all past young movements. The potential is only being acknowledged when the commercial value has been recognized.

This does not lead to support the youth culture, but to adapt some features (clothing, music, web design etc.) to the mainstream in order to sell them better. However, qualitative or commercial criteria should not play any role in the youth culture.

There, the issue is more connected to the multiple interactive processes that take place in the youth cultural scene. Experimenting, Exchanging, Transmitting, Staging, Provoking, Competing, Sharing, Learning, Reinterpreting and a lot more, those are all elements which play an important role in the course of developing a personality. And the youth culture achieves personal development. It is "cultural education".

Youth is entitled to live its culture (consensus is of course a

democratic foundation with all its rules) without adults or teachers having to interfere. Young people are experts of their culture. This has to be taken into consideration.. Thus, we must make available for them some money, space and time. All of this should be brought with no bureaucracy and quickly. A young cultural process can be accompanied in so far as the propositions are only being supported. Some processes can be accompanied. A real "intervention" should only happen when asked for. Thus, the youth culture should be considered as an autonomous process that is entitled to support without necessarily regular intervention or the condition of quality standard.



Prof. Dr. Burkhard Hill
Munich College - University for applied social
sciences

CULTURAL EDUCATION

A few key words to cultural education should outline this complex field and highlight some important conceptual elements.

Cultural education as social participation

Cultural education is, according to Max Fuchs, „general education which must be achieved through the cultural learning methods of the esthetic and artistic practice.“ Max Fuchs is, as director of the Federal Academy for Cultural Education in Remscheid, as spokesperson of the German Culture Department and the former spokesperson of the Federal Union for Youth and Children education (bkj), an obvious key personality on the federal German scene. His definition covers a more extended concept of education and culture. And if cultural education is a general education, that means it is not only limited to the middle classes or the part of the population already fluent with the culture, but it is a collective good. It is not an coincidence if the accents of the expert discussion on a regional level were put on the themes „cultural participation“ and „right to participation“, how we can see on the bkj website. It must be emphasized again that cultural education is very often considered to be only for those who already have an acquaintance with culture and education. These prejudices have their roots very far back in time, when the field was still called musical education and was mostly directed toward the normative representations of art and culture of the middle and high classes.

The varied aspects of cultural education

Today, under the name of cultural education, a myriad of varied projects, whereas artistic, esthetic, intercultural and subcultural are being gathered. A dance project in the school is included, as well as a hip-hop project in short-term detention for young offenders or a night public reading in the city library, or even a music project as hobby. However, what takes place every time is not arbitrary. Because in the background, there is always the intention to provoke a sensory (in this context: esthetic) activity and communication, the possibility of expressing oneself, the desire to allow creative work, alone and in group, to sharpen one's personal view to reality, to reflect, and finally to bring on the table the social environment and by extension the living world of the actors. The occupation with esthetic expression forms also takes place in the concrete social and cultural space. Therefore, the intercultural communication is an important element of the cultural education in a social reality where the proximity and mixing of different cultures have become normal for a long time under the roof of the Federal Republic of Germany.

Cultural education and media education

Finally, the media education also belongs to the field of cultural education (cp. Wolfgang Zacharias in his contribution). To understand the current world we live in, it is necessary to decipher

and master the medial communication. To contribute to the current living environments, one must not only be able to use the medias, but also truly possess the media skills in the field of risks assessments, protection of private data, and media use adapted personally.

Cultural skills - media skills - social skills

With the requirements formulated above, the cultural education can not only allow some esthetic and media experiences and encourage some corresponding skills (i.e. to draw a picture; to play music in a band; to create mobile clips), but also help to develop some social skills and self-confidence.

The culture of skills certification (<http://www.kompetenznachweiskultur.de>) is a process of dialogue evaluation where members and culture pedagogues are involved. Through discussion, they sketch out the acquired results they wanted to reach, on the basis of an orientation path: what have learned the participants taken out of their esthetic practice? What have they noticed regarding their behavior in the group or in the social environment? Were they able to gather experiences that reinforced their self-esteem? In this modelization of skills, the artistic or the creative media process is right away of the utmost importance. The other fields of the social and personal skills are initially considered as a consequence of those activities. This is

important because the children and the young people do not initially participate in a project of social education, they are interested in a specific esthetic practice. This should be taken seriously. Therefore, there should not be afterwards a new evaluation of the activities, in the sense that a social skill is suddenly more important than, for example, a successful photo print

Cultural education and school

Cultural education is „in“ since the school system has been criticized in the PISA report. Since then, the education reforms are being continuously discussed - depending on the States - in the direction that the institutionalized schools must offer a whole day education, which does not only allow cognitive, but also social and sensory learning. So far so good! The education policy aims at reaching through the schools all backgrounds and social layers and providing a relevant education offer. However, this „schoolcentrism“ has for consequence that the „concerned persons“ (children and young people) are almost never escaping from this institution and can not find elsewhere a compensation. In the education landscape, the school sets up the standard of relationship between scholar learning and cultural education. And it also sets the pace of how learning should be „rhythmed“. This is here not the place for a comprehensive school critic. Just this: before schools are not internally refor-

med, I would not advise to transfer the entire system of external (cultural) education to the school institution. It runs then, because of its independent profile, the risk of neglecting the principles of „voluntarism“ and „self-determination“, as stated in SGB VIII § 11, in favor of other measures.

Cultural education as co-production of children, young people and educators

The cultural education has its place in the local education landscapes where it is recognized as a specific learning and stimulation field for children and young people, independently from the teaching facility. Cultural education precisely draws its strength from the fact that children and young people can process their living reality while learning something new in a playful, creative, media or artistic, in any case sensory way. This program differentiates itself from the education schedules because it needs culture educators who encourage the children and young people in situ to use the daily „material“ that is specifically burning and that they want to work on. Therefore, we need some specific, independent learning places; schools can only offer that partly, and we need educators who master the esthetic media and can accompany and orientate the processes of the collective learning.



Das sind zwei Buddhas, ein
großer und ein kleiner,
voll mit Schokolade eingesaut.

Jean Hurstel
"Banlieues d'Europe"- President of the European cultural network, Author, Philosopher

LANGUAGES DIVIDE – COMMON PROJECTS CONNECT

An essay on the network project „TakeOff“ (Banlieues, Lyon / St. Michaels, Dublin / Kontrapunkt e.V., München / etc, München / VPBy , München)

In France, all artists are known as "Créateur" and their work as "la Création". Création - creation. In Germany, it would certainly be a blasphemy, but Germany also has this saying: "as God in France" ("wie Gott in Frankreich").

In France we have many gods and our biggest God resides at the Elysée Palace. Modest people live in the "Banlieues", a word difficult to translate. "Banlieues" does not only mean suburbs or outer Borough, no, the "Banlieues" are currently a reflection of netherworld: poverty, unemployment, single mother.

Between heaven and netherworld- the contradictory reality of France, where schools and High Culture collapse. So we must open new ways, go beyond the traditional language teaching methods and take into consideration the cultures existing on premises.

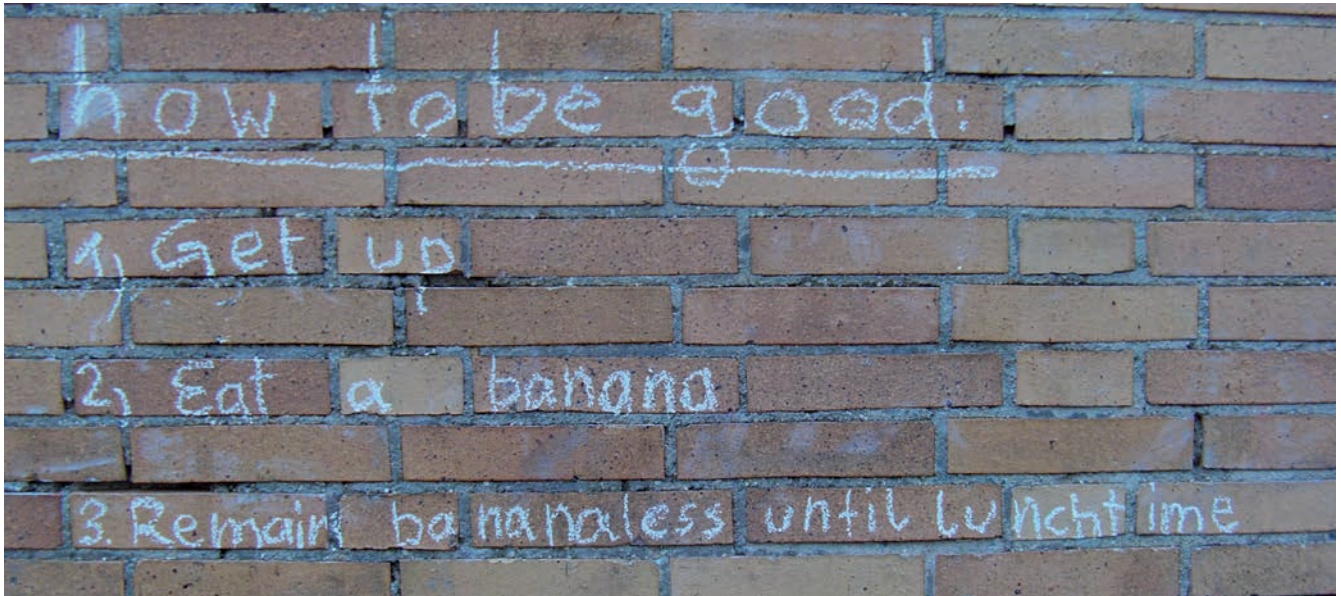
Our common network project " TakeOff- Startbahn ins creative Berufsleben" ("TakeOff- runway to creative professional life") shows that only with innovative means, it is possible to motivate the educational drop out. An artistic project is the best way to avoid the failures of the traditional education system and to develop the potential of a person.

The realm of the imagination and fantasia is the best method.

Each artistic project is also an educational project, an inside education process in the heart of the creative production, in which the artist can learn from me and I can, respectively, from him/her. An example of mutual education. The opening to others cultures, countries and languages already brings with it the transformation to a European model – a model of innovative

education with artistic means.

The “Banlieues d’Europe” network, which supports such projects for already 22 years, is fraternity-linked with “TakeOff”, even if the languages divide.



Frédéric Jambu
„Euromedinculture“ (Marseille) - Director of the
international culture network

CULTURAL EDUCATION BY MOBILITY

For a few years now, the network Euromedinculture(s), an artistic and cultural cooperation network in the euro-mediterranean area, constituted of 29 member organizations spread out in 21 different countries, develops, amongst other activities and with the support of the European Union, a real back-up to young artists and culture professionals in Europe and around the Mediterranean.

Dozens of young people aged 18-30 had the opportunity, thanks to the European Voluntary Service, to live a professional experience on periods ranging from 6 to 12 months within a cultural organization in a different country than their country of residence. The interest of this program is also that, even though European, it allows to support mobility projects with European neighbor countries, and even in the rest of the world. So, for example, a German cultural organization can host a young Libanese and, vice versa, a young German could go to Tunisia.

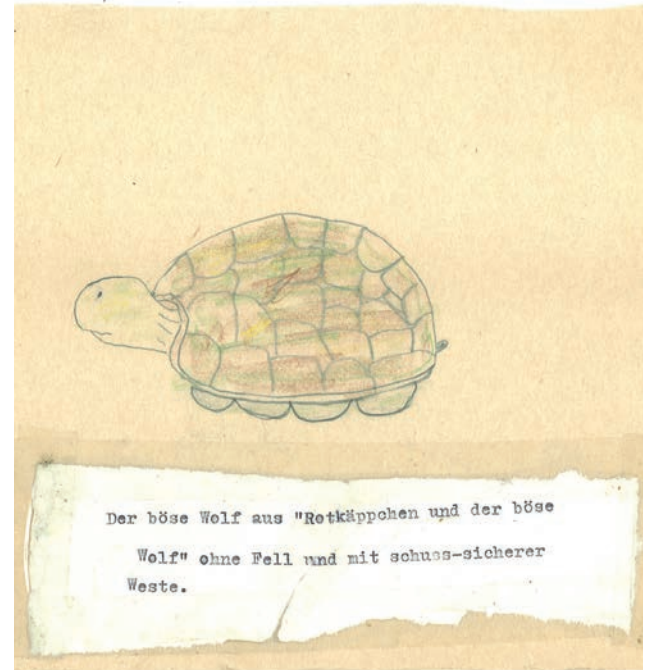
Besides discovering another culture, some different professional practices, to set up his/her own networks, the experience offered to those young people falls within a true educational policy, but in a non-formal framework. It brings hands-on learning, through immersion and practice. Beyond the personal enrichment and the acquirement of a foreign language, the

young people who have lived such mobility can promote this experience toward future employers back in their country or in another one. We have noticed that, after such an experience, many young people find a job but also have a tendency to expatriation.

At the other end, for the hosting organizations, most of the time, the young foreigner opens up the teams to new perspectives, to also find out about other approaches and visions to enrich their own cultural practices. The educational aspect, there also considered under the practice and not theory approach, works of course for most of the participants.

Finally, for us, the Euromedinculture(s) and its members, the coordination of this program allows to initiate new cooperation, to weave a network of young cultural actors involved in the artistic field and of course open to an international approach.

Mobility is a great tool for openness, education, learning and enables many professional or personal projects to emerge or develop. Thanks to its relative long length, it also enables the real discovery of other cultures and therefore, contributes to fight against all forms of racism and xenophobia.



Jordi Baltà
European Foundation „interarts“ (Barcelona/
Brussels)- Director of project and scientific
coordinator

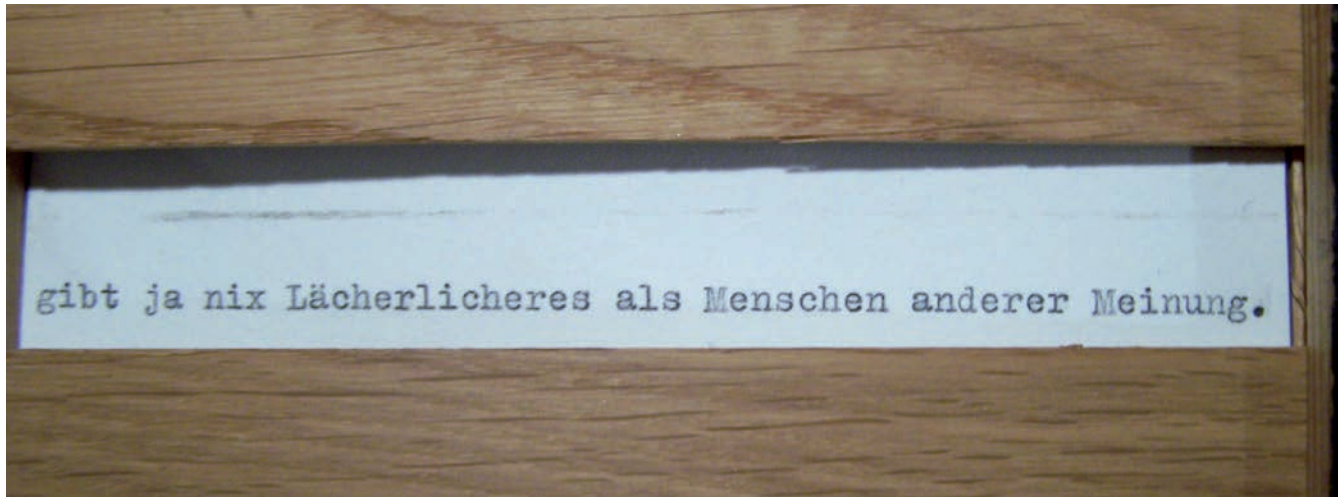
CULTURAL EDUCATION – THE KEY TO ACCESS CULTURE FOR EVERYONE

- › www.euromedinculture.org
- › www.interarts.net
- › www.deutsche-kultur-international.de/de/org/internationale-organisationen-und-transnationale-netzwerke/interarts-stiftung.html

Everyone has the right to cultural participation, as stated in the General Declaration of the Human Rights of 1948 and later on in the international pact on economy, social and cultural rights of 1966, aka UN social pact. If the specific limits of this right are often and widely discussed (what do we mean by „cultural participation“? Is any type of culture concerned? What characterizes culture? etc.), there is no doubt that the culture rights in general are considered less important than the other human rights.

In the past few years, the Human Rights have drawn more attention as basis for culture politics, as shown by the Agenda 21 for culture (2004). Even when it is not directly the question of the Human Right to cultural participation, the European culture agenda from 2007 recommends the support to more access possibilities to culture; a deficit of culture participation possibilities predominate in a lot of European societies. Too many obstacles still prevent most people to develop their own creativity and to participate in cultural activities and events.

The support of synergies between culture and education is a fundamental task to allow the access of everyone to culture. On the European level, the platform „Access to culture“ emphasized in 2010 in its political direction lines that the learning processes through and with culture had to be given the absolute priority,



so that the synergies between culture's offers, in and outside of the school, and informal education would be supported.

In this sense, a citizen poll conducted in 2009-2010 through the network Euromedinculture(s) in more than 10 countries (2500 questionnaires filled out/ 10 national sources with 1500 participants/ an international forum with 1200 participants) shows that the majority of the population confirms that the access to culture improvement is one of the most important

elements of the European culture policy. The integration of art and culture in and outside of school should be one more important step in that direction. (www.euromedinculture.org/observatoire-culturel-menu/telechargements/summary/4/7).

Integrating culture in education and learning processes requires from the actors committed to culture and education to be ready to acknowledge their own limits and instigate cooperation to go further and develop jointly new methods and pro-

grams. Based on the fact that education is more and more recognized as a life-long process and that access to culture can take place in the most varied environments and contexts, programs are being conceived to address families, young people outside of school, older people and groups at risk, to give a field of action to everyone, to implement one's right to cultural participation. For this, we need small and local cooperation between schools, culture centers and artists in urban neighborhoods or in the countryside, as a report from Barcelona has shown in 2010: the collective work between education, culture and social organizations is better and more effective when they target the local needs.

The implementation of cultural participation for everyone can only bring advantages, for education as well as culture. On one side, the cultural education can reinforce the attractiveness of schools and the expression skills and the emotional development, as evoked not long ago in an international bibliography report by Anne Bamford and Michael Wimmer. On the other side, the extended access and participation possibilities to the culture propositions enrich per se the cultural life: through increasing culture multiplicity, the possibility for individual and social identity construction, mutual respect and link between tradition and contemporaneity.

Anne Marr
Museum Villa Stuck - Fränzchen

Fränzchen

FRÄNZCHEN- The program for children and teenagers at the Villa Stuck's museum stands for an appropriate and varied mediation programs.

Children and teenagers are being exposed to artistic work methods and encouraged to create their own creative works in JUGENDzimmer (room for youngsters), the mediation room. The main focus lies in the mediation of art through visual artists.

Various material, techniques and genre are available for children and teenagers: painting, working with bone china, hand papermaking, portrait painting in acrylic, colour printing and screen printing ateliers, frame gilding, filming, photography, manufacturing book plate or clay sculpture.

Along with once-only holidays and weekend workshops, we also offer another program: in the "Parents time", the children from 4 years old are kept busy with creative activities once a month in the room for youngsters while their parents visit the House and exhibitions. With the set "Um 1900" (In 1900), we conciliate the technique and the style from the time of Franz von Stucks and courses over several weeks, such as the "Villakinder" ("villa for children") offering handicrafts and

painting fun activities for small children. Several parents make use of the offer from the Museum to celebrate in a creative way the birthday of their children within the Villa Stuck Museum.

We also provide school classes such as kindergarten and after school groups with workshops and often in English or French too.

Social projects are a main part of FRÄNZCHEN. So for example, the KONTAKTlinse (CONTACT lens) media workshop gathers young refugees and students from Munich together to work on a common film project. Common intergenerational projects with the JFF (Youngsters Film Fernsehen) from the Institut für Medienpädagogik (Institute for pedagogical media), like "Wir sind die Schönsten!" ("We are the most beautiful"), 2008 or the audio project planned for 2012 about the exhibition "Sammlung Gunter Sachs" (Gunther Sachs collection) gather together young and older ones into the Villa Stuck Museum.



Renate Grasse
Association for a pedagogic of peace

CULTURAL PRODUCTION & POLITICAL EDUCATION

› www.agfp.de

Children and young people are (also) citizens. They use the cultural expression possibilities available and, therefore, absorb the cultures in which they grow, while embracing and transforming them at the same time. We, cultural educators, wish to provide them with some free space and to support the children and the young people in the conception of their culture.

In culture – and this is one of the specific perspectives of the Association for the Violence Prevention – we also include all the formulated and above all the unformulated agreements of the living-together norms, and the behaviors, more or less expected as perfectly natural, and how one should react when the expectations are being hurt. In the spontaneous or forced communities of children and young people of our city society, i.e. in the schools, youth centers, groups, several value systems are being confronted or/and gathered. The traditional agreements over norms are fragile and subject to quick changes.

As a consequence, the communities must always adapt their values and behavior's expectations, i.e. the collective life becomes nicer and more simple for all participants if the different elaborated cultural interpretation patterns and behaviors' habits are no longer taken for granted and the

participants succeed in agreeing on this. Agreement processes like those are natural elements of the every day pedagogic work.

However, often, the habits and values change insidiously with the contact to others, and phenomena like mobbing or hate between groups impregnate the collective culture. At this point, morale and punishments are not advised; the need is much more on active culture work: to rework together which values are concerned, on which norms the community would like to agree and how they can be transformed and adopted.

The organization of the community life in interest, age or social groups within the society, is not only ruled by laws. Cultural practices steer the reality and the assessment of political processes and the participation to decisions in a variety of ways and levels. The democratic instituted government has the duty to stay in interaction with a democratic culture where the democratic values formulated in human rights are being experienced and where the participation of all citizens to the basis of public issues are being encouraged. Thus, cultural education also means to consider children and young people as co-creators of the democratic culture and therefore encourage their collaboration. This goal is being expressed through

the principle of participation. Participation means to get the children and young people involved in the decisions that affect them and in the design of their living space. Participation of children and young people in facilities, in neighborhoods and in the cities is very highly considered in Munich and is being encouraged. However, we are still very far from participation not only being accepted, but also being experienced in casual culture. The encounter "in eye level" is not yet a standard cultural practice in the relationship between adults, children and young people.

Democratic culture seeks participation: "Here in Germany, we have a totally different debate culture. We discuss much more about political issues." That is what some acquaintances asserted after having spent a few years in the USA. Is it really so? The opinion exchange about current exciting issues in the world, about questions of the survival of the human race, like climate changes, energy politics, human rights does not play an important role in the educational work. This is very regrettable for at least two reasons. One of them is that a lot of children and young people are missing a support in direction regarding political processes. And the other one is that the growing generation is de facto excluded from the process of public opinion construction.

It is good that a conscience progressively develops about this deficit problem in the cultural education. For it is not true that the children and the young people are not interested in the global questions, on the contrary: precisely, children and young people with a migration background are open to the world; the crises in the world are very close to their experience field and the ones of their friends. If they find competent discussion partners who take them seriously, it shows that the events brought out in the news on TV have a resonance in their lives and preoccupy them – and how they find it important to participate in political discussions. However, they would never qualify the issues evoked as “political”. They consider – and are right about it – the themes: justice, equality and violence.

Galtung, the Norwegian researcher about violence prevention, has taught us to discern that and how some established cultural practices legitimate injustice, exclusion and violence. He has stamped for that the concept of “cultural violence”. To integrate this concept in the cultural education field and to make it helpful for the educational work: we still need to tackle this duty.



Brigitte Wurbs, Karl-Michael Brand
Echo

Cultural education – Challenge and resource for the background of the principle of normality

› www.quax-riem.de

Hypothesis: Culture sets the frames for life:

The man is the only species on earth that develops a culture. Culture is therefore the absolute spiritual basis of our society, it is our identity and a goal in itself and not an instrumental means to the goal.

Culture is not only “knowing”, it must be possible to experience it. Especially children and young people are in search of their values and directions, for their own life schemes and styles, for their own “living culture” and this is true for all children and young people.

Integration is on all lips since the Rights’ Convention of the Disabled people of the United Nations. The schools and the educational system are being highlighted in all public discussions. This is justified, because the school system represents an essential milestone in the cleavage of collective education paths from children with or without handicaps in relation to kindergarten and nursery. The consequences of this cleavage are parallel worlds of children with or without handicap(s), which also draw consequences in other social fields, as well as cultural education of children and young people.

Cultural education as challenge and resource:

Through education propositions targeting specific groups and education scenarios taken out of real situations, the resources of the children and youth are being mobilized, they acquire independently skills, self-confidence, they develop their own creative expression forms and their own identities, which represent the “tools” to master their life – not conditioned by systematic educational instructions. Children and young people act here responsibly as self-educating individuals as well as active mediators – the fact that the projects are result-oriented raise the propositions of cultural education to a level of „real case situation“ with high quality standards. Children and young people with handicaps have rarely a direct, confirmed access to cultural education propositions. To achieve a fair access is, from our point of view, a duty, for actors outside of the schooling system as well as for the schools themselves.

Cultural education and schools – proposition structures evolution in time

In the past 20 years, in our view, the relationship of the traditional extra-school, subject-oriented, informal to non-formal offers of the cultural education has changed enormously with the educational offers of the school. The beginning was a loose contact, by which open pedagogic

play and learn spaces originally programmed one morning – adapted didactically and timely to the class schools – were then extended and these programs were used independently. Then, a step further, some schools that had heard about the program introduced their own projects as complements for the all-day school schedule. Since the theme „all-day school“ was approaching, meaning a reduction of free time and outside schools educational propositions and class time as unity, it became all the more important to develop a partnership between school and outside school propositions. This also helped the schools to ensure quality.

So there are a lot of offers around schools, however, there is not yet a fixed regulation regarding cooperation at eye level, because the regional department in charge simply does not allow the cooperation with external education contributors. In a pragmatic way, the students, the schools and the contributors all benefit enormously from successful collaborations. The additional skills that the independent contributors from schools can offer develop significantly within the laboratory of the outside cultural education: the organizational and content autonomy puts us all in the direction of increasing service activity, and therefore, must absolutely not be lost from sight.

One more danger is represented by the so-called „Midas effect“ in relation with the institutionalized school administration: „Everything which has to do with school is somehow school...“ What is true for the normal schools applies all the more for the special schools: there is almost no cooperation from special schools with external contributors of cultural education: „That is not a thing for our kids“; we can often hear from teachers „they are overwhelmed...“ The ever-remaining differentiation of the school system leads to children and young people with or without handicaps living mainly in two parallel school worlds. Children and young people with handicaps spend most of their time precisely far from home, i.e. their familiar social space and therefore, growing together is not taken for granted. Consequences are very often social anxiety, prejudices and processes of limitation. It is all the more important for us in schools as well as in the outside of school context to give the opportunity to experience together culture, and help to break down the barriers in the head.

Cultural education and the principle of normality

Cultural education allows through stimulation of sensory experiences and stimulation of the creative skills and expression possibilities a constructive and critical approach to History, traditions, values and cultural performances of its own

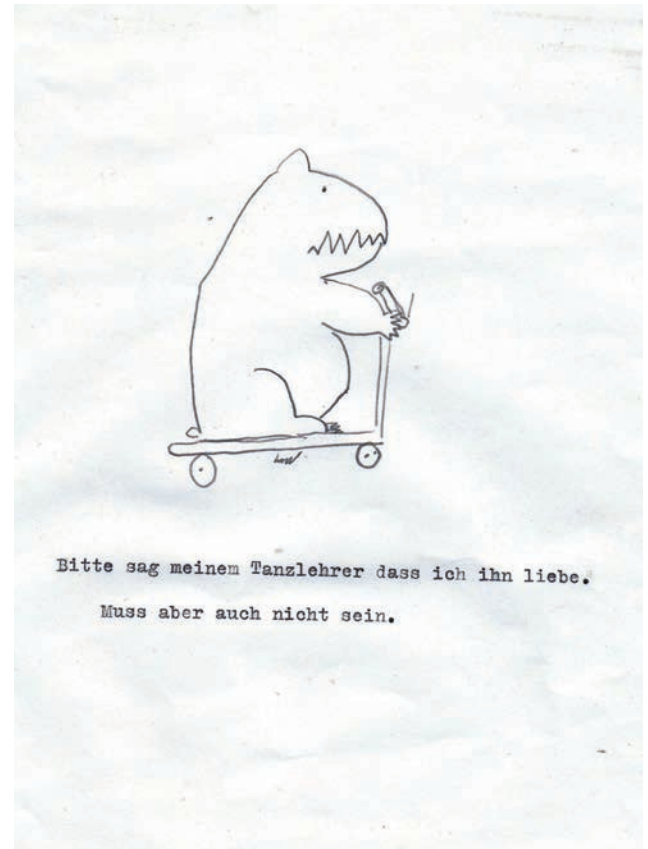
life environment, it also facilitates the understanding for the „foreign“, for the „other“ through the production of one’s own cultural expressions.

Cultural education leaves large playground for integration. Everyone experiences and takes seriously a collective process where each individual has a secure place and therefore a participation for everyone is guaranteed, according to the maxim: „It is normal to be different.“ (R.v. Weizäcker). Value assessments also trip on obstacles and for the young people, the question is being asked: „How can I overcome that?“

Cultural education also means help and support in the sense of empowerment by transmission of life skills and development of the personality. It contains independent principles which directly address some specific structural principles of the children and young people, like voluntariness, openness, which orientate for all children and young people their participation and relationship to the world.

One of the positive moments is the project-oriented work: to play and experience together can easily leave a handicap in the background, thanks to the fun of doing things together and keeping the desired result in focus. We have had very successful experiences for 20 years by integrating cultural

educational projects in the outmost varied sectors outside of the schools, but also always more in the school environment. From our point of view, we still need a stronger network of activities from helpers of the disabled, formal, non-formal and informal contributors, to really give access to cultural education propositions to all children and young people.



Ernst Wolfswinkler
Feierwerk

Innovation through creative “nonsense”

› www.feierwerk.de

Youth creative cultures need open spaces shaped differently for the development of their creative potential. They need to have locations, opportunities and structures, where the actors who create, and/or are involved and interested in culture can experiment and learn from one another, and where they can deploy communities and artistic scenes.

Open spaces offer protection prior to commercial usurpation as well as against incomprehension and sanctions, because, with their actions and artwork, the young cultural scenes claim the public space and make themselves noticed there in an irritating manner. At the same time, the line between artistic creation, performance, and what is commonly perceived as “nonsense” is very thin. When the youth cultures are not from the beginning and seamlessly commercialized, their worthlessness, sometimes their hazardousness for public order are set forth.

Furthermore, cultural techniques born from the “misuse” of the available technologies such as the “singing” computers or rummage through scratch are considered as useless gadget. Graffiti and street art are basically denigrated as scribbling or prosecuted as vandalism. Punk and hardcore appear as a nuisance and are the object of distrustful watching. Stage diving and skate are discredited as a dangerous mischief.

Most of the people disregard at the same time the creative and innovative potential of these youth cultures. As far as the specific leisure sports (like skate) or music genres (like Hip Hop or Hardcore) are concerned, a colorful bunch of successful model labels, creative design and graphic agencies, engaged projects, have emerged with the years, that helped in the meantime and continue to set a style in the mainstream culture.

The enhancement and further development of this creative potential should be a public concern for the supported cultural activities. The autonomy of these cultures and the freedom of each artist to choose its own status and its definition must be respected: if they are active purely as

leisure artists, if they want to remain in their garage for their art – and DIY culture at home, if they wish to understand art as a political-cultural alternative plan or to undertake it as a carrier path within the scope of creative industries: funding means available spaces and event production, as well as the presentation of processes and results and the organization of the transfer of skills and experiences within the artistic scenes.



Dr. Helmut von Ahnen
FestSpielHaus

I want to be free, or dead!

It is almost always worth to clarify from the start the general issue. Because all the problems can be explored initially from the aspect of the language form. The concept „cultural education“ consists of two words, where the first one differentiates the second one. Therefore, I start with Bildung (Education). This beautiful concept contains the word „Bild (picture/imagine)“ and comes from the active verb „bilden“, i.e. create a picture, depict, maybe portray a picture of oneself (which can be by extension: i.e. to imagine). It is here the matter of active and individual doing. The feature word „cultural“ derives from culture and also means, „which concerns culture“: culture is the set of spiritual and artistic performances. Where could come education from, if not from culture? Can we imagine education without culture? Is the concept of „cultural education“ a tautology, an oxymoron, a pleonasm or a contradiction per se? Maybe it is even enigmatic? Let's limit us at first to the „Bildung (education)“.

Visualization is also an active doing. It also means self-creation, self-assertion, self-love, self-reflection, self-life, to name but a few close meanings. Aristotle already knew that the imitation is innate for Man, he acquires his first competences through imitation and he has fun doing it. And somewhere else, he says that all men pursue naturally some knowledge. To trust this

educational force means to give human beings the freedom, or even to encourage the human beings to self-realization and become oneself. Without freedom no education!

This might seem like a paradox. But „through nothing, the freedom is being conveyed at the same level as through the freedom itself.“ (Wilhelm von Humboldt) We should remember this when we work with schools. In the schools, what is above all transmitted is knowledge. Going to school is compulsory; the individual performance is checked and evaluated. This structure leaves to freedom very few chances to develop. The expansion of the courses through the all daycare and the extension of this system in the kindergarten and university can make us fear that self-asserted (nothing) doing or socializing outside of the homogeneous age groups will be even more limited. The informal learning stemming from it is increasingly limited in time, with all consequences for the individuals. Should the dream of the overall introduction of the round-the-clock care from cradle to grave come true, the few left free spaces for self-realization would become even more important. Therefore, the external „cultural education“ should resist against the schools' trends to instrumentalization and stay at a respectful distance from structures that restraint this freedom. Otherwise, it is only an animation matter which covers up the day to day and makes the situation temporary

bearable.

Heraclite had already warned in his time against filling up pupils with information. It would be better rather to give them passion and light a flame. In this respect, education is a continuous play with fire: the production of sparks that are strong enough to initiate explosions, explosions of human genius.

The first „Fairytale for brave kids“ that opened our shows program in February tells about a young wild girl who was locked in because she was becoming curious and independent. Initially through love and then after difficult hardships she could finally gain the freedom. The central song has a brilliant motto: „I want to be free, or dead!“



"Pinguin" oder
"posaunen wir doch
einfach raus wer
hochbegabt ist und
wer nicht."

Uli Gläss
Kontrapunkt

„Ressource Mining“ Artistic&cultural work in the transition school/ profession

based on the example of „International Munich Art Lab“ (IMAL)

> www.imal.info

„Creativity is the actual capital of the society“ (Joseph Beuys / interview from 10.6.1980)

Creativity is the most important social and personal resource: cultural development is not possible without creativity; it is at the origin of each craft, technical or intellectual innovation. The New is unthinkable without some playful and pure experimentation. Art is a playground of the possibilities, there the basic rules of thinking and doing are being verified, art encourages self-reflection and continuous development. A society that puts price on its development must provide young people the space and possibilities for them to participate in a constructive way to society.

Artistic, cultural education is a basic right for everyone.

„Science is the understanding of the world, the art its soul“ (Max Beckmann)

Our work addresses young people in transition from school to professionalization, independently from gender, school education, cultural/national/social origin, sexual identity and possible handicaps, for whom the creativity is an identity factor. We live in a social context which exposes the individual

to a high stimulation and information input, without giving simultaneously an adapted range of conception possibilities: we, at IMAL, give to the young people some space for experimentation and to develop their own ideas and works. IMAL is a lively creation space where work desire and joy of learning can be experienced. IMAL creates a forum for young people, in which they can achieve visibility for their living environment and art.

The field of action is somewhere in between professional artistic work and youth support. In dialog with some independent artists and culture creators, the participants develop projects - from the first idea sketch through the concrete elaboration until the public professional final presentation. Our projects offer professional orientation, qualification and basis for an apprenticeship. We transmit to the participants some down-to-earth work requirements and the necessary seriousness. We accompany them intensively on their way and support them extensively, on a technical as well as on a personal level. IMAL is since 1996 a permanent project of cultural education and connects formal, non-formal as well as informal education. Through the integration in local and international networks, we nourish a high level exchange; cooperation and co-productions are initiated. Cultural education complements the formal school education for the sake of children, young

people and adults.

„Art is great, but a lot of work.“ (Karl Valentin)

Through artistic and creative project, the personal unsuspected resources are being discovered, are being made ready to use for the society and to accompany young people in the difficult phase between studies and the entrance into the professional environment. Since 1996, we have strongly researched, we have ran around concepts, we have fought for financing, we have constantly emphasized that this work is absolutely necessary for the modern scientific society.

Omid (30) runs a pizzeria for 3 years. Originally emigrated from Syria, both his parents are visual artists; he has chosen in IMAL (2002) a classical professional path, i.e. an apprenticeship in the hotel sector, against his parents' wishes to develop professionally his great talent of drawing.

Admir (33) works for 6 years as night concierge in a prominent Munich hotel. In 1996, fleeing from Bosnia, he discovered during the project „WestEndOpera“ (1998) his stage presence, caught up with his school diploma, and

looked for a job adapted to his very strong sight deficiency. Oh yes, and he still makes music, as a hobby.

Anika (29) is since 3 years „Junior Art Director“ in a renowned international advertising agency. School drop out characterizes her path,“ typical failure“ in the normalized education system: primary school>college>high school> no diploma. At IMAL (2004), she worked out within one year her application for the talent exam of the university for graphic design in Berlin, graduated thanks to her determination and achieved her life dream: to exert creativity professionally and to be able to make a living from it.

IMAL helped them to find a professional path, allowed a realistic analysis of the individual skills, showed alternatives, procured some key qualifications, required a maximum commitment. The ways after IMAL are as different as the individuals. What is sure is that the work - and we mean here a lot of work - to a reliable professionalization and life mastering has included for many young adults the possibilities to experimentation, which used a lot of „playing“ to learn what the conventional educational school system can not or only very partially transmit: social skills, finding individual solutions, explore one's own resources, team

competences, commitment.

The head is round so that the thought can change direction
(Francis Picabia)

„THE SEARCH AFTER ONE'S CREATIVITY“

The International Munich Art Lab „IMAL“ helps young artistic talented people to find their place within the job market.(...) The desire to put art in the content of a professional life does not make it easy to find an appropriate apprenticeship or education path. Because creativity does not show through school grades. The Munich project IMAL helps young persons on their way - very successfully: about 90 percent of the participants find as an outcome a job or an education place. (...)

Bavarian Federal Newspaper, N°12, March 23rd, 2007

„WESTENDOPERA AS MOTIVATION“

„(...) Attending this performance full of energy, you would never come to the idea that this is a project of the Munich unemployment agency for professionalization of young people. But this is just that. „With this, we have gone some steps further in the job support“: it is with those words that Jochem Ellerich, from the job council of the unemployment agency, presents the project. (...)

Süddeutsche Zeitung, June 19/20, 1999

„COOL-STRAIGHT TO THE POINT“

„(...) Respect for this performance! There was a 20 minutes standing ovation with shouting and applause. This was the high point of the nationwide exceptional project: the great release of „Cool“, „HipHopera“ or „WestEndOpera“ in the „Chapeau Claque“ tent of the Tollwood Festival. And it went on because the dancers spontaneously started on flic-flac, headspins and other breakneck figures for encores, while the other ones were doing basses on the microphone only with their mouth. (...)“

Süddeutsche Zeitung, June 21, 1999

„ STARTLING ITALIAN NONCHALANCE- THE 10TH YEARLY IMAL EXHIBITION IN THE HALLE 6„

Charming, ingenious, unpretentious. The yearly exhibition „stop+go“ of the International Munich Art Lab (IMAL) is still showing until Saturday 50 „young stars“ of visual arts in the Halle 6 on Dachauerstraße.

It was only a few days ago that they already got a lot of praise for their sexy-provocative- fresh youth music hall „esc@ape“, also organized by IMAL. As complement to the performing part, the exhibition „stop+go“ for the 10th year proved the creative youth work as a complete success. Vittorio Sgarbi, the curator of the

Italian Pavilion at this year's Venice Biennale, would have enjoyed this exhibition.

...However, the 50 actors of „stop+go“ did not necessarily mean to provoke. But, alone the space, the freshness, the non-respect toward series, the „stylistic“ coolness, the ignorance of every single expressions, the indifference to valuable material, here and there the love for junk, all this gives the art wanderer the possibility to be part of it. Even humor resurfaces regularly!

...We wish all of those 50 artists to stay forever young! i.e. may they still keep this nonchalance, humor and liveliness, even if the cosa nostra of the art mafia will very soon reach them with their cold hand.

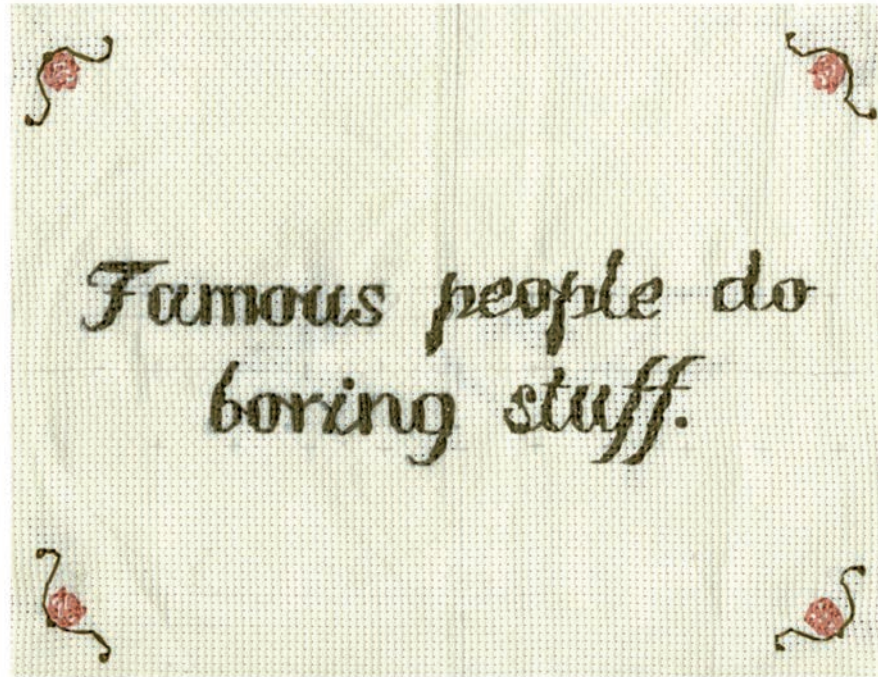
As Sgarbi puts it in his interview of the art magazine „Monopol“:

„ The other pavilions here in the Biennale are against (against the Italian.... see footnote). Like funeral chapels, they are cemetery where the curators bring their lovers. All dead...“

Kulturvollzug (online magazine), July 22nd, 2011

The youth cultural work, the cultural education and professional art production allow an insight into the young living environment, through their within-power and the authenticity of their artwork made possible; otherwise, it would stay locked up for adults. They enable viewpoints, they ask questions, they provoke debates. Cultural education

also contributes to the dialogue between generations; a dialogue that can initiate a new direction to thinking. Cultural education creates connections. Creativity is a raising individual and social resource - local, national, international.



Albert Kapfhammer
Kultur & Spielraum e.V.

Cultural education- good that it already exists in Munich...

...because who knows if it could still continue to grow today. Yes, it could in principle, as far as the cultural education for children and teenagers in Munich are concerned: drama and dance projects, music promotion, medias, fine arts, performing arts and applied arts as quicker references and components of the cultural work, communication of art and museum education, literature and reading programs, a myriad of facilities and offers, acquisitions, publications and congresses; exemplary developments and outstanding projects, which get nationwide noticed and even internationally acknowledged. There are more or less functioning networks, the cultural summer for children (Kinder-Kultur-Sommer) with a common program of events of more than 200 actors, a well-established communal coordination's forum for the work with children and youth, a relatively current position paper about cultural education and even a communal education baseline. There are above all every year one hundred thousand children and teenagers, who participate in all these offers voluntarily or not.

Cultural education is an essential element for the future's safeguarding of our country ...

Indeed, while the cultural education gains in significance and interest nationwide ("cultural education... is an essential element for the future's safeguarding of our country") and internationally

› www.kulturundspielraum.de

("artistic and cultural education implemented in all schools and out of school establishments...")**, it seems currently to be on the decrease in Munich. This is particularly clear with the current developments around the so-called "all-day-school", which, so far, is scarce anyway.

However, what already exist, are all-day classes open and connected to schools and there should be more to come in the whole country in the following years. At the latest now, it would be good to also start thinking of the time and education in Munich and develop together the requirements for the all-day-education as a new experimentation field for all persons involved. The potentials available can only assemble into a meaningful unity if the children and teenagers at the centre take an active part in it – otherwise it would be fragmentary.

Even the one who goes around in a circle is moving...

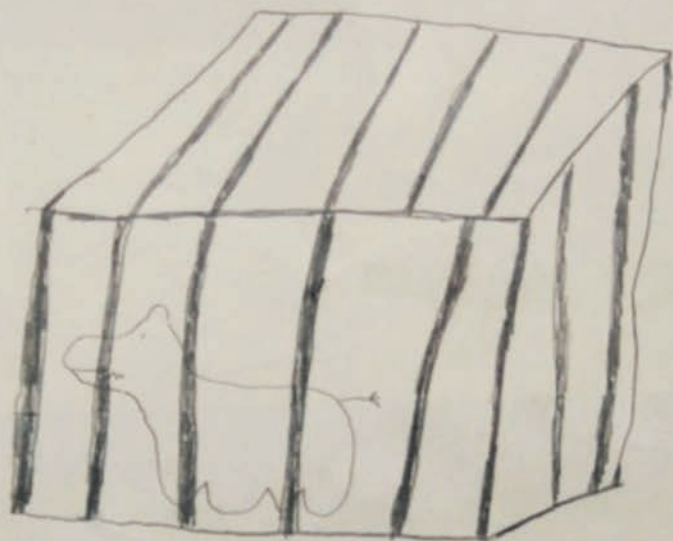
Until today the numerous activities linked with the all-day-school not only awaken the feeling of big movements - but actually decisional impulse and new approaches in practice are absent up to now. Beside, in the youth, social and education political fields, priority seems to be currently given to other activities than the cultural education: the development of an extensive care (including increasing the holiday time) is more important than

the individual encouragement of children and teenagers; the qualification content has subordinated itself to quantitative criteria; the creation of fixed structures and binding standards has officially priority over open and experimentation spaces; the "security" thought and concerns about the "child's welfare" interfere with the development of the personal coping strategies and resistance resources (see 13. Children and youth report " Chances for healthy growth").

What is to wish, is that the education in Munich is eventually grasped from all as a collective duty, that the protagonists of school education and cultural ones start working along together in networks, take on responsibility for the necessary developments of an on interconnected integrated work. I personally wish that the things really start moving, at least, in thoughts, that no small stones remain isolated and that the specific elements become newly assembled as far as the all-day-education project of Munich is concerned.

* Cited from a basis paper from the cultural policy speaker of CDU/CSU, German state parliament party, 9th /10th July 2011 in Potsdam.

** from the " Seoul-Agenda" from the second UNESCO's worldwide conference for cultural education in Seoul in Mai 2010.



vielleicht ist er frei in einem sehr kleinen Käfig
und wir gefangen in einer sehr großen Welt.

Günther Anfang
Medienzentrum München des JFF

Youth media culture

Nowadays, media have a very important meaning in the growing up process of children and young people. In particular, the electronic media are therefore constitutive elements of their living environment and open new fields of learning and experiencing. Media offer possibilities to self-realization as well as cultural and social participation and give important impulses to identity development. However, they also bring with them some dangers and problems which can threaten the process of children and youth personality development. The support of media skills represents an important duty for education and upbringing and has become an unavoidable part of the general and cultural education. Here open for the children and youth work some rich new tasks and challenges which are important for the future of „the life learning“ in a media cultural society. To support the media skills, the media educational practice has developed a lot of new models in the past few years and they are all about some active interference with the media. It is here a matter of creative use and inside utilization of the media for one's own interests and fit in the shapes of film, audio and multimedia projects, as well as a safer relation to the media in the age of Web 2.0 and the linked themes like data protections, personality and author rights. Since the regular use of social communities has become a natural part of the media day life of the youth, is it worth to accompany them, to advise and

> www.jff.de/mzm

inform them skillfully. Open children and youth work offers to children and youth some space to experiment and allow a low key access to the confrontation with questions about the Web 2.0 and the new information and communication technology. What is essential here for children and young people is to integrate a peer-to-peer and informal media learning form in their scenes and their age groups. In workshops in which young people exchange and discuss about their on-line activities, experiences can be gathered and new knowledge acquired, which itself leads to a new relation with media. But also in youth media groups which produce within a project of open children and youth work a film, audio - or multimedia contribution, the support of media skills represents a key element. Here, the young people have the possibility to tackle some themes of their environment and to influence the public opinion. Their viewpoints can be shown publicly in youth radios and in youth film festivals like i.e. the Bavarian Youth Film Festival, and there, they gain access to a larger audience. Like this, the youth media work contributes to participation in the society and allows the young people to express themselves publicly.

Media provide also for children and young people some important space for direction, behavior and identification. For example, the young girls and boys always ask themselves

these questions in the course of growing up: “How do I become a man?” and “How do I become a woman?” and for this matter, they orientate themselves very often with the media. Understanding the meaning of media and taking it into account in the educational-learning process represent an important task for parents as well as pedagogic actors. For this, negative clichés and representation of the media relation should not dominate. Here, to find a reasonable balance between experimentation of new role models and communication culture as well as the development of a personality structure is a main challenge for the open children and youth work in the 21st century.

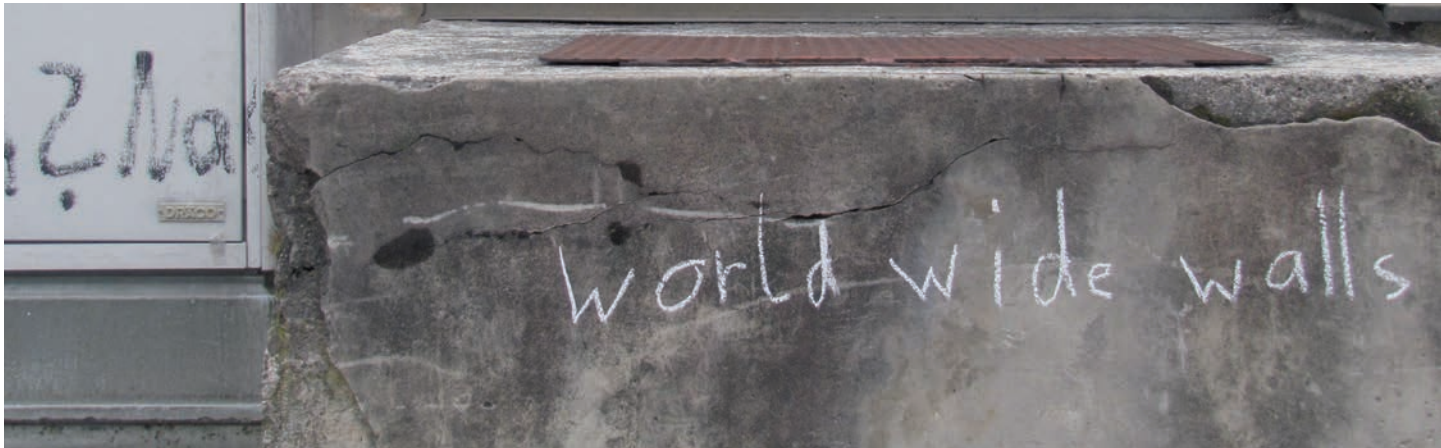
A smart relationship with media also means to acknowledge problems and dangers and be able to name them. We must take seriously the potential abuse of the media usage as well as the possibilities of commercial and opinion influences of groups of interests on the children and the young people. Ethically questionable media offers (i.e. violent, extremist or pornographic contents) should not be spread out without control. Very often, the pedagogic actors are confronted to the problem of not being sufficiently informed about new developments to hold an adequate position. Therefore, there is a real need to continuous training of the pedagogic actors in the field of open children and young people work to be able to

advise and support the teenagers properly.

To be fit in the future for the media educational work, the children and youth work needs the following:

- a basic efficient equipment for modern and information technology as well as free of charge accesses to internet and technique
- media and new technology skilled workers to accompany and advise children and young people
- an on-going training for pedagogic actors to introduce them to media environment and all of the questions raised by media learning
- tested media learning concepts and presentation space to encourage a critic-reflective but also creative-active relationship with media

- an adapted media pedagogic material that allows and supports peer-to-peer education



Eva-Maria Koblin
TheaterSpielhaus

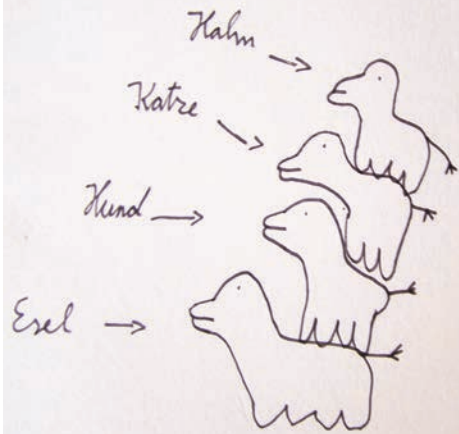
Learn how to understand and know-me and the others through playing

Each child learns at school techniques such as reading, writing, calculating, but cultural education means more than these necessary techniques. Unfortunately the promotion for essential skills such as team spirit and the creation and development of its own personality are being left out within our school system.

This is why amenities that are provided for the development of our children are so important for their social behaviour! The youngster learns to deal with the others, to become responsible and enhances mutual understanding through participation in improvisation theatre groups and plays. He becomes acquainted with different point of views from the world of others and accepts them and he acquires self-confidence to present his own ideas and to show himself to others.

Creative drive, clear articulateness and body language, spontaneity, skills for artistic improvisation and autonomy are encouraged, revealed and taught within a theatre play.

Die Bremer Stadtmusikanten



hol sie doch alle
der Teufel.

Prof. Dr. Wolfgang Zacharias
PA/Spielkultur

KuBi2.0: Life-art learning – global & vireal

Correlation and accents of the cultural education 2.0

Cultural education is “in” since 2000 – and ever since then. The German Culture Department has worked on new “concepts of cultural education” (i.e. 2002, 2005, www.kulturrat.de), the German cities Parliament (Declaration of Aachener 2008), the conference of the Ministry of Culture (KMK), also the Bavarian Federal Parliament and above all the German Parliament (report commission “Culture in Germany”, Issue report 2007/2008, chpt. 6) have expressed themselves positively and firmly in favor of this. They filled up pages with positive quotes. And also the lobby organizations like the Federal Union for Youth and Children Education (BKJ Remscheid, www.bkj.de) and related to this the comparable Federal Association for Cultural Education in Bavaria (LKB: BY, www.lkb-by.de) have positioned themselves intensively, politically and technically. However: “There is almost no place like in the field of cultural education where the Sunday discourse and the daily behavior are so split”(German Parliament 2008, p.565). Anyway: We, in Munich, have become in this area and through the last decades quite good, KoFo, SCS, Interactiv, KIKS, KS: MUC& co.

› www.spielkultur.de

Measuring cartography of the cultural education

The broad consensus consists nationwide of range and structures for cultural education in practice and theory. It is here a matter of definition and mapping “measurement”, of the content, organizational and technical-professional topography. Cultural education is a plural field, extending within a triangle formed by public governmental sector (administration, politics), the civil society (i.e. independent contributors) and the economy of culture/creativity (i.e. the media and the markets), as outlined by Max Fuchs (Fuchs 2008).

The systematic cartography can be summarized approximately as following:

- The vertical level, with responsibilities and connections: in situ (facilities and projects), local, regional, national. International – all of them, more or less, are involved and in principle, are part of the game.
- The horizontal level: the “magic triangle or quadrangle”:
 - o Youth, family and social politics
 - o Art, culture and media politics
 - o Kindergarten education, school, training, on-going adults

training

- o Environment and city structures, ecology and urbanism

And then the things are still directed towards the classical arts, elements of culture and premises, i.e. the corresponding education fields as main specialized contents basis: music, visual, theater, literature, museum, dance, architecture, media (from radio, picture from movies and audio to all new digital media and converging formats, sub and pop cultures and social network included), and then of course still the game culture and circus arts.

By definition, it is a plural field covering from sensory perception education to the top of the arts. From this, all types of possible youth cultures, play forms and self-expression experimentations are excluded, of course: that is the range of the “aesthetics” from shapeable sensuality to the pure “beauty being” (Schiller) or as “sensory knowledge”. There are some writings about it (i.e. from Zacharias 2010).

Furthermore: The most extended general concept “Cultural education” is commonly accepted. Other descriptions like some musical upbringing, Education/aesthetic, artistic upbringing, Education/children and youth work, Cultural pedagogic,

Culture and art mediation have their roots in history or mean some specific emphasizes. In a complex cartography sketch, we should also mention this, corresponding to the growing needs and the real expansions: fundamental and scientific theory development as well as qualification trainings (culture pedagogic) in favor of specialized professional fields are necessary.

News and accents KuBi 2.0

Still in the logic of cartography, here is a short list of what the actors and organizations today are restlessly fighting for, to further develop and extend the cultural education in the beat of the time.

- Orientation to subject: in the core of human being and his right to a “good and successful life”, i.e. model and education goal of the art of living (Fuchs 2012)
- Social and cultural space structure: educational landscapes, art, game and learning landscapes, i.e. in the city, also in diverse premises
- Cooperation and networking: especially culture and school, art and media in the perspective of the “all-day education” (which is actually more than “just” all-day school)
- Cultural-aesthetic media education: media in media

network and also all arts are concerned, because children and young people are growing up without second thought in a totally new media culture as everyday world and in an information and network society which doesn't have any previous model.

- Experience, events, attention and authenticity: precisely in this domain, there are some new leading figures and an extensive topicality of the sensory-authentic, of the bodily events correlated, of the emotional experimenting and the performative self-expression: as extended “action situation” for “KuBi 2.0”

- Theory education and applied research: the scientific preoccupation with the effects and potential of cultural education corresponding to possible biographic and qualification consequences of the offers and formats in all plural diversity.

Creative, cooperative, local education with art, culture and media

So we still have to mention what is our decisive „capital“ - in the perspective that we can take it for granted, that the cultural education is an inalienable element of our general

education and „for everyone“ (participation and contribution): in the esthetic context of art, culture and media, it is possible to learn and experience what is creativity, fantasy, imagination, the beginning of a possible unusual „Other“, the understanding and curiosity for the unknown. This relates to the excellent uniqueness of cultural education - as opportunity and possibility, without linear guarantee and foreseeable pedagogic technology.

„Culture opens new worlds“ as it is written black on white on the 2011 report of the Federal Union for youth and children cultural education (BKJ) with the subtitle: „More opportunities through cultural education“ in favor of „life learning“ and „freedom creation“ (see www.bkj.de): „Each child and young person is entitled to participate in education and culture. A dense, transparent and active education network of child day facilities, pre-school, schools, professional education, university education, general and professional adult training, youth and culture work, family and out-of-school education is the condition for individual opportunities equality and education justice.“

And one can read further: „Cultural education contributes to the production of education justice equally through the non-formal education outside school, the formal education from schools and the on-going training as well as the informal

education. As it addresses the strengths of each individual, it opens, to all, the opportunity to participate in culture and education and therefore to social participation.“ (BKJ 2011, p.9).

And, we, here in Munich, are the first ones, at the latest since 1990 (1st Munich local general concept), when it comes to the following set: cultural education as local cross-section duty: „Local cultural education is most successful when the actors work in network and develop together with the local politics a common understanding and structured management model for the anchoring of cultural education in the local education landscapes (Local general concept) (BKJ 2011, p.20)

Local perspective and regional -and beyond- outlook

The independent contributor „pedagogic action SPIELKultur“ with administration and office in LEO 61 is one of the successor organizations from the „initial soup“ of the Munich children and youth culture work, which started in the 70's, like KEKS, Pedagogic Action, AktionSpielBus, Environment as learning space etc. Back then, it was a rather alternative initiative, but very soon, the City Youth Department/ Youth Culture Office supported it efficiently and extensively (starting with

Olympia 1972!). Our program today has set its emphasize on „cultural-aesthetic media education“ in a very large meaning: from the sphere of senses to cyberspace and back: new balances and change effects (see www.spielkultur.de). And individually: www.biene-leben.de, www.city-stories.de, www.geschichtenfestival.de, www.iz-art.de, www.kunstwerk-stadt.de, www.leoartmapping.de, www.leolinus.de, www.leotv.net, www.schafe-im-netz.de, www.sinnenreich-mobil.de, www.trickfilmstudio.net, www.youtube.com/spielkultur. We, at PA/Spielkultur, are, more or less and as ever volunteering, offices of the Bavarian Regional Union for Cultural Education. Within this frame, the Federal Union for Youth and Children cultural education (BKJ) has placed in 2011 an order for a critical-constructive overview report on the topic „Culture and schools in Bavaria“ (free of charge copy upon demand at info@lkb-by.de), which is also a measurement and cartography on the regional level. And another informal information: we are personally committed to a demanding ambitious project which has for goal precisely the clear and professional measurement of cultural education after 2000: at the end of 2012, beginning of 2013, *toi, toi, toi* was published: „Manual to cultural education“, Munich, Kopaed Press, appr. 1000 pages with over 150 key words from over 100 experts, produced by the Federal Union for Youth and Children cultural education (BKJ) in collaboration with the University of Hildesheim and supported by the

National Ministry for Culture and Media in Berlin. „Just take a look how great it will be“, would Franz B. say about it.... when, what and how it will become true.

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Agathe Rhöntal, Erfinderin der Kunst.

Alexander Wenzlik
PA/Spielen in der Stadt e.V.

“With the language
each one of us can
express itself, but
if he/she can with
dance or with drama
performances, that
is the question”

› www.spielen-in-der-stadt.de

Why is cultural education within the school important...?

... because all participants are at the same time learners and teachers in such cultural education arrangements,

... because thanks to the co-production and the strength of children and teenagers, thanks to the integration, open-mindedness process and simultaneously the goal orientation will mature,

... because in finding themes together, the children and teenagers' interests and performances will be the starting point of didactic and educational processes,

... and because – as a 10 years old girl revealed in a dance and theatre project, “ I learn new ways of expressing myself. With the language each one of us can express him/herself, But if the can he/she in theatre or in dance- this is the question.”

Gerhard Knecht
Spiellandschaft Stadt e.V.

Playing Living Learning

› www.spiellandschaft.de

Starting point

In a currently fluctuant society, playing is on one side a suitable method for the skills and acquires' practice, in order to be able to be productive and creative when dealing with the processes of the society's modernisation. " The answer to our claimed or actual disorientation is education; not science, not information, not communication's society, not moral rearmament, not state of order, not more self-experimentation and group dynamic, not the exhausting search for identity". (H.v.Hentig)

On the other side, playing is a manifestation of life, an approach to numerous possibilities for decision-making, a pleasurable experimentation of potentialities, provided to everyone, alone or in a group. This various possibilities offer behavioural alternatives and show that a lot of path for decision-making are possible.

If we want to create a framework for education with game and culture, we must organize a diverse and very exciting playful and instructional landscape, which enables to experiment, to reflect on those experiences and to draw conclusions of one's own behaviour. This framework applies to all age groups. With a playful activity, we learn without realizing it. Playing framework and guidance help to make personal experience and, therefore, to extend personal behavioural repertoire.

Munich – laboratory for cultural projects and concepts

From the beginning of the 70's, in Munich, the learning potential with games has been recognised and the importance of game for self-learning exposed in various publications and congresses.

The idea of such an environment as playing and learning space with various playing forms and actions has been implemented programmatically, starting from pioneer playing to simulation games, which represent the flux of the production process. Newcomers are playing spaces located somewhere in between the real game environment and the virtual internet game environment. Here, playing offers possibilities to experiment with the new media and to create new unusual links. Via cultural education, like media education, games etc. some low key accesses are being opened.

The city network of playing landscape was born on the basis of the concepts „Environment as playing and learning space“, it is vehiculed by an association bearing the same name, in which the actors of cultural education are connected particularly in the sub-field of game and on model projects which show through further training and public presentations how playing, as a core element of cultural education, allows new accesses to world perception, and mostly far away from the education layers.

Networks for play and learn: from play to education landscape

The city network of playing landscape encourages the game quality and variety together with the participation of children in Munich and acts as a committee and in public as lobby for kids. As experts in the matter, it is the goal of the association to transmit further the knowledge and information to children, young people and adults.

As explained by Ulrich Deinet in his description of the education landscape, the idea was born out of the concept of „Environment as playing and learning space“, the debates in social space and the elements of game landscapes. Like the actors who participated in the games and playing spaces of the children and young people have initiated it and built up connections between them, all the actors involved in the education have gathered in networks. In those common networks, where everyone chips in according to his/her possibilities, the actors of the cultural education will have an important duty.

Playing is the core basic element of all arts and culture. This knowledge must be anchored deeper, so that the meaning of playing is taken seriously in the current discussions for an asserted, fulfilled life, and not considered as a negligible part of the biography of children, young people and adults.

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