



## Conference Report

European Specialist Conference  
**Promoting Cultural Education in Europe.**  
**A Contribution to Participation, Innovation and Quality**

Graz, 8-10 June 2006

Österreichische Präsidentschaft der EU  
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## Preface and Introduction

We live in a knowledge-based society and in a time of increasing globalisation and complex processes of social change. This requires flexibility and a spirit of innovation on the part of European citizens, and above all, active participation in the processes of society, as well as a broad range of abilities and skills.

In the run-up to the conference, you received a reader which presents an overview of the trends and developments in cultural education in Europe. You are all invited to contribute to the updating of this reader.

Key competencies intensify personal development as well as social and professional integration, and promote openness to the cultural and linguistic diversity of Europe. An essential aspect here is the development and reinforcement of cultural competency, which includes the ability to express one's own creativity as well as the ability to recognise and appreciate works of art and artistic performances. Other important factors are a willingness to engage in critical and constructive dialogue and an understanding for cultural diversity. For these reasons, too, educational and cultural policy debates have been focussing more consciously on the types, methods and significance of cultural education.

The questions that arise concern many facets of our education system:

Why is cultural education becoming increasingly important both in the schools and out of them? In what specific way can cultural education promote innovative problem-solving potential and make it productive? Upon closer examination, which European tendencies can be identified in connection with participation, innovation and quality in cultural education?

The object of this conference is to investigate these and other questions.

What we want to do is not only to continue the current discussion on cultural education, but above all to enrich it, by means of experiences gained from other conferences, through the presentation of good-practice examples, and by formulating helpful suggestions for the preparation of the "European Year of Intercultural Dialogue" (2008).

We will be very pleased to cooperate with you on achieving such an agenda.

Anton Dobart  
Director General, Federal Ministry for Education, Science and Culture



## Conference Opening

**Johannes Schwarz** (Province of Styria), representing Provincial Governor Franz Voves and Provincial Councillor for Cultural Affairs Kurt Flecker, greeted the conference participants in Graz, the “city of human rights” and former European Capital of Culture.

In his speech, Johannes Schwarz said that in the PISA study, cultural education – which is essential for the future of Europe – was unfortunately relegated to the background. Access to art and culture, he emphasised, must be available to all and not restricted to a privileged elite.

**Christine Boon-Falleur** (European Commission, Directorate General for Education and Culture) extended the regrets of Director General Odile Quintin for being unable to attend, and expressed her thanks for the organisation of the conference on a subject that was also a particular concern of her Directorate General, which had “united” education and culture under one roof. Boon-Falleur underlined the importance of cooperation, in which respect she realised that a great deal still remained to be done, and mentioned, in particular, the proposal regarding a new programme for lifelong learning as well as the proposal pertaining to the Culture 2007 programme, each of which contained an article encouraging cooperation and joint initiatives. Boon-Falleur stated that the Commission would participate in the “Year of Intercultural Dialogue” 2008 with an extensive information campaign, and that in the choice of projects for the Culture 2007 programme a special focus would be placed on intercultural dialogue. The Year of Intercultural Dialogue was intended to set a process in motion in which the European Commission would be engaged in the long term as well, she added. She went on to say that the Culture 2007 programme, a funding programme which takes the Lisbon objective into particular consideration in the areas of culture, identity and citizenship, includes, in general, all the subjects addressed at the conference “Promoting Cultural Education in Europe”. Boon-Falleur particularly stressed the important contribution made by “foreign” cultures to intercultural dialogue in the EU Member States.

**Anton Dobart** (Federal Ministry for Education, Science and Culture, AT), representing Federal Minister Elisabeth Gehrler, opened the conference. He emphasised the importance of education, which ought not to be assessed as a cost factor, but rather as an investment in the globalisation process. The quality of education systems, in all areas of education, was therefore the motto of the Austrian EU Presidency in the education sector, and this had been agreed upon in prior consultation with Finland, holder of the upcoming EU Presidency. A balance had to be found between “excellence and equity”, Dobart affirmed, and it was necessary to ask the question: what does “European identity” mean? A connection must be created between cultural education and key competencies.

Dobart stressed the importance of sustainability, also in the social and personal spheres.

He also underlined the importance of supporting the western Balkan states in the area of education, and expressed his pleasure at seeing delegates from the education ministries of Southeastern Europe at the conference.

Dobart thanked the European Commission for its support, and also extended thanks to KulturKontakt, the Province of Styria and the city of Graz, as well as to Adolf Muschg for presenting the keynote address.

Dobart noted that the conference would focus on the following issues:

- Development of education systems in view of the challenge of economic development
- Quality and active contributions to achieving it
- Access to education – How can we make education systems accessible and socially fair?
- Learning from one another
- Where is cultural education going? What are the major areas of emphasis?
- “Citoyen” – personal responsibility and competence conferred by society
- Democratic society versus media democracy
- Innovation
- The results of “Hampton Court”



He also referred to the "pre-conference reader", which presented an overview of the situation of cultural education in the European countries, making connections that would provide a basis for discussion.



### Keynote Address

**Adolf Muschg** (Swiss author and Professor of German Language and Literature, CH) stated that from his vantage point as a European outside the EU, he could discern a new age of "fundamentalist capitalism", in which the language of business management was spoken and in which "knowledge" was equated with "know-how".

In "participation, quality and innovation" Muschg recognised tools which left certain questions open: "participation in what?", "quality measured how?" and "innovation in what direction?".

He himself saw education, he said, as an interplay between what we inherit and what we experience, that is, a living, developing process in a characteristic form. Much of what nourishes the process of acquiring knowledge is transitional, and the only one answers that truly educate us are those which lead to even larger questions. Education confronts the realities of a complex world, whereas training concentrates on a calculable world, and its goal is to improve our ability to regulate it.

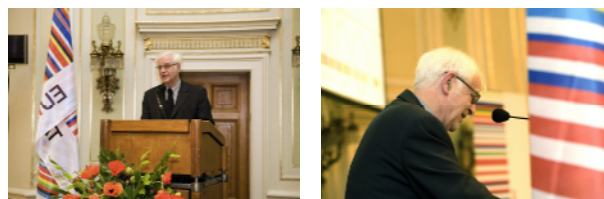
There is a tendency, he explained, to reinterpret cultural competencies as "know-how"; however, in "know-how" the questions "why" and "for whom" are always central.

Muschg observed that we need to have reverence for that which we cannot know, and that "*everything*" educates us. He reminded the participants of Kant's categorical imperative – according to this principle, education should not be bound by specific purposes; its guideline must be personal freedom. Muschg also called to mind the Humboldtian educational ideal of contributing to a greater common good, and maintained that this ideal was being better upheld at the elite universities in the USA than in Europe.

Today, Muschg declared, we are confronted with the question of what we need higher qualifications for, and at what price these are being obtained. Education, he insisted, is something that we can acquire on our own; training serves to enable us to prevail over competitors.

The objective of the European education project, Muschg proffered, should be to produce "educated people", to achieve a cosmopolitan organisation of its universities, and to be appreciative of diversity.

**For the whole speech see attachment 5**





## Dialogue

**Ana Magraner** (EU Commission, Directorate General for Education and Culture) pointed out that the Directorate General for Education and the Directorate General for Culture had been united as one Directorate General only since 1999. So far, she said, each of the two sectors was still working on its own – "working together apart". Magraner enumerated a number of attempts to achieve synergies and cooperation: the European Parliament initiative CONNECT (1999-2002) for the purpose of linking education, culture, research, new technologies and innovation, as well as the JOINT ACTIONS (2000-2006) within the programmes Sokrates, Leonardo, Culture 2000 and Youth, aimed at stimulating synergies between the programmes. However, in practice, probably due to a lack of experience, the Joint Actions had not proved very successful.

Magraner referred to the conference "Arts and Culture in Education" under the Dutch Presidency in 2001, which led to the formation of the "European Network of Civil Servants Working in the Field of Arts and Cultural Education". She mentioned that the Austrian Presidency had continued this work by instituting a Network secretariat, as well as through meetings in Salzburg and Graz, and that France had proposed the compilation of a European glossary for artistic and cultural education, the pilot phase of which had already begun – involving several countries, supported by the European Commission, in particular the Eurydice Network. According to Magraner, the European Commission is aware of the links between education and culture/cultural diversity and the need to strengthen them. For this reason, in 2003 the European Commission initiated a study, the purpose of which was to take stock of "best practices" in the Member States and to identify the players and networks. The results of the study would be available on the culture website of the EC as of the end of June 2006, she said.

The study showed that in several projects, attempts had been made to use "culture" as a means of dealing with social problems. However, very few projects had dealt with the contribution made by "foreign" cultures to cultural and education policy. Moreover, few projects had addressed the issue of the democratisation of culture and education from the perspective of economically disadvantaged population groups. Not enough projects had dealt with the issues of employment in the sector of culture and education, or the connections between sports and culture, cultural education and entrepreneurship, cultural education and research or cultural education and occupational training.

**Alfred Fischl** (Federal Ministry for Education, Science and Culture, AT) considered the conference to be a continuation of the discourse in cooperation with the European Commission that was begun during the Austrian Presidency 1998: "Education is More". According to Fischl, the European debate – institutionalised in the European Network of Civil Servants Working in the Field of Arts and Cultural Education – goes beyond child-raising issues to include social issues and forms of expression as well as possibilities of cooperation. Of primary importance, he affirmed, was to find ways of achieving sustainability from the diversity of available approaches and tendencies. Fischl proposed the idea of a "roadmap", which, taking the UNESCO roadmap into consideration, would extend beyond the European perspective. The present conference ought to inspire exchange projects and mutual observation, he added.







## Forum and Discussion PARTICIPATION

**Chrissie Tiller** (National Theatre, GB) introduced the subject and spoke of the role of institutions and artists and their relations with one another. The question to be addressed, she said, is whether artists, whom she sees as facilitators in a "wider world", are interested in cultural education and participation and are prepared to engage in corresponding training. She made the observation that most artists are used to collaboration and cooperation and that "genuine" artists are often involved in artistic projects in a social context.

**Susanne Keuchel** (Centre for Cultural Research, DE) presented a study carried out by her organisation on the cultural and artistic participation of young people (the "Youth Culture Barometer 2004"). The study, which investigated young people's interest in cultural life and artistic activities, showed that the younger they are, the more they tend to show interest and get involved; that young people are most interested in music and films; and that in certain traditional genres the interest of young people needs to be cultivated. With regard to schooling, the study showed that young people with more education took more interest in culture than those with less; research into the causes revealed that this was rooted in the less advantageous financial situation of the parents.

The study also examined the degree of involvement of various school types in cultural activities and also addressed the issue of access to cultural activities. The results showed that structural networking played a significant role.

**Tiller** moderated a discussion between **Keuchel**, **Lynne Chisholm** (University of Innsbruck, Department of Educational Sciences), **Igor Dobricic** (European Cultural Foundation, NL) and **Katrin Rieder** (Swiss Arts Council). The panellists observed that the subject of education was related not only to schools but to many areas of life, and that the question of what education is meant to achieve should be approached with an open mind. It was pointed out that the complexity of this subject is reflected in the question of what is to be understood by the term "participation". Civil society, for example, stands for participation rather than consumption. A major problem, however, is the social recognition of participation and the general lack of understanding that participation is meaningful for people's lives. The panellists agreed that key competencies play a role in this connection.

Dobricic expressed the opinion that participation signifies an opportunity for personal expression as well as new models of cooperation. From the arts it is possible to learn, for example, various ways of doing things together and how to share experiences.

Chisholm considered the relation between cultural organisations and participation to be an important issue (what role should the schools or cultural organisations play?) and also pointed out the problem posed by the differentiation between "culture" and "high culture".

Dobricic drew attention to the problem of using 19<sup>th</sup>-century terminology and corresponding viewpoints that do not coincide with conditions in the 21<sup>st</sup> century, and to the question of how to deal with such incongruities. Chisholm added that our concept of "what culture is" is also out of date, and that the education system needs to deal with this problem as well.







## Forum and Discussion INNOVATION

In his keynote, **Paul Collard** (Creative Partnerships, GB) made a basic differentiation between innovation and the use of creativity.

Creativity represents a challenge to the education system to the extent that it is not something that can be planned or measured. The "Creative Partnerships" programme helps schools develop projects after the individual requirements have been determined together with the teachers.

During the discussion, **Pirjo Sinko** (Finnish National Board of Education) talked about the successful Finnish education system, which puts a great deal of trust in the teachers, university students and school pupils. Children are good planners, Sinko affirmed – the flexible education system gives them freedom of choice, which allows more room for creativity. In Finnish schools, the students' performance is only graded when they take their school-leaving examinations.

**Gerfried Stocker** (Ars Electronica Center, AT) introduced himself as a "combined" director, artist and engineer, who considers the new computer technology a tool for creativity. In contrast to TV, this technology gives people the control, and thus the possibility of creatively utilising technology in accordance with their own ideas. Thus, creativity provides the basis for innovative culture.

Stocker presented several examples of how young people had used a computer not as a fetish, but as a tool for remarkable creative and interactive achievements.

A member of the audience posed the question of whether innovation necessarily had to do with new technologies. The panel agreed that innovation was a mental attitude and that there were a variety of ways of acting upon it.

## Forum and Discussion QUALITY

In his keynote, **Max Fuchs** (Akademie Remscheid, DE) reflected on the numerous meanings of the term "quality". In his opinion, quality has to do first and foremost with an aesthetic experience; however, one has to differentiate between various different concepts of what quality is, and therefore quality is a plurality concept.

Fuchs briefly outlined the beginnings of pedagogics, which did not become established as an independent discipline separate from philosophy and religion until the 19<sup>th</sup> century.

Starting in the 1990s, said Fuchs, pedagogic processes began to be seen from an economic perspective by the EU, which as a Community is characterised by an economics-oriented way of thinking. The question arises as to whether the compulsion to evaluate everything actually leads to an improvement of quality. In the case of schools, the political context supplies the standards of quality, and always involves the concept of exercising control. Fuchs expressed the opinion that an improvement as regards content could more probably be brought about through self-evaluation.

Fuchs sees the trend toward standardisation, particularly in the artistic sector, as problematic and considers it doubtful that a "culture PISA" could be of use.

Pedagogy is mostly controlled from outside, particularly due to the economic approach taken by politicians. Therefore, in discussing questions of quality, it must always be taken into consideration that this is a political issue.

**Angelika Plank** (University of Art and Industrial Design, Linz, AT) confirmed that in art pedagogy, self-evaluations were usually carried out, and that all external evaluations tended to be influenced by economic factors and reflect power relations. Plank said she was aware that in the current legitimisation discourse it was necessary to deal with the issue of external evaluation.



**Jean Marc Lauret** (Ministry of Culture and Education, FR), in reference to the question about an "age of accountability", made an excursus into the history of philosophy and observed that quantitative evaluation was a Western tradition, the objective of which was the justification of the use of public funds.

**Chantal de Smet** (Hogeschool Gent, BE) posed the question of whether it was important for a good teacher to be a good observer.

Fuchs observed that pedagogy would always be called to account. In setting goals, he continued, the persons responsible sometimes overshot the mark, and he would rather not entrust the setting of criteria to the state.

A member of the audience asked why Africa and Latin America had not been included in the dialogue on cultural education. Plank pointed out that the dialogue within Europe alone was already quite cumbersome, and in this respect Lauret mentioned the difficulties involved in reconciling the European identity with the national identities. Fuchs admitted that dealings with non-European countries left much to be desired. Smet said the paternalistic attitude of Europeans made it difficult for them to respect other standards.



The conference participants had the opportunity to discuss various educational aspects of the conference topic QUALITY in detail with experts in smaller groups, in three forums held concurrently.

### **Talk 1 QUALITY of Education with Chantal de Smet**

How can the arts contribute to making teachers and pupils more open-minded?

In realising various projects in the schools, it is important to take into consideration the importance of continuity. Teachers need to be open-minded and it is essential that they be well-informed about theatre productions, exhibitions, etc. Art and cultural activities have to be part of the curriculum. Teachers need to know how the arts can help them present learning objectives – and they should know what arts education can mean for teaching in general. All these aspects underline the importance of teacher training.

Are we having problems defending cultural education?

When defending cultural education, we should not be too defensive! Many things have changed during the last 20 years, but we (arts education; the educational system as a whole) are still not where we want to be or should be.

How can we improve the quality of cultural education? What are important quality standards?

- A very important mechanism for lifelong learning and a precondition for respecting cultural diversity is open-mindedness.
- The various mobility programmes (like Socrates etc.) should put more emphasis on cultural education and arts education.
- Arts education should not be reduced to artists and art teachers – more basic training for all teachers is necessary.
- It is important to have good artists (what is a good artist?) and good cooperation between such artists and the teachers.
- It is very beneficial to have artists at schools, it's good for both teachers and artists – and, of course, for the pupils.
- The problem (in Germany) is that schools don't accept artists because "they don't have enough pedagogical experience". Schools and the education system still follow the maxim that artists produce art and teachers talk about art.
- Higher arts education: Do we train the arts, or do we train *through* the arts? It has to be considered that not everybody taking higher arts education is going to become an artist.
- Organisations working in this field need to look for high pedagogical quality for their projects and artists.
- Projects should be favoured in which involvement leads to identification, because the degree of participation is linked to the quality of a project.
- Is there too much art in our education, and too little culture? Art is easy to recognise because it is different from normal life, but culture is about "normal life".
- What aspects of culture are insufficiently presented in education? Nowadays, audio and visual work and games dominate our perception (the world has never before been so visually oriented). In order to address more aspects of culture, there should be adequate research pertaining to everyday life, school and school culture, environmental culture, administrative culture, etc.
- Pupils should always be confronted with the very best art – compromises on quality should never be made.

### **Talk 2 QUALITY of Projects | Key Competencies with Max Fuchs**

Max Fuchs presented the German "Cultural Qualification Certificate" (*Kompetenznachweis Kultur*), a certification of key competencies resulting from cultural education.

The Cultural Qualification Certificate is a cultural education certificate in portfolio form for participants in cultural education projects outside the schools.



Two factors are important in this connection:

- 1) The Cultural Qualification Certificate is an important form of recognition of non-formal education that is professionally organised and takes place mainly outside the schools.
- 2) The Cultural Qualification Certificate shows the value of key competencies for personal development.

The problem is how to describe these competencies – what should they be called? In order to achieve this, a special language needs to be developed, a so-called “educational language”, which functions according to the principle of “observation and description”.

Trainers and teachers learn this approach in special training courses: the important thing is to make learning visible and to carry out learning processes “in dialogue” with the pupils – not “top down”, but with teachers and young people meeting on the same level.

Discussing the question of the benefit of this certificate leads to a greater awareness of these competencies and their value. Moreover, the fact that young people voluntarily decide to earn the certificate has an influence on their extracurricular work.

Four steps leading to the Cultural Qualification Certificate are:

1. Definition of requirements
2. Professional observation
3. Dialogue between artists and/or teachers and the young persons
4. Description: What does the completed certificate signify...

In Germany, following a three-year development phase, the practical implementation of the Cultural Qualification Certificate was successfully begun in 2005. Experience has shown that young people want this certificate. (It is helpful when applying for a job as well as for job training.) An evaluation brought positive results; therefore the Cultural Qualification Certificate is being continued and the authorities are even considering whether this practice could be integrated into the grading system of certain school types.

Discussion following the presentation – results:

- The Cultural Qualification Certificate puts the focus on the learners. The fact that participation is voluntary (i.e. whether one would like to obtain the certificate or not) takes the pressure off -> test situations
- The Cultural Qualification Certificate serves to professionalise the instructors.
- The Cultural Qualification Certificate is an instrument for monitoring the quality of cultural institutions.
- It serves as an example for possible indicators of key competencies -> in compulsory training courses for instructors, it is important to become acquainted with the various levels of competency and the respective indicators.
- An important consequence for institutions is that they can say they are able to provide certain qualifications through cultural education.

### **Talk 3 QUALITY of Teaching with Angelika Plank**

Faced with the great isolation of young people today (which leads, among other phenomena, to protesting youth) teachers do not feel confident and are not prepared to deal with difficult youngsters, who definitely have a lack of hope.

This workshop focused on skills that can be developed through arts education in order to interact with and teach these “difficult” youngsters.



First of all, arts educators need to focus on their personality development. They should develop their abilities to use models like participation etc. in their classes. The classroom can be seen as a theatrical space which offers the power of performance to both teacher and pupils, and life should be recognised as an “everyday theatre”. For a teacher confronted with “difficult” pupils it is important to appear “genuine” – this is the precondition to being accepted. That's why teachers should focus on the development of their own personalities.

The criteria for quality teaching can be:

- Diverse possibilities
- Non-judging teacher
- Communication based on dialogue and trust
- Empathic learning as motivation
- Cooperation between institutions for young people, art and cultural institutions
- Freedom and time for teachers to develop their own personality

The development of identity can be supported through confrontation with one's cultural heritage. Schools have a responsibility to encourage appreciation of one's own culture and to address issues of gaps. Nowadays cultural heritage is seen as a “mainstream” theme. In Africa there is a big gap between people's everyday lives and what is seen as “African cultural heritage” in the media worldwide. In Hungary, for example, cultural heritage is not much talked about, but the idea of forming cooperations with schools exists.

How can this development be supported? As always, research should be the starting point, and a serious development initiative should focus on a 4 or 5 year plan. In the wide field of education, most people should be represented by NGOs. One should also be aware of the importance of joining forces on a national level.

#### **Examples:**

- In Hungary there are many instances of cooperation between schools and cultural institutions, and there is a programme for arts education / cultural education.
- Road Map of the Lisbon Conference: In the first draft, a poor assessment of education was articulated and there was a lack of dialogue with practitioners. For the second road map, NGOs were consulted. The danger exists that the arts could be deleted from school curricula and end up in the leisure programme.
- Isle of Man: There the development of partnerships is supported; arts and heritage education are working together. Heritage institutions take part in the practical teaching while schools teach the theoretical part.



## World Café

The World Café is an effective method of networking knowledge in large groups. Questions and issues are examined in an intensive discussion process and solutions are written on paper tablecloths. By means of repeatedly switching tables, new ideas and incentives arise and it is possible to collect a great amount of data, viewpoints and opinions. The questions as well as the conference participants' contributions and suggestions are listed below.

### QUESTION 1

In your opinion, how (by means of what methods/practice) does cultural education promote the active participation of children, adolescents and adults in the cultural life of society?

- Through expression and collaboration
- Through the strong will of society to be aware of and promote art as part of our lives
- By creating awareness
- Through the reflectiveness of culture (receptive – active – reflective)
- By combining and connecting formal and non-formal learning (integration, dialogue, teamwork, communication – learning about each other)
- When cultural education includes cultural self-activity, it leads to cultural participation (self awareness – social awareness – social participation).

### QUESTION 2

By what means can we give groups of persons who in general rarely come in contact with cultural institutions direct access to art and culture, or at least facilitate such access?

- Moderate pricing
- Outreach projects which bring the institutions close to the people
- Free admission to museums and other institutions
- Easy access to cultural institutions
- Cultural institutions should come to the audience (get out of the institutions and go to the people)
- Catch the audience where they are
- Cooperation with schools and school authorities
- Promotion of arts/expositions to capture people's interest
- Create combined possibilities (multidisciplinary events, e.g. exhibition & music)
- Involve key workers and try to get in contact with this small group of people as multipliers
- Use the key work method, so that these people get a feeling that the place in question also has something to offer them and their living culture
- Challenge people to explore
- Widen the borders of your audience and open up their interests
- Offer a great variety of culture
- Street theatre / street art / dance in the streets
- There is a difference between arts and culture: culture is all – art is only a part; too little time is devoted to culture – too much time is devoted to art
- Art should be liberal
- Cultural institutions need to be germane
- Cultural education is needed in the schools and outside
- Take the arts to prisons, hospitals, churches, mosques, community settings etc.
- Integrate formal and non-formal learning
- Start where the people are
- Don't call them institutions





- Joint initiatives of cultural institutions and other players in society (health care, social care...)
- Simplify access
- Offer something that looks familiar (wine & music) in a new place = start from the familiar and proceed to the unknown
- Think about the personal needs and interests of the audience
- Interactive cultural/artistic events
- Widen the concept

### QUESTION 3

In what way does cultural education contribute to giving individuals the opportunity to act in a self-determined way in the sense of "active European citizenship"?

The following aspects were identified:

- Promotes mutual respect, tolerance, cooperation
- Encourages acknowledgment of the value of other ways of viewing things
- Enables people to view things from unexpected perspectives
- Helps people become critical and find inspiring ideas
- Is a form of social and cultural participation
- Helps people cope with changes in society
- Reasons for exclusion are not financial but psychological
- Education of competences, creativity...
- Opening eyes and opening minds to what is possible, what exists, other cultures, other age groups etc. and who individuals are
- Promotes a sense of self and community
- Dimensions of cultural education (self, community, society, cross-border)
- Cultural education is a creative and productive process of engagement
- Cultural education alone is not the answer to fostering active European citizenship but a part of the answer
- Participation is an element of democracy
- Reflection of cultural diversity and intercultural change as a basis for dialogue
- Develops the European idea in the schools, new approaches
- Individual talent and social activities
- Leads to self awareness, knowledge and wisdom

### QUESTION 4

What innovative contribution to problem solving and to the further development of issues relevant to society does cultural education provide in your country?

- Theatre/drama/role play to explore social issues
- Teachers and pupils exchange projects
- Individually tailored flexible arts and personal development programmes for young people are accredited (Arts Council England – Young People's Arts Award)
- Project Europe at school
- Experimental youth work
- Community arts
- Multiple contexts
- Cross-curricular themes
- Free atmosphere
- Be aware of innovative effect of cultural education
- "Studium Generale", innovative platform, positive thinking, cultural expression of minorities



- Listening to children's and young people's voices
- Teaching the teachers, creative practitioners development
- Celebrating diversity
- Museum pedagogues (teaching out of school)
- Intercultural dialogue – dialogue-based education

### QUESTION 5

What characteristics does a societal climate/environment that is favourable to innovations and allows them to emerge – i.e. a milieu that nurtures creativity – exhibit?

- Democracy
- Tolerance
- Flexibility
- Diversity
- Curiosity
- Open mindedness, especially to new ideas
- Equity of access
- Equal opportunities
- Openness to mistakes, encouragement of experimentation and risk-taking
- Exposure (competition) to other ideas and people
- Freedom of expression
- Accepting the unexpected as an outcome
- Breaking down of social boundaries (repression – poverty – obstacles – adversity)
- Vibrant and stimulating artistic and cultural life
- Diversity of opinions and flexibility in systems

### QUESTION 6

In your opinion, what empowerment strategies are needed in order to facilitate innovative thinking at school (and even earlier) and to promote the development of key competencies in young people?

- Opening up of schools
- Taking children's democracy seriously
- Provision of opportunities for exchanging ideas
- Sharing good experience
- Communication
- Arts-based pedagogy in all teacher training
- Breaking the barriers of tradition
- Learning settings without fear
- Freedom for teachers and pupils and the opportunity to choose
- Better learning settings; no fear; peace, time and safety
- No grades but feedback in creative subjects/projects
- Multidisciplinary teamwork
- Important: lack of specific research in the field
- Flow experiences for teachers and learners in the sense of freedom, time and space





## Closing Address

In his closing address, Anton Dobart remarked that various branches of the discussion had been brought together at the conference. It was, he said, as yet unclear how things would develop in 2007, but it was undisputed that both continuity of the discussion and relevant networking were indispensable. The various examples from different countries had provided an overview that was needed in order to achieve a balance. Both innovation and imitation were necessary, Dobart continued. An important question to be considered was how to encourage and enable individuals as well as societies to voluntarily engage in learning processes.

## The Conference in Retrospect by the General Rapporteur Michael Wimmer

The conference was preceded by a meeting of the European Network of Civil Servants Working in the Field of Arts and Cultural Education (7 and 8 June). Participants from 14 European countries were present, mainly tackling issues of policy development and policy implementation.

Thus many of the participants spent almost a week together, involved in an intense discourse on cultural education issues. This discourse was characterised by a vibrant and trustful exchange not to be taken for granted among civil servants.

Concerning the further European integration process, it was noteworthy to learn that some countries plan to discuss the introduction of a national “canon” on cultural education, containing cultural contents with which each student needs to become acquainted during his or her school career. In this respect, the participants were aware that such a “canon” can be just one side of the coin, whereas the other side should stimulate the dimension of intercultural dialogue.

Concerning further research work, all participants agreed that knowledge is the indispensable prerequisite of quality development. Up to now, at least in some countries, there are data available concerning “cultural participation”; in others there are also indicators for measuring possible “educational benefits” of cultural education measures. Most fragile are the data concerning the possible effects of cultural education on “social inclusion”. We can look forward to the presentation of further research results in this field during the upcoming conference in January 2007 in Paris on “The Impact of Arts and Cultural Education”.

A major topic of the Network meeting was the presentation of the first steps in the compilation of a so-called “glossary” – jointly developed by representatives from France, the Netherlands, Belgium and Austria – intended to gradually establish common ground for what we mean when talking about “cultural education” and other related terms. You will find a first version at: [http://www.cultuurnetwerk.nl/glossary/start\\_du.htm](http://www.cultuurnetwerk.nl/glossary/start_du.htm). This presentation also included an invitation to other countries to join in this project.

We now come to the official programme of the conference, starting on 8 June. After some words of welcome from Austrian politicians, Christine Boon-Falleur, representative of the Directorate General for Education and Culture of the European Commission, presented quite a positive image of the reorganisation of this Directorate General since 1999 (later qualified somewhat by Ana Magraner) which in principle facilitated close links between the two sectors.

Christine Boon-Falleur gave an overview of the new programmes being introduced from 2007 onward, emphasising that the new programme on lifelong learning provides a link to other social fields (such as culture) in article 13, whereas in the new culture programme, a respective link concerning possible cooperation with the educational sector can be found in article 7. Furthermore, Ms Boon-Falleur presented some details of the



European Year of Intercultural Dialogue in 2008, which she said could provide an excellent framework for cultural education activities.

Anton Dobart, Director General of the Austrian Federal Ministry for Education, Science and Culture, welcomed the participants on behalf of Federal Minister Elisabeth Gehrer. He then gave an insight into the topics currently being discussed at European high-level meetings. The current education policy debate can be characterised by the need to bridge the tension between excellence and equity. On one hand, Europe is in need of excellence if it is to continue to play an important role in the face of growing international competition. On the other hand, education plays an equally important role in the maintenance of the European welfare state and in avoiding social turmoil. From this perspective, education has to be seen in its economic dimension, but equally in its social and individual dimensions, which remain indispensable.

The highlight of the first day was the speech of Adolf Muschg, a renowned Swiss author. He gave his interpretation of education as an area that ought not to be bound by the economic constrictions that are increasingly dominating all social fields. Quoting Horace Walpole, he related the story that led Walpole to coin the term “serendipity”, in order to make clear that particularly in terms of education, “the path should be the aim”. According to Muschg, the objective of education is for each person “to become an individual”; for him, education is the process of learning how to behave towards the unexpected.

To understand this interpretation, it might be helpful to know that Muschg is the author of a contemporary biography of Parsifal with the title “The Red Knight”. Listening to his explanation of the aesthetic letters of Friedrich Schiller, once again relating aesthetics and ethics, the idealistic dilemma of all those engaged in cultural education became evident. In any case, the detachment of the arts from moral concerns – and thus the constitution of the autonomous character of the arts in society – can be seen as one of the attainments of the 20<sup>th</sup> century. Yet it seems more difficult than ever to argue in favour of this autonomous character of the arts in educational settings.

The evening was devoted to a reception at the Castle of Graz. It was particularly the music, played by the “Jazz Bandits”, which made it clear that this gathering was not just about “becoming an individual” but also about building a vibrant community.

The next morning (9 June) the programme continued with a presentation by Ana Magraner, another representative of the Directorate General for Education and Culture. She gave a much more critical picture of the reorganisation of the Directorate General (“living together apart”) and presented the main results of a study commissioned by the Directorate General on “Linking Education and Culture in Europe”. The study, carried out by the Pôle Universitaire Européen de Lorraine, will be published by the end of June via the official website of the Directorate General [http://ec.europa.eu/culture/eac/sources\\_info/studies/studies\\_en.html](http://ec.europa.eu/culture/eac/sources_info/studies/studies_en.html). So do please have a look at it.

Ana Magraner was followed by Alfred Fischl, Head of the Department of Cultural Education within the Austrian Federal Ministry for Education, Science and Culture. For many years Alfred Fischl has been involved in the further development of cultural education in Austria and he was also one of the backbones of this conference. In his address he clearly emphasised the importance of the development and implementation of an elaborated policy, without which cultural education would be based solely on individual efforts, which are wonderful but not adequate for sustainable development.

These presentations were followed by two plenary sessions, the first of which was on “Participation”. Susanne Keuchel from the German Centre for Cultural Research pointed out that in many European countries there is still a considerable lack of relevant information on cultural participation; such information is, however, needed for the decision-making processes of cultural and education policy.



In presenting her research from Germany she pointed out a narrow correlation between cultural participation and the schooling level of the participants. Moreover, there is clear evidence that the earlier cultural participation starts, the greater the chances are of lifelong involvement in cultural activities.

Igor Dobricic initiated a more fundamental discussion on participation. He raised the question: What is participation; is it participation in an opera performance or a gathering of women drinking coffee? In this way he tried to deconstruct traditional terminology to find contemporary ways of interpreting what is going on at the moment in the cultural field.

While listening to the efforts made to deconstruct traditional culture-related terms, I was reminded of similar efforts aimed at the deconstruction of traditional cultural institutions: "Slaughter the holy cows!" was the motto of Pierre Boulez in the 1970s with regard to the end of the traditional dominance of "high culture". Meanwhile, the categorical differentiation of "high culture" and "low culture" is dissolving anyway. For more and more people, the term "culture" has no more relevance at all, having been displaced by affiliations with different life styles.

The panel on "Innovation" was opened by Paul Collard, Director of Creative Partnerships/UK. His argument was that innovation – representing the application of creativity – has to be closely related to democratic development. For him, creativity requires a creative environment.

Pirjo Sinko of the Finnish National Board of Education tried to explain the success of the Finnish education system in the PISA process. Her two secrets were: "we need everybody" (to avoid early selection) and "we trust in the teachers" – who are highly involved in the reconstruction process of the Finnish educational system.

Gerfried Stocker, Artistic Director of the Ars Electronica Center in Linz/Austria, endorsed the emancipatory dimension of technological innovation. As a manifest example he told the story of David Haslinger, an eight-year-old boy. His parents did not allow him to see the movie "The Lord of the Rings". So he decided to produce his own version by using all the technological tools available to him.

The afternoon was organised around a "World Café". The intention of the organisers was to make the participants the real actors of the conference. The setting, provided by Michael Schratz from the Department of Teacher Education and School Research at the University of Innsbruck, was an experiment to make the participants talk to each other about six questions.

The immediate results: the better the questions that are raised, the better the answers. And: the stricter and narrower the setting, the more exhausting the participation. In this respect it was fascinating to experience that the participants were strong enough to articulate their wishes and thereby bring the "World Café" to a satisfactory conclusion.

The outcomes of the "World Café" will be published by KulturKontakt Austria at <http://www.conference-cultural-education.at/en/>

In the evening, the participants were invited to take part in the opening of an exhibition and reception at the Kunsthaus Graz exhibition hall. Walking through the exhibition of the Herbert Collection, it became quite evident that many of the participants were not familiar with the exhibits. As there were no mediation activities available, the exhibition hall involuntarily turned into a museum representing an area in which the art producers and the art recipients went different ways. And the exhibition, irrespective of the fact that the art work was



mainly from the end of the 20<sup>th</sup> century, became an impressive statement of a tradition, making it clear to the visitors that they did not belong to a secret circle of art experts.

In the panel “Quality”, Max Fuchs from the Akademie Remscheid in Germany started with simple but important questions for everybody: “What is a good project?”, “What is a good teacher?” But also: “What is a bad one?” In his terminological interpretation he derived “quality” from its original meaning in Greek: “experience of aesthetics”. For Max Fuchs, the term “quality” has to be approached as a plurality concept, because it has a variety of inherent dimensions. Moreover, “quality” is only meaningful when it is understood within the context of its political implications. Fuchs also pointed out that for the evaluation of quality in cultural education, quantitative methods, as in the PISA process, need to be supplemented by qualitative methods.

Chantal de Smet from the Hogeschool of Gent/Belgium made the participants laugh when she argued that “a good teacher has to be at least a little bit crazy”. She argued in favour of taking the cultural dimension into account in teacher training generally, since the arts can help teachers of all subjects present learning goals.

Angelika Plank from the University of Art and Industrial Design in Linz/Austria made the proposal that it would be advantageous to take a closer look at the Finnish model of requiring a master’s degree in arts education for all arts educators from kindergarten to university.

Jean-Marc Lauret, representative of the French Ministry of Education, Culture and Science, gave an insight into the structure of the French administration.

This panel was followed by a last series of workshops on “Quality”. In three different forums – on “Quality of Education”, “Quality of Projects” and “Quality of Teaching” – the participants took advantage of the opportunity to exchange their experiences and perspectives.

In his statement, Paul Collard quoted a report on the EU conference entitled “A Creative Culture” which took place during the first Austrian EU presidency. The report stated that the participants in 1998 took it for granted that the national education systems would be based less and less on the acquisition of academic skills and increasingly on the acquisition of key competencies, and then raised the question: “What has been done in the meantime?” With this question he made it quite evident that perhaps the main problem of cultural education in Europe is not policy development (there are a lot of good arguments around) but policy implementation.

In this respect, the conference would be a real success if the participants took with them at least one idea each to implement at home. Nobody should wait until 2018 when Austria will again hold the EU presidency and possibly organise another conference on cultural education. In 2018 there should not be another conference reader saying that the participants have acknowledged the importance of cultural education but nothing has happened in the meantime.

In this connection, Michael Wimmer is very grateful for the positive feedback on the pre-conference reader. Nevertheless, he would like to repeat his request to provide him with necessary corrections and additional information concerning the country profiles.

Last year a film with the title “Rhythm is it!” was produced, giving an insight into the educational programme of the Berlin Philharmonic Orchestra. Principal Conductor Sir Simon Rattle asked the dancer and choreographer Royston Maldoon to work with young people on the outskirts of Berlin to prepare a performance of *Le sacre du printemps*. As the artistically quite inexperienced youngsters were sometimes inattentive, Royston Maldoon shared with them some details of his own career motivation, saying: “You can change your life in a dance class”.





The corresponding message for the participants of the conference is: “You can change your life in a European conference on cultural education”.

After the report of Michael Wimmer as the official rapporteur of the conference, Anton Dobart outlined the next steps at European level that might be of significance for cultural education in Europe.

The conference was closed by thanking the organisers from KulturKontakt Austria, the general moderator Renata Schmidtkunz, the technicians and the interpreters.





## **Annexes**

- 1 Conference programme
- 2 Content & background
- 3 Project exchange
- 4 Biographies
- 5 Keynote address by Adolf Muschg
- 6 Keynote papers
- 7 List of participants
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## Annex 1 Conference programme

### Kulturelle Bildung in Europa. Ein Beitrag zu Partizipation, Innovation und Qualität

8. – 10. Juni 2006, Graz, Grazer Congress, Sparkassenplatz

**Promoting Cultural Education in Europe.**

**A Contribution to Participation, Innovation and Quality**

Graz, 8 – 10 June 2006, Convention Centre Graz, Sparkassenplatz

## PROGRAMM

[www.conference-cultural-education.at](http://www.conference-cultural-education.at)

## PROGRAMME

Moderation: Renata Schmidtkunz

General Rapporteur: Michael Wimmer

**Donnerstag, 8. Juni 2006**

**Thursday, 8 June 2006**

ab   from 10:00 Foyer	<b>Anmeldung</b> <b>Registration</b>	
14:00–14:45 Kammermusiksaal	<b>Eröffnung &amp; Begrüßung</b> <b>Opening &amp; Welcome</b> Johannes Schwarz, Abgeordneter zum Steirischen Landtag, Land Steiermark (AT) Member of the Styrian Government Christine Boon-Falleur, Europäische Kommission, GD Bildung und Kultur (BE) European Commission, Directorate General for Education and Culture Anton Dobart, Sektionschef, Bundesministerium für Bildung, Wissenschaft und Kultur (AT) Director General, Federal Ministry for Education, Science and Culture	en   fr   de
14:45–15:15 Kammermusiksaal	<b>Einführung in die Thematik und Mission Statement</b> <b>Introduction and Mission Statement</b> Anton Dobart, Bundesministerium für Bildung, Wissenschaft und Kultur (AT) Federal Ministry for Education, Science and Culture	en   fr   de
15:15–15:45 Kammermusiksaal	<b>Eröffnungsrede</b> <b>Keynote Address</b> Adolf Muschg, Schweizer Schriftsteller und Literaturwissenschaftler (Zürich und Berlin) Swiss writer and literary specialist	en   fr   de
15:45 Kammermusiksaal Ausstellungshalle	<b>Eröffnung der Projektbörse</b> <b>Opening of the Project Exchange</b> Anton Dobart, Bundesministerium für Bildung, Wissenschaft und Kultur (AT) Federal Ministry for Education, Science and Culture	en   fr   de
Pausenfoyer	<b>Kaffee und Getränke</b> <b>Coffee and soft drinks</b>	
19:30 Burg Graz	<b>Abendempfang in der Burg Graz, Abendessen</b> Gastgeber: Land Steiermark <b>Reception at Burg Graz</b> Host: Federal Province of Styria Ilse Reinprecht, Abgeordnete zum steirischen Landtag Member of the Styrian Parliament Anton Dobart, Sektionschef, Bundesministerium für Bildung, Wissenschaft und Kultur Director General, Federal Ministry for Education, Science and Culture	



**Freitag, 9. Juni 2006**  
**Friday, 9 June 2006**

<b>ab   from 09:00</b>	<b>Konferenzbeginn   Projektbörse</b> <b>Opening   Project Exchange</b>	
<b>09:30–10:00</b> Kammermusiksaal	<b>Im Gespräch</b> <b>Dialogue</b> <b>Ana Magraner</b> , EU-Kommission, Bildung und Kultur (BE) EU Commission, Education and Culture <b>Alfred Fischl</b> , Bundesministerium für Bildung Wissenschaft und Kultur (AT) Federal Ministry for Education, Science and Culture	en   fr   de
<b>10:00–11:15</b> Kammermusiksaal	<b>Forum und Diskussion: PARTIZIPATION</b> Moderierte Diskussion <b>Forum and Discussion: PARTICIPATION</b> Moderated discussion <b>Keynote</b> <b>Susanne Keuchel</b> , Zentrum für Kulturforschung (DE) Centre for Cultural Research <b>Forum</b> <b>Lynne Chisholm</b> , Institut für Erziehungswissenschaften der Universität Innsbruck (SE, AT) Department of Education Sciences, University of Innsbruck <b>Igor Dobricic</b> , European Cultural Foundation ECF (NL) <b>Katrin Rieder</b> , Pro Helvetia – Schweizer Kulturstiftung (CH) Pro Helvetia – Arts Council of Switzerland <b>Moderation</b> <b>Chrissie Tiller</b> , National Theatre (GB)	
<b>11:15–11:45</b> Pausenfoyer	<b>Kaffeepause</b> <b>Coffee break</b>	
<b>11:45–13:00</b> Kammermusiksaal	<b>Forum und Diskussion: INNOVATION</b> Statements und moderierte Diskussion <b>Forum and Discussion: INNOVATION</b> Statements and moderated discussion <b>Keynote</b> <b>Paul Collard</b> , Creative Partnerships (GB) <b>Forum</b> <b>Pirjo Sinko</b> , Nationalausschuss für Bildung (FI) Finnish National Board of Education <b>Gerfried Stocker</b> , Ars Electronica Center (AT) <b>Moderation</b> <b>Vesna Čopić</b> , Sozialwissenschaftliche Fakultät, Universität Laibach (SI) Faculty for Social Sciences, University of Ljubljana	en   fr   de
<b>13:00–14:30</b> Pausenfoyer	<b>Mittagessen</b> <b>Lunch</b>	
<b>14:30–18:00</b> Saal Steiermark	<b>„World Café“</b> zu den Themen PARTIZIPATION und INNOVATION <b>"World Café"</b> on the topics of PARTICIPATION and INNOVATION <b>Moderation</b> <b>Michael Schratz</b> , Institut für LehrerInnenbildung und Schulforschung, Universität Innsbruck (AT) Department of Teacher Education and School Research, University of Innsbruck	en
<b>19:00</b> Kunsthhaus Graz	<b>Vernissage und Abendempfang im Kunsthaus Graz</b> Gastgeber: Stadt Graz, Kunsthaus <b>Vernissage and Reception at the Kunsthaus Graz</b> Host: City of Graz, Kunsthaus <b>Peter Pakesch</b> , Intendant Kunsthaus Graz Director of the Kunsthaus Graz <b>Peter Piffli-Percevic</b> , Stadt Graz <b>Anton Dobart</b> , Sektionschef, BM für Bildung, Wissenschaft und Kultur Director General, Federal Ministry for Education, Science and Culture	



Österreichische Präsidentschaft der EU  
Austrian Presidency of the EU  
Présidence autrichienne de l'UE



## **Annex 2 Content & background**

### **European Specialist Conference in the Framework of the 2006 Austrian EU Presidency**

#### **Promoting Cultural Education in Europe. A Contribution to Participation, Innovation and Quality**

**Graz, 8-10 June 2006**

### **1. CONTENTS**

#### **Initial situation**

The far-reaching changes in the world of business and work and the growing diversity of European societies call for a variety of competencies, not only in adults but also in children and young people, that will enable them to react to the challenges these changes present to the individual and to society. Central to this is the development of key competencies for lifelong learning, which represent the basic abilities, knowledge and attitudes that every European in a knowledge-based society should have. In this connection, the European Commission has identified eight key competencies, ranging from mother-tongue and foreign-language skills through natural science and media competencies to learning skills, intercultural, social, entrepreneurial and cultural competencies.

These competencies are based on specific basic abilities which, in all areas of life, include important aspects such as critical thinking, creativity, awareness of the European dimension and active citizenship. Taken together, these abilities contribute to personality development, active involvement and improved employability.

The specialist conference “Promoting Cultural Education in Europe: A Contribution to Participation, Innovation and Quality” is taking place against this background of the current European discussion and the related challenges to the education and training systems.

#### **Cultural education**

In specialist discussions, the term “cultural education” relates to a broad spectrum of intra-school and extra-curricular education and is positioned at the interface of culture, education and youth policy. The comprehensive education concept of “lifelong learning” and the recognition of different forms and situations of learning are being implemented in the field of cultural education by means of various forms of access to art and culture.

Cultural education is always a central component of comprehensive personality development; it promotes the development of key competencies and creates essential conditions for active participation in the (cultural) life of society.

Learning about the diversity of forms of artistic and cultural expression promotes motivation towards lifelong learning. Cultural education offers the chance to get to know one's own culture as well as the cultures of others, and thereby to develop a cultural identity beyond the majority culture.

In the context of the specialist conference on “Promoting Cultural Education in Europe”, the various and diverse aspects of cultural education will be discussed against the background of the three main points of emphasis: “participation”, “innovation” and “quality”.





The conference will focus on the following central questions:

## 1. Participation

*Definition:*

*Participation means the totality of forms and intensities with which individuals, groups or collectives, through the self-determined choice of possible actions, ensure their interests or the more or less recognised and justified involvement of a person or group in events and decision-making processes.*

- How do the methods and practice of cultural education enable children, young people and adults to participate actively in various aspects of society and its (cultural) life?
- How can direct access to art and culture, above all for groups of people who have little contact with artistic institutions, be made possible, and how can these people express their cultural identity?
- How is cultural education positioned in relation to socio-political participation?
- How can cultural education measures counteract passive (culture) consumption and open up opportunities for the individual to make free choices and act in a self-determined way in the sense of active European citizenship?

## 2. Innovation

*Definition:*

*Innovation literally means “improvement” or “renewal” and, in the narrower sense, comprises the results of research and development and their (economic and social) realisation in new products and processes.*

- What innovative potential for problem solving and the further development of socially relevant questions can cultural education provide?
- How can key competencies in children, young people, and adults be promoted and developed through cultural education methods?

What does the “utilisation” of cultural and artistic potential for economic and labour market developments (“creativity as a success factor”) look like and where do the dangers of exploitation lie?

- What does a societal climate (in the social, health and cultural sectors) that is favourable to innovations and allows them to emerge – i.e. a milieu that nurtures creativity – look like, and how can we promote innovations in learning settings and in the school system?

## 3. Quality

*Definition:*

*Quality definitions are in general composed of the perception of objective characteristics (e.g. standards) and the perception of subjective elements (e.g. personal preferences). Colloquially, one speaks of “exceptional quality” or of “poor quality”. In this regard, quality is a concept linked with (partly subjective) assessments that expresses the suitability of a result of human work for its purpose or the state of a product or service. Quality is the correspondence of what is and what should be, i.e. the fulfilment of requirements and expectations.*

- What does quality mean in connection with cultural education?
- What defined goals and what discourses are linked with it?
- How will the quality of cultural education be defined, evaluated and guaranteed in future?
- What do quality development and quality assurance look like at the level of education and further training for teachers and cultural providers?
- What methods and approaches can and should be used in the evaluation of the quality of individual projects? And how can the often-claimed improvement in the quality of school instruction through measures such as artists-in-school programmes or the spectrum of artistic and musical school subjects be verified?
- What is the relationship between cultural education, quality development and school/educational development?
- What will the quality discussion in education look like in future; will it still be conducted only on the basis of Pisa and OECD criteria?



### **The contribution of cultural education**

Putting the emphasis on “participation”, “innovation” and “quality”, the specialist conference on “Promoting Cultural Education in Europe” will thus be devoted to a discussion of how cultural education – both in the schools and in out-of-school spheres – can contribute to issues such as lifelong learning, social inclusion, cultural identities, civic education / European citizenship, key competencies etc., all of which are also relevant at European level, with the object of clarifying and underlining the importance of cultural education in and for European society.

In the context of the conference, promoting cultural education in Europe and highlighting its contribution to different social fields also means breaking open the boundaries of the internal discussion and making a public statement in which, alongside experts from the cultural and educational sphere, business and science experts also have their say and are given the opportunity to discuss the issues of quality, innovation and participation from a variety of perspectives. The value and importance of cultural education as a contributor to other sectors will thereby also be taken into account and the discourse between the different fields will be deepened.

## **2. FACTS & FIGURES**

### **Participants**

The conference participants and the target audience are experts, decision-makers and multipliers from the field of cultural education, culture provision and arts education at the ministerial, institutional and network levels.

The approx. 130-150 participants include two representatives from each of the 25 EU Member States, nominated by their respective states and invited by the Federal Ministry for Education, Science and Culture (BMBWK), approx. 10 representatives of Eastern European countries, approx. 30 representatives of the EU civil servants' network, national and international experts from the fields of cultural education, business and science, and experts on the conference subjects of participation, innovation and quality.

### **Project exchange**

Accompanying the theoretical part of the conference, best practice examples and project presentations will demonstrate how cultural education may actually be put into practice.

The project exchange will be opened on the first day of conference and will then be accessible for the whole period of the conference. It will include presentations of projects from Austria and from the EU-wide Network of Civil Servants working in the field of Arts and Cultural education as well as projects initiated by the guest speakers. All conference participants are invited to publish documents on their projects and organisations.

As part of the project exchange, there will also be a bookstall with specialist literature on the conference issues and publications by participants.

### **Documentation**

The results of the conference will be summarised in a résumé which will be made available for other conferences and institutions and as a possible contribution to preparations for the “European Year of Intercultural Dialogue” (2008), thus providing for sustainability.



## Annex 3 Project Exchange

### European Specialist Conference in the Framework of the 2006 Austrian EU Presidency

#### Promoting Cultural Education in Europe. A Contribution to Participation, Innovation and Quality

Graz, 8-10 June 2006

#### Project Exchange

##### **Annantalo Arts Centre and Culture courses (Finland)**

are a means of examining and exploring various aspects of life through the arts. They may address some specific genres, either alternately or simultaneously, and such themes as love, death, evil, morals, beauty and virtue. The course offers pupils an opportunity to join in events, visit exhibitions and meet artists. Culture Courses are organised by the Helsinki City Cultural Office and Education Department in cooperation with the art and culture institutions in the capital region.

[www.annantalo.fi](http://www.annantalo.fi)

##### **Arts Award (England)**

is an initiative by the Arts Council England and the first accredited award scheme in England to recognise young people's development through the arts. Young people grow as young artists and young art leaders by setting their own starting points and challenges and leads to qualifications.

[www.artscouncil.org.uk](http://www.artscouncil.org.uk)

##### **Artsmark (England)**

is awarded to schools in England who show a commitment to the full range of arts - music, dance, drama and art & design. It is a national award scheme and is managed by Arts Council England.

[www.artscouncil.org.uk](http://www.artscouncil.org.uk)

##### **Bibliokon (Austria)**

is an open encyclopaedia and online curriculum, a systemic image/term(text) database and interactively usable archive, a scientific-didactic tool and experimental heuristic learning-game model project by the department of culture/museum pedagogics of the Pädagogisches Institut des Bundes in Upper Austria.

##### **Creative competition „Project Europe“ (Austria)**

This is a campaign of the Federal Ministry of Education, Science and Culture together with the European Council and the European Union and is organised by KulturKontakt Austria. The creative competition is addressed towards all types of schools and pupils of all ages throughout Austria. The focus is on the implementation of teaching projects and individual work in the visual/artistic field. Project Europe is part of the international school project Europe at School, which is held annually in 32 European states on a different joint topic every year.

[www.kulturkontakt.or.at](http://www.kulturkontakt.or.at)

##### **Creative Partnerships (England)**

is a project of the Arts Council England and provides school children across England with the opportunity to develop creativity in learning and to take part in cultural activities of the highest quality. It is not a funding body but aims to establish genuine collaborative partnerships to enable the development of projects that reflect the interests, specialisms and shared vision of those involved. The idea behind Creative Partnerships is a simple one – to animate the national curriculum and to enrich school life by making best use of the UK's creative wealth.

<http://www.creative-partnerships.com/>



**Cultural Education Does Matter. Measuring the effects on primary school pupils. A research project, a model, an instrument and the results (The Netherlands)**

A Dutch research project has shown how children's cultural attitude can be affected by cultural education at primary schools. This project by the Faculty of Arts and Culture of the University of Maastricht and the Province of Limburg yielded practical tools and scientific facts to support the improvement and intensification of cultural education.

**Education acts. Kunst Macht Bildung (Austria)**

is a two-year project in several parts by Tanzquartier Wien, concerned with the political, social and medial conditions of education and child-raising in theory and practice. The goal of the entire project is to define and analyse methods of the artistic learning and work process. The project is subdivided into several phases: a three-week research lab for artists in the field of dance and performance, parallel to this a special lecture cycle at the University of Vienna and, on the basis of this „laboratory phase“, an international symposium on the subject, which is planned for January 2007.

[www.tqw.at](http://www.tqw.at)

**ENCATC – European Network of Cultural Administration Training Centres**

is the European network of institutions and professionals involved in training and education in the broad field of cultural management. Founded in 1992 in Poland, the network links 124 members and operates through 36 countries. ENCATC organises a large annual conference, training-of-trainers academies, thematic workshops, students' activities, European and international projects and an information point as well as advice and support for members.

[www.encatc.org](http://www.encatc.org)

**Europa dell'istruzione – (Educating for Europe; Italy)**

is a complex set of soft governance measures instituted by the International Relations Directorate General of the Italian Ministry of Education. The aims are to promote and support the European dimension of education in Italy, to involve regional task forces, leader schools, regional and local authorities and other key players and to develop knowledge-sharing bases, processes and tools to support this engagement.

[www.istruzione.it/buongiorno\\_europa](http://www.istruzione.it/buongiorno_europa)

**FEMAN (Slovak Republic)**

is a Slovak-European cultural association founded in the year 2000 in the city of Košice and brings together people sympathising with the cultural traditions of European nations and nationalities. It encourages, integrates and co-ordinates activities and cooperation in the cultural activities of various cultural associations in the environs of the town. Since the beginning, FEMAN has organised, for instance, a European cultural festival of nations and minorities.

[www.feman.sk](http://www.feman.sk)

**INgeBEELD –I Magine (Belgium)**

is a media advancement kit for primary education (3-8 years). The tool box develops media skills for youngsters, teaches the basics of film and media language and helps young children to express their emotions, feelings and thoughts.

[www.canoncultuurcel.be](http://www.canoncultuurcel.be)

**Interministerial portal of the Ministry of Education and the Ministry of Culture on artistic and cultural education (France)**

This portal consolidates the information on artistic and cultural education already available on the Websites of the associated partners.

**Kompetenznachweis Kultur (Cultural Competency Record; Germany)**

is a project by the Bundesvereinigung Kulturelle Jugendbildung (German Federation for Cultural Youth Education). It is a portfolio-type educational passport. A set of tools for documenting the effects of cultural education work on the individual youth was developed in cooperation with practitioners of cultural youth education, social scientists from the field of competency research and representatives from the business community. A procedure was developed for the documentation of competencies, which can be learned in special training seminars. [www.bkj.de](http://www.bkj.de)



### **KS:MUC – Kultur- und Schulservice München (Culture and School Service Munich; Germany)**

is a project in the context of Kinder- und Jugendkulturarbeit München (KoFo), Munich's communal coordination forum on cultural provision for children and young people. Its long-term goal is to create a model for a communal service and service exchange centre for cooperation between schools, artists, cultural providers and social services for children and youth called „Kultur & Schule“ („Culture & School“) as part of the education network „Netzwerk Bildung“, with the vision of providing a stimulating educational landscape.  
[www.ks-muc.de](http://www.ks-muc.de)

### **KUKUK – Kunst, Kultur, Kommunikation (Art, Culture, Communication; Austria)**

is a research project by the Department of Pedagogics of the University of Innsbruck. KUKUK is concerned with the use of e-learning in museums and archives. It aligns e-learning in cultural education with the practical requirements of providing mediation and education in these institutions.  
<http://kukuk.lo-f.at>

### **Kultur.plus – Aufbaustudien für Kulturtransfer & Kulturelle Praxis (Further Studies in Cultural Transfer and Cultural Practice; Austria)**

is a modular course of studies by the Bildungsverband der Linzer wissenschaftlichen, künstlerischen und pädagogischen Universitäten und Hochschulen (Association of Academic, Artistic and Pedagogic Universities in Linz).

Its educational objective is the practice-related augmentation of existing qualifications in the areas of cultural, art and music studies, pedagogy and cultural provision, and is particularly oriented towards cultural mediation, cultural education, cultural organisation and cultural management.

### **Mentorship project (Hungary)**

The main aim of the Mentorship project is to connect the experts of Roma culture with schools and community clubs. The Open Society Institute (OSI) has built a database of Roma volunteers, who are willing to act as mentors and who organise and conduct after-school activities for a group of children. OSI provides small grant, which allow high quality activities for children of the applying schools and communities and will cover the travel cost of the volunteers.

[www.soros.org](http://www.soros.org)

### **mobile:textile (Austria)**

is a project by the textiles department of the University of Applied Arts in Vienna, and brings a mobile textiles workshop as well as an unusual way of teaching art to Austrian schools.

textil:mobil discovers and develops new possibilities for action and play in the midst of the everyday school routine and builds up a network between the university and the schools.

textil:mobil is concerned with a type of art pedagogy that perceives and develops its central function in educational processes with competence, discrimination and enjoyment.

[www.uni-ak.ac.at/textil/](http://www.uni-ak.ac.at/textil/)

### **Mozart::Jetzt! (Mozart::Now!; Austria)**

is a cultural education project for pupils in the province of Styria. At KulturKontakt Austria's invitation, eight school classes together with two artists each from the categories of music, dance, drama and literature developed contributions for a contemporary exploration of the music and personality of Mozart. The results were presented on 22 May 2006 at the venue „Kultur im Zentrum“ in the town of Spielberg.

[www.kulturkontakt.or.at](http://www.kulturkontakt.or.at)

### **Neighbourly encounter with the Czech Republic (Austria - Czech Republic)**

This is an impulse project which was initiated within the framework of Museum Online, a project from KulturKontakt Austria set in the area of the interaction between schools, museums and cultural institutions. In this specific case, pupils from the State Grammar School in Vienna's 3rd District, the Secondary School from Horn in Lower Austria and Základní škola from Třebíč in the Czech Republic met in the Kunsthaus Horn in February 2006 for a cross-border project lasting several days. The idea was for them to do artistic work together, to dance together and – overcoming language barriers – to get to know each other. The subsequent presentation of their artistic work in the Kunsthaus Horn was a high-spirited party.

<http://www.museumonline.at/>





### **Philharmonie Luxembourg (Luxembourg)**

Concerts for youthful audiences are a special focus of the Philharmonie Luxembourg's programme. In the 2006/2007 season, the Philharmonie will present 60 concerts for young people, tailored to their respective age groups – including, for the first time, a special series for children between two and three years of age.

[www.philharmonie.lu](http://www.philharmonie.lu)

### **Professional Artists in Elementary Schools (Netherlands)**

includes a 28-week part-time training for professional artists (fine arts and performing arts) during which they learn how to develop artistic projects for and with children in elementary schools. BIK („Beroepskunstenaars in de Klas”) is a project launched by the institution Kunstenaars&Co. It is an innovative, successful answer to the growing demand in Dutch schools for creative experts. The project also gives artists the possibility to acquire extra income by using their artistic skills in the field of education.

[www.kunstenaaarsenco.nl](http://www.kunstenaaarsenco.nl)

[www.beroepskunstenaaarsindeklas.nl](http://www.beroepskunstenaaarsindeklas.nl)

### **Programme K3 - cultural education with apprentices/trainees (Austria)**

This is a model project series from the Department of Arts & Cultural Education at KulturKontakt Austria, which was specially developed for the apprentice and trainee sector. Its objective is to encourage apprentices and trainees to initiate their own cultural activities within the framework of a communicative exchange with arts professionals. Factors which are thus addressed such as „social action”, „the ability to work in a team” and not least „creativity”, open the way to additional qualifications which are necessary for many occupations today. There are around 50 individual projects each year as part of the project series, which includes three different modules.

[www.kulturkontakt.or.at](http://www.kulturkontakt.or.at)

### **Providing the best (England)**

is a publication by the Arts Council England and provides guidance for artists and arts organisations on assessing the quality of activities provided for children and young people.

[www.artscouncil.org.uk](http://www.artscouncil.org.uk)

### **Roma Talent Casting Initiative (Hungary)**

is a project launched by the Roma Cultural Participation Project of the Open Society Institute Budapest's Arts and Culture Network Program. The main aim is to find untapped talent, to identify generally unknown but creative Roma artists and artistic phenomenon and to promote and increase the involvement of Roma art and creativity in the majority cultures. We visit villages, towns and city communities in the regions and search for painters, carpet makers, woodcarvers, poets, etc. with the goal to develop a database of the contemporary Roma art-scene.

[www.soros.org](http://www.soros.org)

### **Schnittstelle: Kunst-Vermittlung (Interface: Art –Mediation; Germany)**

In 2004, the Association of Free Art Schools in Lower Saxony launched the pilot project to encourage free art schools in Germany to find new strategies to develop diverse audiences and to reconsider their own practice as a process of lifelong learning in which quality assessment is critical. The main goal is to introduce a conceptual understanding that derives from contemporary art. Projects which since the 1990s have become acknowledged as „participatory” art serve as examples to inspire collaboration and experimentation. The interim results are presented in the project forum.

[www.kunstschulen-nds.de/data/frame\\_home.htm](http://www.kunstschulen-nds.de/data/frame_home.htm)

### **theoneminutesjunior project (International)**

The oneminutesjr network is a non-commercial community without any set political belief or ideology and was set up in 2002 by means of a unique partnership between an intergovernmental organisation (UNICEF), a supranational foundation (ECF) and an academic institution (Sandberg Institute). The network gives young people – especially those who are underprivileged or marginalised – the opportunity to have their voices heard by a broad audience. The oneminutesjr videos are 60-second videos made by young people (between the ages of 12 and 20) from all over the world. Time may be limited, but not the freedom to express oneself creatively, which is the basic right of every person.





[www.eurocult.org](http://www.eurocult.org)  
[www.theoneminutesjr.org](http://www.theoneminutesjr.org)

### **UniT (Austria)**

has been dealing with the interface between the arts and the social sector for four years. In this context, various projects have been carried out with the target groups of elderly people and migrants, publications have been created and conferences have been held on the topic of the arts & the social sector. UniT also offers qualifications. The presentation as part of the Project Exchange is intended to provide an insight into the work of UniT.  
[www.uni-t.org](http://www.uni-t.org)

### **Vorarlberger Kulturhäuser (Theatres in Vorarlberg; Austria)**

is a cultural education project at the Landestheater Bregenz in Vorarlberg which offers insights into the theatre as an aesthetic medium, into the working methods used in theatre and, of course, into various theatre works. It includes tours of the house, visits to rehearsals, discussions, written material about the preparation of the pieces being performed, as well as hands-on approaches, improvisation and workshops.  
[www.landestheater.org](http://www.landestheater.org)

### **Woher wir kommen, wohin wir gehen. Praxisforschungsprojekt – Leben lernen (Where we come from, where we're going; Germany)**

is an interdisciplinary research project by the pedagogic association Verein Pädagogische Aktion/ Spielen in der Stadt e.V. and the cultural education institute Institut für Angewandte Kulturelle Bildung e.V. Its goal is to develop, implement, analyse and present educational processes by means of new model projects of pedagogic work with children and young people at the interface of schools and cultural education, with a view to creating models for future all-day education.  
[www.spielen-in-der-stadt.de](http://www.spielen-in-der-stadt.de)

### **www.e-museum.dk (Denmark)**

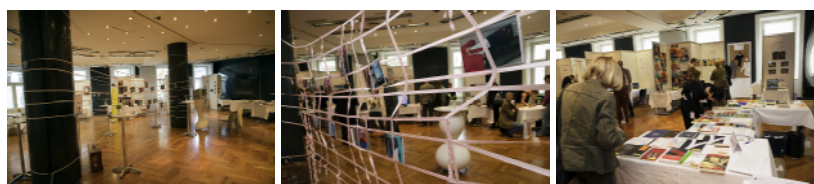
is an initiative on digital museum education to ensure high-quality and research-based knowledge in education. The initiative is a cooperation between the Ministry of Education and the Ministry of Culture in Denmark with the aim of integrating the museums' knowledge and collections of cultural and natural heritage in school education.  
[www.kuas.dk](http://www.kuas.dk)

### **XING – Magazin für politische Kultur (Magazine for Political Culture; Austria)**

examines subjects relating to European cultural and scientific policy. The articles are prepared in collaboration with partner institutions such as the International Research Center for Cultural Studies and the Ludwig Boltzmann Institute for European History and Public Spheres.  
[www.xing.at](http://www.xing.at)

### **Youth conference „Come together:generation siX” (Austria)**

is a campaign of the Federal Ministry of Education, Science and Culture within the framework of the Austrian EU Presidency 2006 and was organised by KulturKontakt Austria. Since December 2005, around 600 young people from 30 schools in 12 countries have been working in international school teams on different aspects of the general theme of Work-Education-Future. The young people presented their work, ideas and suggestions for their implementation in multilateral project teams at the beginning of May 2006 and took part in discussions on the issues. More information is available about all of the projects on the website:  
[www.abc-network.org](http://www.abc-network.org)



Österreichische Präsidentschaft der EU  
Austrian Presidency of the EU  
Présidence autrichienne de l'UE





## Annex 4 Biographies

### European Specialist Conference in the Framework of the 2006 Austrian EU Presidency

#### Promoting Cultural Education in Europe. A Contribution to Participation, Innovation and Quality

Graz, 8-10 June 2006

### Speakers | Moderators

#### **Christine Boon-Falleur**

Studied law and economics at the Sorbonne in Paris; sat the lawyer's examination at the Law Society in Paris and took a master's degree in European law at the U.L.B. in Brussels. From 1968 to 1976, Christine Boon-Falleur worked as a lawyer at the Law Society in Paris. From 1979 to 1984 she was the spokeswoman of the Vice-President of the European Commission, Francois-Xavier Ortoli. Between 1984 and 1999 various functions in the Directorate General XXII for Education, Training and Youth and in the Directorate General VI for Agriculture of the European Commission.

From 1999 to 2005 head of the Personnel and Administration Department EAC/E1 of the Directorate General for Education and Culture. Since 2005 Director of the Directorate C for Culture and Communication of the DG for Education and Culture of the European Commission. Her activities include ensuring that the programme Culture 2000 is well implemented, and adapting the follow-up programme, Culture 2007.



#### **o. Univ.-Prof Dr Lynne A. Chisholm**

completed university studies in sociology; she received her Ph.D. from the University of London and defended her post-doctoral thesis (*Habilitation*) at the University of Wuppertal. From 1975–1995 she continued her academic career as a researcher and lecturer at various universities in Europe and North America. From 1996 she was a specialist consultant on the General Staff of Directorate General XXII (Education, Training and Youth) and from the autumn of 1999 in the new department of lifelong learning of the Directorate General for Education and Culture; from April 2001 she held positions as Research Professor and Professor at various European universities and acted as a consultant in the field of lifelong learning for CEDEFOP; since the winter semester 2004 she has held a Chair at the Department of Pedagogics of the Leopold-Franzens University of Innsbruck. She is an expert in comparative and intercultural education and vocational training, youth research and youth policy, and the author of over 100 publications in this field. She has been an active participant in youth education practice at European level, and also acts as an expert on youth and education issues for the Council of Europe, the Youth and Culture Committee of the European Parliament and the subcommittee on education and employment of the Economic and Social Committee of the EU. From 1998–2002 she was President of Research Committee 34 (youth sociology) of the International Sociological Association; since 2003 she has also been a member of the advisory committee of the German Youth Institute (DJI) and a member of the research advisory committee of the Austrian Institute of Youth Research.





### Paul Collard

is National Director of Creative Partnerships, the UK Government's flagship programme for creativity in schools. Until December 2004 he was Creative Director of culture<sup>10</sup>, a high-profile programme of cultural events and projects based in Newcastle Gateshead in the northeast of England. He has been deeply involved in the arts and regeneration strategies since 1983, working at the Institute of Contemporary Arts and the British Film Institute in London, as Director of the UK Year of Visual Arts in the northeast of England (1993–1997) and as Director of the International Festival of Arts and Ideas in Connecticut, USA (1997–2001).



### Vesna Čopič

is a graduate of the Faculty of Law at the University of Ljubljana. In 1991, she published „Elements for the Shaping of the National Cultural Policy“. Her second book on cultural policy was the joint effort with Gregor Tomc and Michael Wimmer entitled „Cultural Policy in Slovenia“, published by the Council of Europe 1997. The following year she edited, jointly with Gregor Tomc, a compilation of texts on the subject entitled „Cultural Policy in Slovenia - a Symposium“. Throughout the 1990s she prepared the legislation in the sphere of culture for the Ministry of Culture. In 1995, she participated in an international group of experts of the Council of Europe evaluating the culture policy of Italy, and in 1999 she was engaged as the legal expert in the thematic study on „Desetatisation and Privatisation of National Cultural Institutions in Transition“. She participates as an expert in the MOSAIC programme of the Council of Europe, providing the technical assistance to the Southeastern Europe region, and in the programme of ECF „Towards New Cultural Policies“. She publishes in specialist journals at home and abroad. Her principal interests are public governance and cultural policy. She is head of the cultural policy department in the Slovenian ministry of culture and also an assistant lecturer on cultural policy and cultural management at the Faculty of Social Sciences of the University in Ljubljana.



### Chantal De Smet

studied archaeology and art history as well as contemporary history at the University of Gent. Since 1982, she has been a member of various advisory commissions on (arts) education to the Belgian (later Flemish) Government. She is a Member of the Board of several arts institutions, e.g. of the Museum of Contemporary Art (Antwerp) and the Royal Philharmonic Orchestra, and of the Flemish Arts Council. She was the director of various schools of arts, dean of the department *Architectuur, Audiovisuele en Beeldende Kunst* (Koninklijke Academie voor Schone Kunsten) of the Hogeschool Gent, and advisor – in charge of arts education – to the Cabinet of the Minister of Education of the Flemish Government, respectively. From 1994–2003, she was a Member of the Board and the Executive Committee of ELIA (European League of Institutions of the Arts) and Chair of the Programming Committee. From 1997–2001, she was President of ELIA and is now an honorary member of ELIA. At present, she is Head of the Communication and Cultural Services of the Hogeschool Gent. She is President of Time Festival (a biannual manifestation of contemporary art organised by the art centres Vooruit & Nieuwpoortteater, the theatre Victoria, the Museum of Contemporary Art and the University of Gent). She is Chairperson of the Advisory Commission on Fine Arts to the Flemish government. Further, she acts as a member within the steering committee of the 9<sup>th</sup> ELIA biennial and is Chair of the local steering committee.





### Dr. phil. Anton Dobart

was born in 1949. He has a teaching certificate for elementary schools and general secondary schools (*Lehramt für Volks- und Hauptschulen*) and a teaching certificate for pedagogics at pedagogical academies (*Lehramt für Pädagogik an Pädagogischen Akademien*). Dr. Dobart studied philosophy, pedagogics and political science (Ph.D.). From 1970–1980 he taught at a general secondary school in Vienna (*Hauptschule*). From 1980–1987 he was a member of the Centre for School Experimentation and School Development (responsible for school development, school evaluation and for teacher in-service training). In the years 1988–1990 he was Head of the Department for Educational Planning and School Development and since 1990 he has been Director of the Centre for School Experimentation and School Development. Since 1992 he has also been Director General of the Division for General Education, Educational Planning and International Affairs of the Austrian Federal Ministry for Education, Science and Culture. He is the author of numerous publications.



### Igor Dobricic

studied dramaturgy at the Academy of Dramatic Arts in Belgrade and left his home country at the beginning of the Balkan wars. After living in Australia for three years, he returned to Belgrade where he worked as dramaturge for the Belgrade International Theatre Festival (BITEF). In 1995, he embarked on an experimental performance project with a group of teenagers, creating a small body of work that turned out to be particularly important to him as it gave him an opportunity to systematically explore the parameters of performative action in between the different contexts (e.g. theatre and visual arts, professional and non-professional status, aesthetics and ethics). During 1998, he got involved, as a grantee, in an art project funded by the European Cultural Foundation ([www.eurocult.at](http://www.eurocult.at)). In 1999, the ECF offered him a position as a coordinator of the Arts programme. Further, he was admitted to the postgraduate course at the De Amsterdamse School/Advanced Research in Theatre and Dance Studies (DasArts), [www.dasarts.nl](http://www.dasarts.nl). In May 2004, with a group of artists, he established the TIME foundation, a platform for international interdisciplinary artistic collaboration focusing on forging links with regions that are, mostly because of their political status, excluded from the ongoing processes of exchange. In September 2004, he concluded his studies at DasArts without taking his diploma. Throughout 2005 he developed a new project platform for the ECF (ALMOSTREAL) and collaborated as a dramaturge with a number of younger generation choreographers/theatre-makers.

### Dr. phil. Alfred Fischl

was born in 1951. He trained as a teacher for general secondary schools and from 1974–1984 taught at pilot schools in Vienna and Lower Austria (integrated comprehensive school). Parallel to his teaching activities he studied political science and pedagogics in Vienna. He then taught at teacher training academies and worked for the Federal Ministry for Education and Art, where from 1988 he was head of the department for the promotion of gifted students and creativity. Since 1992 he has headed the department of school development and cultural education of the Federal Ministry for Education, Science and Culture. Since 1989 he has been a member of the managing board of numerous cultural associations whose activities include a focus on cultural education.







### Prof. Dr. Max Fuchs

studied mathematics and economics (Dipl.-Math.) as well as pedagogics and sociology (MA, Dr. phil.). He is currently Director of the Akademie Remscheid music and media academy and President of the German Cultural Council. In addition, he is a founding member of ENCATC, Chairman of the German Federation of Associations for Cultural Youth Education (Bundesvereinigung Kulturelle Jugendbildung) and of the Institute of Education and Culture, as well as a member of the German Commission for UNESCO.

Until 1984 Max Fuchs taught at secondary schools (mathematics) and elementary schools; since 1984 he has taught at the Universities of Hamburg, Duisburg-Essen and Basel (cultural and education theory and education policy). He is the author of numerous publications, including „Kulturpolitik als gesellschaftliche Aufgabe“ (Cultural Policy as a Responsibility of Society), Wiesbaden 1998, „Mensch und Kultur“ (Human Beings and Culture), Wiesbaden 1999, and the 4-volume cultural pedagogy training course „Aufbaukurs Kulturpädagogik in vier Bänden“, Remscheid 2005.



### Dr Susanne Keuchel

is Vice Director of the Centre for Cultural Research. She was born on 11 November 1966, and studied musicology (main subject), German studies and sociology at the University of Bonn and the Technische Universität Berlin. She received her doctorate in 1999 with a doctoral thesis on the subject of audiovisual music reception in feature films („Audiovisuelle Musikrezeption im Spielfilm“, published as „Das Auge hört mit...“); her doctoral supervisor was Prof. Dr. de la Motte-Haber. The main focuses of her work and her publications are empirical cultural research, the use of new technologies in the field of culture, special audiovisual media, and cultural education. She is also one of the editors of the publications „Kulturelle Bildung in Deutschland“ (*Cultural Education in Germany*) and „Medienqualifikation für Kulturberufe II“ (*Medial Qualifications for Cultural Professions II*) as well as the author of a book on culture, mobility and marketing entitled „Rheinschiene – Kulturschiene. Mobilität – Meinungen – Marketing“.

She recently completed two large cultural education research projects: the „Jugend-Kulturbarometer“, a large-scale youth opinion poll on the subject of culture, and an empirical project on cultural education in all-day schools. She is currently preparing another major country-wide opinion poll about culture for seniors, the „Senioren-KulturBarometer“.



### Jan Jaap Knol

was born in 1963. He studied Dutch and literature at Groningen University. Since 1992, he has worked as communication advisor, senior policy advisor and programme manager for the project „Culture and School“ in his home country's Ministry of Education, Culture and Science. The project's goal is to build structural relationships between schools and cultural institutions in the Netherlands. Within the framework of this programme, schools for primary education receive additional funds to incorporate cultural activities into their curricula, helping classes to visit museums or theatres in their own neighbourhoods. The programme can also help hire artists to give lessons at the school itself. As part of his „Culture and Arts“ project, pupils in secondary school receive vouchers to attend a number of cultural activities. Setting up this programme involved organising a network of civil servants from the Ministries of Education and Culture of other EU Member States to exchange information and knowledge on cultural education. Jan Jaap Knol currently directs the Unit for Cultural Participation at the Netherlands Ministry of Education, Culture and Science.





### Jean-Marc Lauret

is the head of the Department of Education, Training, Teaching and Careers, Delegation for Development and International Affairs of the French Ministry of Culture and Communication. Before his nomination within the culture ministry, he taught philosophy and psychopedagogy within l'Ecole Normale (the French teachers training school). He wrote several articles on arts and cultural education and a book on cultural programmes within universities. He is also the General Secretary of the Steering Committee of the European and International Symposium on Research Carried out into Evaluating the Impact of Arts and Cultural Education on Children and Young People, which will be held at the Centre Pompidou in Paris on 10, 11 and 12 January 2007.



### Ana Magraner Gil

is a Principal Administrator within the European Commission. She studied at the University of Valencia/Spain, where she obtained both her Diploma in Educational Studies and her Diploma in Company Economics in 1969 and then passed her state examinations in literature (*Licenciatura en Filosofía y Letras*) in 1974. Further studies at the Université Libre de Bruxelles/Belgium followed. Ana Magraner has a very diverse spectrum of working experience: After being involved in development projects from 1975–1977 in India and Gabon, she worked at various governmental institutions in Spain: From 1979–1982 at the Ministry of Social Affairs and from 1982–1986 at the Ministry of Culture, where she was the Head of the private office of the DG of Fine Arts, Archives, Libraries and Museums. From 1986–1988, during the Presidency of the government, she was the general sub-director and assistant to the Minister Spokesman for the Councils of Ministers. From 1992–1996 she worked as an advisor for Justice and Internal Affairs at the Spanish Permanent Representation to the EU. Since 1988 she has also worked for the European Commission in Brussels: from 1988–1992 within the DG for the Environment and from 1996–2000 within the DG for Culture, where she was in charge of the integration of culture within other EU policies. Currently, she works in the DG for Education and Culture. Some of her responsibilities include the CONNECT Action, the European Agency for Development in Special Needs Education and EURYDICE, an information network on education in Europe.



### Prof. Dr. Adolf Muschg

was born in 1934 in Zurich. He studied German and English language and literature as well as psychology in Zurich and in Cambridge/England, and completed his doctoral studies under Emil Staiger in Zurich, graduating as Dr. phil. in 1959. From 1962–1969 he taught at universities in Tokyo (ICU), Göttingen, Ithaca N.Y. (Cornell University) and Geneva. In 1970 he was appointed Professor for German Language and Literature at the ETH in Zurich. In 1997 he became the founding director of the interdisciplinary research institute Collegium Helveticum at the Semper Observatory in Zurich. He became Emeritus Professor in 1999. From 2003–2006 he was President of the Akademie der Künste. He is a member of several academies and the author of numerous novels, stories, essays and dramatic works. In 1994 he was awarded the Georg Büchner Prize for his novel „Der Rote Reiter“.

### Prof Dr Angelika Plank

Trained as a primary school teacher and subsequently as an art and crafts teacher at the Academy for Fine Arts in Vienna. She then took a master's degree in Art Education at Ohio State University, Columbus Ohio. She completed her doctorate at the University of Vienna and the Academy of Fine Arts in Vienna and taught at grammar schools and at the Teacher Training Academy. Assistant lecturer in art education at the Academy of Fine Arts, Vienna. Since 1999 she has been Professor for Art Education at the Art University Linz. Since 2003, she has also been Chairperson of the European Regional Council of the International Society for Education through Art (INSEA).



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### Dr phil. Hist Katrin Rieder

was born in Bern on 3 March 1969. After receiving her teaching certificate for the city of Bern, she began studying Swiss history and sociology at the University of Bern in 1992. In the autumn of 2000 she received her Master's degree from the Faculty of Philosophy and History of the University of Bern and in May 2004 was awarded her Ph.D., having written her doctoral thesis on the subject „Netzwerke des Konservatismus“ (*Networks of Conservatism*). From October 2000 to March 2001, Katrin Rieder studied at the Institute of Cultural Sciences of the University of Leipzig as a DAAD scholarship holder and in 2002 received the Gender Research Prize of the University of Bern.



Since February 2001 she has been on the staff of the Swiss cultural foundation Pro Helvetia, where she worked first as a research expert and later as Department Head of the Department of Culture and Society and initiated and headed the interdisciplinary project T.room ([www.t-room.ch](http://www.t-room.ch)), and for which she is currently preparing the two-year Switzerland-wide programme „echos - Volkskultur für morgen“ (*echoes – folk culture for tomorrow*) as its project director.

### Mag Renata Schmidtkunz

Studied protestant theology, journalism and communication sciences in Vienna and Montpellier. Since 1990 she has been a television reporter and presenter in the religious affairs department of the Austrian Broadcasting Corporation. She has been responsible for programmes in various series and has directed numerous television documentaries. Since March 1997, Renata Schmidtkunz has presented the discussion show „Die Box“ which records open discussions about religious themes as part of the programme „kreuz+quer“ (*this way and that*). Alongside numerous contributions to magazine programmes and short films for the programmes „Orientierung“ and „kreuz+quer“, she also presents the radio science programme „Standpunkte“ and writes for the quality newspaper „Der Standard“.

### Univ.-Prof. Dr. Michael Schratz

is Chairman of the Department of Teacher Training and Schools Research at the University of Innsbruck. He trained as a teacher for general and university-entrance secondary school, and has taught in Austria and abroad. He is the author of textbooks on teaching for various school types. He has been active as an instructor in teacher training and further training in the fields of didactics and curriculum, school management and school development. He has been a member of numerous international commissions and working groups (Council of Europe, CIDREE, European Union, OECD) and research director of numerous evaluation projects, most recently case studies on the effects of school autonomy in Austria and on the self-image and role of school supervision authorities in the development of school autonomy in Austria. He has spent considerable time doing research in Great Britain, the USA and Australia. Michael Schratz is the author of numerous publications and the editor of specialist journals.



### Pirjo Sinko

as born in 1949. She studied Finnish literature, language and folklore as well as history at the University of Helsinki. In 1977, she received her teacher's certificate in her native language, literature, history and the educational sciences from Helsinki University. After working for 12 years as a subject teacher and teacher trainer, she became an education counsellor for the Finnish National Board of Education in 1986, a position she held ever since. Her main duties are: participating in developing the national curriculum for the pre-school, primary, lower secondary school and upper secondary school in general and in the subject „mother tongue and literature“ in particular, as well as in the cross-curricular theme media education. From 1995 to 2000, Pirjo Sinko also worked as an inspector of EU schools, including holding the vice-chair on the European Baccalaureate Examination Board. Since 1989, she has been a member of the Finnish matriculation examination board. From 2001 to 2004 she was project manager of the Reading Finland Project. She is a member of the new culture, creativity and innovation project of FNBE (called LÄHDE-SPRING/SOURCE/START 2004–2006). In addition, she is an experienced teacher-trainer and lecturer and the author of several books and publications.



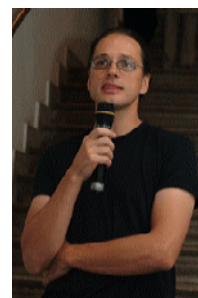


### Gerfried Stocker

Since 1995, Gerfried Stocker has been artistic director of the Ars Electronica Center and, together with Christine Schöpf, artistic codirector of the Ars Electronica Festival. He is a media artist and musician and is a graduate of the Institute for Telecommunication Engineering and Electronics in Graz. Since 1990, he has been working as an independent artist.

In 1991, he founded x-space, a team for the realisation of interdisciplinary projects. In this framework, numerous installations and performance projects have been carried out in the field of interaction, robotics and telecommunication. Stocker was also responsible for the concept of various radio, TV and network projects and the organisation of the worldwide radio and network project Horizontal Radio in 1995.

His projects and installations have been shown, for example, at: EXPO '92 Sevilla; Kunsthalle Bonn '92; Biennale Venedig '93; ISEA '93 Minneapolis; Interactive Media Festival Los Angeles '94; Digital World Conference Los Angeles '94; SIGGRAPH '94 Orlando; ISEA '94 Helsinki; Dutch Electronic Art Festival '94 Rotterdam; steirischer herbst '94, '95; Ars Electronica '95; SIGGRAPH '95, Los Angeles; ISEA '95 Montréal; Frankfurter Buchmesse '95; New York Digital Salon '95; Biennale Venedig '97, Millennium Dome London 2000, SIGGRAPH '02 San Antonio. He has been editor of the Ars Electronica catalogues since 1996.



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### Chrissie Tiller

is a freelance Arts Education & Training consultant with extensive UK and international experience in project development, management, training, evaluation and practice. She has worked as a director, producer, performer and teacher in the performing arts, particularly in theatre for & by young people and has been an award-winning playwright in this field. As part of her long-term association with the National Theatre in London, she has been Senior Project Director for two major arts management and training programmes in Central and Eastern Europe, „Seeding a Network“ and „Branching Out“. For the past four years she has headed „Transmission“, an EU-wide action research programme focusing on the development of transnational training and methods of validation and accreditation for artists working in sectors such as Education, Community, Prisons, Health and Business. This initiative has resulted in a new MA, „Art in Society, Cross-sectoral and Community Arts“, for which she is Course Director at Goldsmiths College, London University. She is also Joint Creative Director of the „Art of Regeneration“, an arts and culture social regeneration programme led by the National Theatre. Her current portfolio includes working with NESTA on their Cultural Leadership Programme, developing a training of trainers programme for the Setagaya Public Theatre in Japan, leading a Women and Leadership Training for a number of international businesses and preparing a symposium on The Artist in Society in the 21st Century.



### Dr. Michael Wimmer

was born in 1950 in Vienna. At the city's University for Music and Performing Arts department he studied organ and music education while simultaneously taking a degree in cultural policy and comparative studies of European cultural policies at the university's Institute of Political Science. For most of the last 15 years, he has been the director of the Austrian Culture Service. His teaching experience includes courses at Vienna University's Institute for Political Science on the development of Austrian cultural policy, a comparison of cultural policies at Salzburg's International Centre for Culture and Management, and courses for curators at the Institute for Cultural Sciences in Vienna and Krems. He serves as an expert for several European organisations and commissions. Dr. Wimmer is also a founding member and the current general manager of the Educult Institute for the Mediation of Arts and Sciences.





## Annex 5 Keynote address by Adolf Muschg

**Adolf Muschg**

**Education – Keynote on the Meaning of Cultural Education.**

**(Graz, 8 June 2006)**

Today, we are living in a new “age of faith”, and in our part of the world, the creed of capitalism, too, has taken on fundamentalist characteristics that are manifested in a new kind of dogmatics. Its language is that of business management and has long since permeated the field which we are here to discuss – the field of education. It is the language of tool manufacturers and operating manuals. The learning objective does not have to be articulated, for among its practitioners it goes almost without saying that the goal is tangible profit. “Knowledge” is more or less equated with “know-how”.

I had best tell you right from the start that I am not a believer in this construct. I am opposed to the principle of instrumentalisation which I discern even behind such beautiful words as participation, innovation and quality – the catchwords of our conference. Participation means taking part – in what? Innovation brings changes – but in what direction? And quality – who measures it, and on the basis of what criteria? The answer, which I believe I know, only has to do with education insofar as the use of tools can educate – and it should not extend to turning the users of such tools into tools themselves. Let us, please, not turn the maker into nothing more than the proverbial “made man”. We need the “makers”; in the Greek language a poet, too, is nothing other than a “maker”, and it can’t hurt – in fact, it is necessary – to know how something is done. But even in order for a work of art to come to life, something more is needed, and I agree with Goethe that education – in the broad sense of *Bildung*, a German concept that in English can only be described as a combination of cultivation, education, enlightenment and personal development – is acquired by natural creatures through the interplay of what they have inherited and what they experience: it is a living, developing process in a characteristic form.

This form, however, has nothing to do with formatting to suit particular requirements. The process through which knowledge grows and those who acquire knowledge become educated people, is nourished by the impermanence of the answers that knowledge provides; one can only be truly educated by answers that lead to even larger questions. In our society, most examinations take the form of multiple-choice tests: one of the possible selections is the right answer, and a computer can quickly and easily calculate the candidate’s qualification from the position of the “x”s. Such a qualification is – in the manner of computers – a statistic parameter. The question of whether the programmed questions have been properly asked is never dealt with. The examination process reproduces the ability of a silicon crystal to distinguish between 0 and 1 and to extrapolate this black-and-white pattern as far as desired: but in every magnitude, it only works on the principle of the excluded third. In every real-life situation requiring a decision, we are forced to recognise the uselessness of this model: and yet, since it looks to be extremely practical, we have assigned it the representation of reality and chosen to model reality upon it, rather than vice versa.

What education could be, and what it can achieve, does not even appear in these models. Reducing reality may be necessary to us: but what we need much more is the ability to deal with complexity. Today,



the education system consists, for the most part, in training calculators who simulate a calculable world for us. But with a merely statistical approach to our reality we can neither live nor die, and strangely enough, I am convinced that this is what the true significance of education ought to be: to teach us, within our own limitations, how to live and how to die.

Ladies and Gentlemen: The traditional school system has sorted available knowledge into subjects, both for the purpose of making it more accessible and also for the purpose of “sorting” the learners; however, since the 19<sup>th</sup> century it has become increasingly difficult to fit the new problems into the old categories. The fields served by the different types of training are changing so quickly that what ten years ago was considered the best possible training is no longer adequate. Everyone who takes their knowledge to market must know this: already, the market they are facing is no longer the same market for which they acquired the knowledge in the first place; a person who knows only his field, but has not learned how to learn, hasn’t got a chance. But we cannot reform the education system by squeezing it into a business management corset; for we cannot know today what society will consider profitable tomorrow. What we need are *cultural* competences in the broadest sense of the word; increasingly, “know-how” also has to include “know-how-far”, “know-how-much” and “know-when”; “know-why”, “with-whom” and “for-whom”; and in some cases even “know-whether-at-all.

Such knowledge, however, never comes alone and it never comes of its own accord. Anyone who has learned to ask about its context, its conditions and its history will not arrive at conclusive answers, but only better questions. And it is for these – not for finding the quickest way to applied research – that society should pay its universities. Because it is only in better questions that better answers are to be found.

A survey of the fields originally studied by top executives worldwide showed: a significantly large number of them were *historians*. What does the study of history have to do with qualifying someone for a top management position? England, you will say – that is where snobbism has always had a chance. Yes, it has, with powerful consequences for the development of civilisation. Because someone who was “sine nobilitate” – the Latin phrase for which “snob” is the abbreviation – was not a “gentleman” by birth, but due to the academic freedom of his college, he was given the prospect of becoming one, and in the course of rising from social nonentity to academia, acquired a title (gentleman) which was worth even more than that of “Doctor” and which set its stamp on the social culture of the island. It thus became a model for civilisation and a stepping stone to unprecedented industrial and technological progress.

The historical origin of this development was a new kind of cost-benefit calculation: the people in power in the Middle Ages had recognised that talents must be freed from the rigorous class system in order for this valuable resource to be exploited. Today I see the continuation of the medieval class system in the imperatives of management science. It teaches people – in the sense of Bertolt Brecht’s delightful Mr. Keuner story – to cut laurel trees into spheres. But after Mr. Keuner finally succeeds, the gardener asks him: Good, here is the sphere, but where is the laurel?

In the 18<sup>th</sup> century another Briton, Sir Horace Walpole, told a useful little fairy tale for the benefit of science: the story of the serendipity principle. Three princes from the empire of Serendip, as Sri Lanka was called when it was still Muslim, set off on a pilgrimage to Mecca, but they vow not to pass anything by on





their way which offers valuable knowledge or profit. And in their accidental discoveries they find so many unsought rewards, from business success to love and marriage, that although they never reach Mecca, they achieve all the more that they had never sought or even dreamed of.

As everyone knows, it is impossible to make a calculation if you are dealing only with unknowns; that is why research hypotheses only hold until they, in Popper's sense, are falsified. Therein lies, according to Sir Walpole, the usefulness of a hypothesis for proposed work; without the intention of travelling to Mecca, the princes could not even have failed to get there. But goal-oriented conscientiousness – sagacity – is indispensable, inasmuch as it alone puts one in a position to encounter the “chance” that brings good fortune – unexpectedly and unpredictably.

Today's so-called elite universities not only want to get to Mecca; they want to get there by the shortest road. They would like to exclude, more or less methodically, the type of experiences that yield true profit. Inexperienced researchers, however, are not competent for the simple reason that they have not learned to use their imagination. Without it, they are unable to see new discoveries that otherwise would become obvious to them, and since knowledge without imagination is not useful, society has also been cheated of its investment. For the specialists have nothing better to report about the road to Mecca than that they have followed it goal-orientedly in order to achieve rational ends.

But in a life-oriented, cultural topography, a straight line has never been the shortest path between two points. A computer image may well help us to operate on a kidney, but it cannot teach us to understand it. To this purpose we need to ask other questions. A university that excludes these questions is no longer an institution of higher learning. It becomes better and better at teaching its graduates “how something is done”, but in doing so, it knows less and less about what it itself is doing. Wherever we look, we encounter the subtle difference between training and education. Inherent in the former is a great quantity of knowledge; in the latter, more reverence for what we do not or cannot know.

What educates us? Everything, says Hartmut von Hentig. This eminent pedagogue knows the limits of education better than almost anyone today; and no one else stands up for the human element in education with such commitment and equanimity. For human beings also need to know that in the few thousand years that we can look back on, more or less, it was possible for us to be educated by everything, but also by nothing. Our emotional repertoire is by no means equal to the constructs of our cerebrum, but instead goes on gleefully – or spitefully – undermining them. What we call civilisation is a gossamer film atop the magma of our urges, desires and fantasies. The old Adam will not let himself be subjugated by any new Prometheus, but both have had a few million years of practice in instrumentalising one another. For me, education is nothing other than a process by which the individual – and with the individual, society – learns to be prepared for the *otherness* of all circumstances that cannot be reduced to facts and that cannot be extrapolated by means of digital zeros and ones, any more than cathedrals can be extrapolated from the stone of which they are built.

In his *Letters on the Aesthetic Education of Man*, Schiller draws a picture of the specialist limited to his own narrow field, using imagery that is reminiscent of Chaplin's *Modern Times*: “Eternally chained down to a little fragment of the whole, man himself only forms a kind of fragment; having nothing in his ears but the



monotonous sound of the perpetually revolving wheel, he never develops the harmony of his being; and instead of imprinting the seal of humanity on his nature, he ends by being nothing more than the living impress of the craft to which he devotes himself, of the science that he cultivates.” Naturally, one could say the same thing in a more attractive way, for example: “I offer you tailor-made, target-oriented training programmes, information concepts, and communication concepts that provide clear-cut economic utility”. This offer by a Zurich-based management consultant is just one hit out of hundreds of thousands found by a search engine fed with the keyword “education” (*Bildung*). But what is actually meant is always “training” (*Ausbildung*). For the advertiser, the subtle difference is negligible, because he knows what schooling is meant to do: make its clients fit for competition in which one goes the farthest without friction. Naturally, this instrumental rationality improves the functional efficiency of Schiller’s machinery. It puts perfect mastery of a tool in place of the question of what its purpose can and should be. A computer does not know this either, and would be totally incapable of understanding Schiller’s question: “How is it, then, that we still remain barbarians?”

Schiller gave a suspiciously innocuous name to the better way of dealing with our own contradictions and with the predictable otherness of the world: “play”. This does not reveal the serious philosophical background that Schiller acquired from his teacher Kant and transposed from the area of morals to that of – not only – aesthetics. In its third version, Kant’s categorical imperative says: “Act in such a way that you treat humanity, whether in your own person or in the person of any other, always at the same time as an end, never merely as a means.” This appeared in his *Groundwork of the Metaphysics of Morals*, published in Riga in 1785.

In the context we are dealing with, the ability to act without needing to fulfil a purpose appears to be the classical goal of education – and that means: it is the right *path* to education, and its signpost is personal freedom. For only on this soil does everything else flourish – including, *nota bene*, that which is beneficial and profitable for one’s fellow human beings and thus for society. Kant calls it duty, Schiller calls it play; this includes the play that a wheel has to have if it is to transport loads. The philosophers around Goethe in Weimar called the harmonious laws of nature “moving order” (*bewegliche Ordnung*); the educational idea which derives from this calls for a moving centre in the form of a person. Lichtenberg explained, in a nutshell, what “general education” once meant: “Anyone who understands only chemistry, doesn’t even understand that properly.”

Schiller’s “instinct of play”, humanity’s placeholder, is the basis of all humanity’s freedoms, including academic freedom, and Schiller’s friend Wilhelm von Humboldt took this as a starting point when he developed his concept of education – in practice, the concept on which he based his new University of Berlin. Humboldt was able to win over his king to the idea that the State, too, would be better served by university graduates who were not its instruments, but rather free citizens in a republic of academics. Education, Humboldt believed, should inspire them to make use of their “instinct of play” – at university it is called “research” – without constraint. This was the belated German counterpart of the English college, and before the German nation came into being, the Humboldt University of Berlin was constituted as a universal, cosmopolitan





institution. At university one learns to ask questions; and the better questions bring – as a side effect – the greater common good.

What could the updates of these questions look like? Perhaps like these: What do we expect school to give us? A higher qualification, fine, but for what? Better competitive chances – probably, but at what price? More consumer power – only, how do we know what we need? Social status, yes, but what could the corresponding society look like? Better options for our lifestyle – but where do we find out what the choices are? More security – and how do we learn how to deal with insecurity? A good life – but how do we gauge its quality? We want happiness – and how do we find it in things we don't have? We want to be able to profit – from what, and who pays? No one needs to tell us what education has to offer; we always acquire it by ourselves. More goods? Or more freedom in the way we view them?

Education enables us to use a tool more and more proficiently. But education also enables us to ask what the tool is good for and what it is not good for; it gives us the freedom to decide whether we want to make use of it, and for what purpose. It keeps us from becoming docile or unconscious operators – and prisoners – of better and better tools.

Allow me to offer a couple of tips by a layman who was highly interested in our field of discussion, a gentleman who worked not only as a management consultant but also as a minister of government. “Normal education”, wrote the elderly Goethe, “makes rules for innumerable individual elements and subjugates them; abnormal (education)” – this is meant in a positive sense – “gives the individual elements the upper hand and lets them appear in their full value.”

The value of the individual: this is a well-known tenet of the Enlightenment; however, Goethe apparently did not restrict the value of the individual case to the human sphere. Here we have the ideas of someone for whom Darwin's theory of evolution was an unknown quantity – and yet he zeroed in on its core concept, mutation. As we know, the vehicle of progress in nature is not the genetic copy, which, one might say, plays it safe, but the unexpected, highly endangered but also seminal deviation, the unique “misprint” that even in my childhood stamp collection possessed a higher value than the normal stamps. Become an individual case, Goethe's tip seems to say, even if it means taking a risk. Goethe, however, goes even farther than Darwin; he makes the individual case the actual subject of creation, the target of the Creator, so to speak. “What is the most universal?” he asks, and gives himself the answer: “the individual case”. For in the individual case, better than in any model, the makeup of the whole is revealed *in specifics* – and thus, in interaction with it, the makeup of the observer is revealed as well.

But Goethe also writes: “Not all people are really interested in being educated; many would like only a panacea for well-being, a prescription for wealth and every kind of happiness.” This was something Goethe by no means spurned – but for a true lover of learning it did not suffice. “Woe betide any kind of education”, he penned, “which destroys the most effective means of true education and merely points out to us the destination instead of giving us happiness along the way!”

The “fun society” will not do this for us – if anything, what will do it is the “instinct of play” that underlies every form of education. This alone enables us to see how the possible and the impossible fit together; the education it gives us unites the knowledge we can acquire with awareness of what we cannot know.



Brecht illustrates this relation dialectically in a little poem:

*My young son asks me: Should I learn mathematics?  
What is the use, I feel like saying. You'll find out anyway  
That two pieces of bread are more than one.  
My young son asks me: Should I learn French?  
What is the use, I feel like saying. This State's collapsing.  
And if you just rub your belly with your hand and groan,  
They'll understand what you want to say.  
My young son asks me: Should I learn history?  
What is the use, I feel like saying. Learn to stick  
Your head in the sand, and maybe you'll survive.  
  
Yes, learn mathematics, I tell him, learn French, learn history!*

And the moral to be drawn from this for Europe? What would be European about a concept of education that sees education as purpose-free, as a path whose destination remains open – and becomes, in fact, more open with every step? There is nothing European about it, thank heavens, and Europe would look fatuous if it claimed to be the originator of such a concept; this type of education has been practiced more in Asia than here, and Humboldt's heritage in the humanities and social sciences has been perpetuated more faithfully in the so-called elite universities of the USA than on the old continent, where Pisa and Bologna have become synonymous with the comprehensive, goal-oriented rationalisation of university studies. Here it is believed that the problem of the mass university must be overcome by turning these institutions into training centres, in the hope that putting the same machine into a higher gear can produce the desired top-level executives. This apparatus is a by-product of globalisation – and it is no more an attestation of education than it is a European specialty. On the basis of the scholarship that such universities produce, we can neither build Europe nor prove the necessity for doing so. The Europe we should be trying to create is neither a location nor a major power: it is a political project that can only be sustained on the basis of cultural premisses; and in order to create such premisses, educated, cultivated citizens are essential.

For Europe, too, is a goal, one which can only be achieved by following a European path. And if it is still a highly desirable goal – and I believe it is – this is because in order to remain an end in itself in Schiller's ideal sense, it must not become one in practice. Its purpose must be to produce educated people and be a homeland to them. For only educated people will be able to ensure that the unification of Europe is only a beginning on the way to an open destination, a destination that lies not only at the end of the road but, at the same time, at every step of the way – and which requires sagacity in order to recognise opportunity when it appears. The Europe to which I refer is the introductory project on the way to a civilisation that is not only global, but also cosmopolitan. Only a sustainable peace structure, built by widely dissimilar people united in the recognition of their diversity, could then, against the background of a barbaric previous history, be in itself both purpose and goal.

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## Annex 6 Keynote papers



## Annex 7 List of participants



## **Annex 8 Imprint & photo credits**

**European Specialist Conference  
in the Framework of the 2006 Austrian EU Presidency**

**Promoting Cultural Education in Europe.  
A Contribution to Participation, Innovation and Quality**

**Graz, 8-10 June 2006**

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Federal Ministry for Education,  
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For conception and commission

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