

INTERNATIONAL CONFERENCE

CULTURAL EDUCATION POLICIES IN EUROPE

The conference is held as a part of the European Network of Observatories in the Field of Arts and Cultural Education (ENO) activities.

Date: : 22/03/2018

Gdzie: Centre for the Documentation of the Art of Tadeusz Kantor
CRICOTEKA, Nadwiślańska Street 2-4, Kraków

On-line registration: mik.krakow.pl

Organisers: Malopolska Institute of Culture in Kraków, European Network of Observatories in the Field of Arts and Cultural Education (ENO)

Partner: Centre for the Documentation of the Art of Tadeusz Kantor CRICOTEKA

The first session of the conference will be conducted in Polish (with simultaneous interpretation to English). The second session will be conducted in English.

Free entrance.

Organizers:

małopolski
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CULTURE INSTITUTION
OF THE MAŁOPOLSKA
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PROGRAMME

SESSION I	9.00 am – 10.00 am	Registration
	10.00 am – 10.30 am	Opening words <ul style="list-style-type: none"> · Joanna Orlik, Director of the Malopolska Institute of Culture in Kraków · Agnieszka Oprządek, Deputy Director of the Centre for the Documentation of the Art of Tadeusz Kantor CRICOTEKA · Ernst Wagner, President of the European Network of Observatories in the Field of Arts and Cultural Education (ENO)
	10.30 am – 12.30 pm	KEYNOTE SPEECH AND PANEL DISCUSSION „CULTURAL EDUCATION IN POLAND” <ul style="list-style-type: none"> · Tomasz Plata, National Academy of Dramatic Art in Warsaw · Łucja Piekarska-Duraj, Jagiellonian University in Kraków · Tomasz Szkudlarek, University of Gdańsk · Joanna Orlik, Malopolska Institute of Culture in Kraków <p>Moderator: Edwin Bendyk, Collegium Civitas, Centre for Studies on Future</p>
	12.30 pm – 1.30 pm	Lunch
SESSION II	1.30 pm – 2.00 pm	Artistic manifesto: Jan Tomasz Adamus, Capella Cracoviensis
	2.00 pm – 3.45 pm	PANEL DISCUSSION „CULTURAL EDUCATION IN EUROPE” <ul style="list-style-type: none"> · Mari Martin, University of the Arts Helsinki (Finland) · Egge Kulbok-Lattik, Estonian Government Office (Estonia) · Baiba Tjarve, Latvian Academy of Culture (Latvia) <p>Moderators:</p> <ul style="list-style-type: none"> · Charlotte Svendler Nielsen, University of Copenhagen (Denmark) · Arno Neele, National Centre of Expertise for Cultural Education and Amateur Arts LKCA (the Netherlands)
	3.45 pm – 4.15 pm	Coffee break
	4.15 pm – 6.00 pm	PANEL DISCUSSION „CULTURAL EDUCATION IN EUROPE” <ul style="list-style-type: none"> · Zoë Zernitz, National Centre of Expertise for Cultural Education and Amateur Arts LKCA (the Netherlands) · Michael Wimmer and Sirikit Amann, KulturKontakt (Austria) · Susanne Keuchel and Sandra Czerwonka, Akademie der Kulturellen Bildung des Bundes und des Landes NRW (Germany) <p>Moderators:</p> <ul style="list-style-type: none"> · Nevelina Pachova, UNESCO Chair in Cultural Policies and Cooperation (Spain) · Ernst Wagner, UNESCO Chair in Arts and Culture in Education, University of Erlangen-Nuremberg (Germany)
	6.00 pm – 6.15 pm	Conference summary: Edwin Bendyk

Organizers:

Partner:

ABSTRACTS

TOMASZ PLATA, THE NATIONAL ACADEMY OF DRAMATIC ART IN WARSAW

Polish romanticism and its influence on Polish culture after 1989

In my speech I analyse the latest history of Polish romanticism, especially what happened to the romantic tradition after the transformation of 1989. I start with the summary of a famous diagnosis formulated by Maria Janion at the beginning of the 1990s which referred to the end of the romantic paradigm's domination in Poland. I formulate a different thesis: romanticism in Poland has not died as it still defines our collective identity on a very basic level. In order to prove this I describe the influence of romanticism on three discourses that have dominated the indigenous public sphere in the last three decades: a right-wing one, a left-wing one and a centrist-bourgeois one. Behind each of them I find a reference to a properly selected elements of the romantic tradition. In the summary I consider Polish culture being dependent on the romantic heritage a serious problem that requires an urgent going through and I indicate possible strategies that could help in this process.

JOANNA ORLIK, THE MAŁOPOLSKA INSTITUTE OF CULTURE

“Cultural education and the Polish issue”

The objective of the speech will be to present the key desired directions in which cultural education in Poland should develop towards from the point of view of a regional institution of culture and therefore from the perspective at the interface between central management and a small local community's reality. The presentation will enumerate the pros and cons of centralising actions versus grassroots activities; commendation for cooperation as an adaptation expanding the area of coexistence and strengthening the chance to improve the quality of life will be presented; a reference to the romantic idea of solidarity and its current potential for social development in Poland as well as the role of culture, especially cultural education, in this context. The reference point will be a case study – the national Bardzo Młoda Kultura programme which aims at implementing structures facilitating realisation of tasks in cultural education created as a result of cross-sectoral cooperation between teachers and animators.

TOMASZ SZKUDLAREK, UNIVERSITY OF GDAŃSK

“Great politics”, education policy and cultural education

The objective of my speech is to sketch a political context of cultural education transformations that have been happening (actually and potentially) in Polish schools since 2015. The main theses of the speech include:

- After 1989 cultural education was embedded in the context of political transformation in the direction of liberally and democratically oriented society with a strong inclination towards evolving European integration. At the same time, the cultural component of education preserved strong national motifs in the “cultural nation” orientation dominated by the romantic tradition;

- Neoliberal politics in managing education (decentralisation, competition, external exams, school financing that “follows the student”) resulted in quite a strong “grassroots” social stratification (interschool segregation in secondary schools due to socioeconomic status of students' families); the content of social and cultural education “gently” supported the reconstruction of a class society happening in this way;

· The more socially and – in the class aspect – inclusively orientated politics of the Law and Justice Party (PiS) replaces “civic society” with the category of “the nation”. It is being introduced in a highly centralised way – the state very quickly replaces/displaces local communities often provoking conflicts (disputes on financing the education reform, museums, theatres, etc.);

· Both visions of a community assume exclusions that set a community’s boundaries. The “civic society” of liberal democracy expects rationality, criticism, individual moral courage as well as an ability to “make space for others”, which the Law and Justice Party (PiS) described as “pedagogy of shame”. Indirectly such expectations exclude people with low educational status. On the other hand, the vision of “the nation” assumes the primacy of a cultural community over individuality, which makes it more inclusive in the relation to people with a lower socioeconomic status (“common people”, “real Poles” as the main entity of a national society). However, it results in other exclusions – not due to social competencies (rationality, criticism, etc.) connected with the education status but due to the affiliation with an ethnic community. “National pride” creates the community’s boundaries through xenophobia, nationalism, racism, looking for “internal enemies” as well as nurturing differences and memory of conflicts with other nations;

· A tendency for the “society” to be displaced by the “nation” contributes to the reorientation of cultural politics, including education politics, usually on the principle of “incentives” and “silent expectations” shaped by an “active politics of memory” (see the Institute of National Remembrance’s role in setting its boundaries). This is a long-term process. Current education curriculums are still a hybrid of social orientation (e.g.: social studies curriculum) and the evolving dominance of national orientation (e.g.: Polish and history curriculums).

ŁUCJA PIEKARSKA-DURAJ, UNIWERSYTET JAGIELLOŃSKI W KRAKOWIE

”Between God and the truth”. Poland in museums’ storytelling.

Museums are supposed to provide reference frameworks for collective identity formation. They are also important players in public discourse, as their authority to safeguard and interpret the past is traditionally very strong. At the same time they may be seen as mirroring many of social and cultural processes taking place in society, they relate to. It is therefore intriguing to look at museums’ storytelling and other activities, in order to figure out their approaches towards audiences in terms of supporting them with narratives and tools to integrate their everyday experiences. Museums teach us how to understand the past and what bridges can be made between the past and the present, also by categorizing the complex domain of human lives of the past.

There is a Polish saying, meaning something like „as a matter of fact” and I believe this is exactly where the national discourse could be situated, as well as other collective identities. In my presentation I would like to focus on several ways of identity construction through museum storytelling, which seem to be insufficient or inappropriate to support inclusive public debate. With the example of Karol Wojtyła Family Home, I’ll present the mythological figure of prefiguration, then with Gdansk World War II Museum I’ll examine the individual’s input versus historical imperative, finally I’ll have a look at the figure of diversity with the case of Tarnow District Museum.

My first point to be made is museums are very difficult to be seen as institutions of dialogue, as it is hard to say who is meeting whom. What’s more a nation, which is a traditional structure, is not easily applicable in the storytelling about the past, but neither the „individuals” are. While history is never one sided, museum have to elaborate convincing ways of exhibiting it. What does it all say about Poland and Poles? Probably one thing to say would be that we have to strong need for heroic narratives than the actual qualities of facing the everyday.

SUSANNE KEUCHEL AND SANDRA CZERWONKA, AKADEMIE DER KULTURELLEN BILDUNG
DES BUNDES UND DES LANDES NRW (GERMANY)

Cultural Participation, Diversity and Digitalization. Recent Challenges in Arts and Cultural Education in Germany

Cultural participation remains a key challenge facing arts and cultural education in Germany. The first nationwide representative youth survey on cultural participation conducted in 2004 revealed a correlation between parental home characteristics and educational success not only in terms of school but also in terms of cultural education. Multiple measures have been taken in order to alleviate this correlation ever since, from nationwide programs to foster cooperation between educational players from schools and extra-curricular environments to the federal program "Culture for strength. Alliance for education" which systematically embeds arts education in the social space. Additional challenges to arts education in Germany are posed by the fields of action diversity and digitalization.

EGGE KULBOK-LATTIK, ESTONIAN GOVERNMENT OFFICE (ESTONIA)

Estonian cultural education - how it has been established and shaped by different political systems

I will speak about the historical development of Estonian cultural education - how it has been established and shaped by different political systems. I will use the following concepts - cultural democracy, Bildung and nation-building, Estonian experience in multiple modernities, wider public sphere and cultural emancipation in the historical approach. My focus will be exemplified on the example of Estonian community houses, which have an opera-theatrical room programme and which have been shaped Estonian tradition of arts education. I will conceptualize the whole tradition of arts education as a specific aspect of mass education of modern societies and nation-states. Speaking about the contemporary concepts, I will use the arts and cultural education in the context of the national system of innovation of the society. On the example of Estonian community houses, which have an opera-theatrical room programme and which have been shaped Estonian tradition of arts education, I will conceptualize the whole tradition of arts education as mass education - the specific phenomena of modern societies and nation-states.

MICHAEL WIMMER, EDUCULT – INSTITUTE FOR CULTURAL POLICY AND MANAGEMENT (AUSTRIA)

Challenges in Austrian Arts Education Provision

When schooling in Austria is traditionally characterized by a highly complex administrative structure it has become rather ungovernable. One of the results is the contingency of high quality arts education provision allowing schools which have not developed any arts education profile to stand unsanctioned beside those which have integrated arts and culture in all aspects of everyday school life. This is – like in many other European countries – the expression of a severe gap between education policies that have been proclaimed by the different governments throughout the last years and their implementation. Compared with this divergence the situation in cultural institutions seems to be better when a new series of cultural policy measures has been implemented and led to a new generation of education and mediation activities in the sector.

SIRIKIT AMANN, KULTURKONTAKT AUSTRIA (AUSTRIA)

Cultural education challenges in KulturKontakt Austria's practical work

Encouraging children and young people to participate actively in artistic and cultural processes as well as fostering their competences form one of the central principles underlying the incorporation of cultural education in day-to-day school life. One challenge in the practical application of this in schools is the 50-minute class schedule, which limits individual learning

as well as active participation in culture and the arts. One goal should be to find an acceptable way to increase the flexibility of the class schedule in order to facilitate interdisciplinary learning. Another challenge is to develop and offer cultural education activities for apprentices in VET (vocational and education training) schools, since such activities are not formally anchored in VET curricula. Dual vocational training (a process in which businesses and schools cooperate in apprenticeship training) generally only provides Austrian apprentices with vocational knowledge and working skills. Combining VET with cultural education has great potential for promoting the development of key competences in apprentices, as well as for inspiring creativity and a spirit of innovation in their everyday work.

By presenting different examples of their practical work, KulturKontakt Austria will demonstrate how the cultural education programmes – in cooperation with cultural institutions and artists – are put into practice in Austria, as well as how they support the active involvement of children and young people in various forms of contemporary art and culture.

Another challenge lies in the weak tradition of evidence based policy making, when quality assessments and evaluations of arts education programs and projects are seen as unnecessary and respective results as incidental. Therefore an adequate university and non-university research basis for the development of adequate social and cultural science driven research approaches could not be established. In case of institutional problems economic research dominates.

ZOË ZERNITZ, NATIONAL CENTRE OF EXPERTISE FOR CULTURAL EDUCATION AND AMATEUR ARTS LKCA
(THE NETHERLANDS)

Integration of arts education in the school curriculum

Our presentation will be about the integration of arts education in the school curriculum. After consulting many stakeholders in the field, we found out that this is one of the main challenges of arts education in the Netherlands. In most schools the arts are taught in isolation, although they offer lots of opportunities for integration and links with other domains, for example history and geography. Integration of arts education contributes to a better understanding of content matter and stimulates learner's engagement. In the presentation we will share our experiences of the consultation process, which led to a publication about the main challenges of arts education in the Netherlands. Secondly we will present the results of a research project into the 'state of the arts' with regard to integration of arts education in the school curriculum in primary education. Thirdly we will give a couple of examples of policies and practices that contribute to the integration of the arts subjects.

MARI MARTIN, UNIVERSITY OF THE ARTS HELSINKI (FINLAND)

First steps in observing arts and cultural education in Finland

In my presentation I will create an overview on the observatory of Finland and it's first year as an ENO member. I will explain the stages of development that led to the establishment of the observatory. I will describe, how the founder parties and the partners have been working and what challenges faced and what are the prospects now.

The significance of arts and culture both for the individual and for society has been identified and recognised in Finland. Several previous governments have placed emphasis on the accessibility and availability of culture in their government programmes. The objective of providing every child and young person with an opportunity to engage in arts and culture has been stressed in the Finnish arts and culture policy. Arts and cultural education aims to strengthen the individual's creative skills, cultural competence and wellbeing. The proposal for children's culture policy programme (Ministry of Education and Culture 2014) includes a proposal to establish a national promotion centre for children's culture and arts education in Finland. One of the key projects included in Prime Minister Sipilä's Government Programme

(2015–2018) aims to facilitate children's and young people's access to arts and culture. To implement these objectives and to promote arts and cultural education in a larger scale, a Finnish Observatory for Arts and Cultural Education was established in 2017. The Observatory is formed by the Center for Educational Research and Academic Development in the Arts CERADA (part of the University of the Arts Helsinki) and the Association of Finnish Children's Cultural Centres in cooperation with the Finnish National Agency for Education, Taiteen perusopetusliitto (Finnish association for basic education in arts), the University of Lapland, and Aalto University.

Concretely, the observatory has organized meetings approximately every other month. I am working as a half-time, fixed term coordinator in the observatory. My main task is to compile published studies on the website: doctoral dissertations and post doc research in the field of arts and culture education. We have plenty of plans, including seminars and public statements. Some issues during the first year have been: what are the roles of the two founding members of the observatory and the partners? What are the responsibilities of each partner? In the presentation I will look at our cooperation through practice and policy.

BAIBA TJARVE, LATVIAN ACADEMY OF CULTURE (LATVIA)

The role of education in safeguarding and understanding cultural heritage

The Song and Dance Celebration (further on – the Celebration), which is an ongoing tradition in all three Baltic countries (Latvia, Lithuania and Estonia), is a worldwide recognized phenomenon of intangible cultural heritage based on an a'capella singing tradition. To emphasise the uniqueness of this tradition it has been inscribed by UNESCO on the Representative List of the Intangible Cultural Heritage of Humanity. The author suggests that the tradition of the Celebration is highly based on formal and non-formal education practices, so education system greatly gives input in safeguarding and developing this tradition. The aim of this presentation is to analyse the role of education in safeguarding the Song and Dance Celebration tradition.

To carry out empirical research mixed methods were applied. Quantitative data were collected from two surveys and qualitative data from in-depth interviews. The results show that educational experiences gained in childhood crucially help to stably sustain tradition providing long-term involvement in the tradition. Moreover, a well-developed and multi-levelled (formal, non-formal) education system supports practicing this tradition by not only teaching basic artistic skills and competencies beneficial for this tradition but also strengthening civil society and activating individuals to engage in non-formal extracurricular or free-time activities based on the Celebration.

BIO

EDWIN BENDYK

Journalist, publicist and writer. Edwin Bendyk works for the *Polityka* weekly magazine. He is the author of the books: *Zatruta studnia. Rzecz o władzy i wolności* (2002), *Antymatrix. Człowiek w labiryncie sieci* (2004), *Miłość, wojna, rewolucja. Szkice na czas kryzysu* (2009) and *Bunt sieci* (2012). In 2014, together with Jacek Santorski and Witold Orłowski, he published a book *Jak żyć w świecie, który oszalał*. At the University of Warsaw he conducts a *Laboratorium Miasta Przyszłości* project as a part of the Digital Economy Lab. He lectures at *Collegium Civitas*, where he heads the Centre for Studies on Future. At the Center of Social Sciences, PAN (Polish Academy of Sciences) he conducts a seminar on new media. He is a member of Polish PEN Club.

TOMASZ PLATA

Lecturer at the National Academy of Dramatic Art in Warsaw and editor of the publishing house *Edipresse*. Formerly, i.a. creator and editor-in-chief of *City Magazine* monthly and *Magazyn Dziennika* weekly. The author of the books: *Andy Warhol w drodze do teatru* (2001), *Akademia Ruchu* (2003), *Strategie publiczne, strategie prywatne. Teatr polski 1990–2005* (2005; German edition: *Öffentliche Strategien, private Strategien. Das polnische Theater 1990–2005*) and *Być i nie być. Kategoria obecności w teatrze i performansie ostatniego półwiecza* (2009).

TOMASZ SZKUDLAREK

Pedagogue and professor at the University of Gdańsk. Head of the Department of Philosophy of Education and Cultural Studies at the Institute of Pedagogy, as well as Doctoral Studies in the field of Pedagogy and Political Sciences at the Faculty of Social Sciences of the University of Gdańsk. He conducts research on social, cultural and political determinants of education, in particular on the process of collective identity formation.

JOANNA ORLIK

Director of the Malopolska Institute of Culture in Kraków, associated with the institution since 2002. In 2007 she defended her Ph.D. dissertation at the Faculty of Polish Studies of the Jagiellonian University, dedicated to the importance of Polish culture in Soviet Russia during the Khrushchev's Thaw period. Founder and first editor-in-chief of the *Autoportret. Pismo o dobrej przestrzeni* quarterly. She worked, i.a. for the Villa Decius Association in Kraków, the Association of Polish Cities and the Ministry of Culture and National Heritage. She co-initiated the creation of the Forum Kraków – the association of people acting for the benefit of cultural animation, as well as the movement of Kraków's Citizens of Culture. Personally she believes that a lot can be done.

ŁUCJA PIEKARSKA-DURAJ

Łucja Piekarska-Duraj holds an M.A. degree in European Studies (2002) and Ph.D. in sociology (2013) both received from the Jagiellonian University. She is a social anthropologist, interpretive heritage trainer and cultural manager. As a researcher, she is mainly interested in relations between social memory, heritage and identity, especially in the domain of museums as well as interpretive and democratic museology. She specialises in storytelling for museums and the support for brand management strategies. She has co-authored a manual for interpretive museology *Lokalne muzeum w globalnym świecie* (A local museum in a global world). After a decade of museum activism, she joined UNESCO Chair for Holocaust Education at the Jagiellonian University in 2016.

JAN TOMASZ ADAMUS

A conductor, organist, harpsichordist and culture creator specialising in period performance of classical music ranging from Renaissance polyphony to Romantic symphony and opera. He studied in Krakow and Amsterdam and taught at the Academy of Music in Wrocław for a number of years. He has prepared many Polish premieres of great international repertoire for period instruments, which include Bach's "St Matthew Passion"; Handel's "Messiah", "Theodora", "Hercules", "Amadigi", "Sosarme", "Tamerlano" and "Rodelinda"; Beethoven's "Missa solemnis"; Mozart's "Le nozze di Figaro" and "Don Giovanni", to name just a few.

He has performed at a number of prestigious festivals and venues, most recently at Wratislavia Cantans, the Festival of Polish Music, the concert hall of the Polish National Radio Symphony Orchestra, SWR Festspiele Schwetzingen, Bachfest Leipzig and Händel-Festspiele Halle. In particular, he is esteemed for his performances of vocal and instrumental pieces.

In 2008 he was appointed General and Artistic Manager of Capella Cracoviensis, an institution of culture which is a chamber choir and period instrument orchestra based in Krakow. In the recent years Capella Cracoviensis has become an exemplary model of successful management as the orchestra belongs to the most important ensembles in Europe specialising in historical performance practice, while the reputation of the choir, because of the exceptional colour and vividness of sound, has been growing among the best record labels.

As a culture creator, Jan Tomasz Adamus stood behind the launch of Theatrum Musicum, a joint project developed by music institutions of Krakow which is turning into one of the biggest classical music scenes in Europe. Since 2000 he has been Artistic Director of the Bach Festival Swidnica, one of the largest and most recognisable festivals organised outside major centres of musical life and, at the same time, a remarkably organic and culture-forming event. His numerous recordings include solo organ repertoire, Polish old music, Romanticism on period instruments (Chopin, Schubert) and contemporary music (Arvo Pärt).

Recently, together with Capella Cracoviensis, he has carried out a number of extremely innovative stage projects including operas, crossover projects and social performances (Mozart's "Le nozze di Figaro", Händel's "Amadigi di Gaula", Gluck's "Orpheus and Eurydice", Monteverdi in a milk bar, Mendelssohn performed by a choir in the woods and Mozart's "Requiem" as karaoke). He is involved in the work of Opera Europa, an international organisation for opera houses and festivals from across the world.

SUSANNE KEUCHEL

Susanne Keuchel was trained in sociology, musicology and German studies at the University of Bonn and the Technical University of Berlin. She received her PhD in 1999. She is Director of the Academy of Arts Education of the German Government and the State of North Rhine-Westphalia and Chairwoman of the Institute for Education and Culture in Remscheid, Germany. Prior to joining the Academy, she served as a researcher and, from 2009 to 2013, as the Executive Director of the Centre for Cultural Research in Bonn. She is co-(author) of books on cultural participation of young persons (Das 1. +2. Jugendkulturbarometer), migrants (Das 1. InterKulturBarometer) and best agers (Kulturbarometer 50+) and author of several articles in German and English publications. Her research interest is mainly focused on arts and cultural education, diversity and applications of digital technologies in culture. She is honorary professor at the University of Hildesheim and lecturer at the Hamburg University of Music and Theatre.

ERNST WAGNER

Ernst Wagner studied visual arts at the Academy of Fine Arts in Munich. He is graduated with a PhD in art history (University of Munich). He taught visual arts at secondary schools until 2006. From 2006 - 2014 he was employed by the Institute for School Quality and Research in Education in Munich (responsible for art, film and drama education). From 2008 until 2018, Ernst Wagner worked at the UNESCO-Chair in Arts and Culture in Education at the University of Erlangen-

Nuremberg and at the Academy of Fine Arts in Munich from 2014 until 2018. He is honorary professor at the Hong Kong Institute of Education. Ernst Wagner is deputy chair of the Board of Culture at the German Commission for UNESCO. On the European level he is chairing the “European Network on Visual Literacy” (www.envil.eu) and he initiated the “European Network of Observatories in the Field of Arts Education” (ENO). He also started the “International Network for Research in Arts Education” (INRAE), a global network of UNESCO-Chairs and UNESCO-Observatories (www.arts-edu.net) that is now a UNITWIN network, recognized by UNESCO. Within INRAE he has been responsible for the project “Monitoring Arts Education” (MONAES) together with Teunis IJdens from LKCA. He is editor of the “International Yearbook for Research in Arts Education”. He has published more than 250 articles and books.

CHARLOTTE SVENDLER NIELSEN

PhD, Associate Professor, Head of Educational Studies at the Department of Nutrition, Exercise and Sports, research cluster “Embodiment, Learning and Social Change,” University of Copenhagen, Denmark. Collaborator of the Finnish strategic research project ArtsEqual 2015-2020. From 2013-2014 co-leading the qualitative part of the Danish Ministry of Education’s research project “Learning through movement.” Board member of the European Observatories of Arts and Cultural Education linked to UNESCO. Co-editor of the Routledge books on dance, young people and change (2015 and 2017). Executive board member (research officer) of Dance and the Child International since 2009. Program chair of the 13th Dance and the Child International Congress held in Copenhagen July 2015 and chair of the committee of scholarly presentations for the joint daCi and WDA Global Dance Summit held in Taipei July 2012.

SIRIKIT AMANN

Head of the Cultural Education Department at KulturKontakt Austria, a non-profit organization that promotes education and culture in Austria as well as in East & South East Europe. As a cultural manager she plans and leads cultural projects with schools and cultural institutions throughout Austria since the 1980’s. Her focus is on the use of new technologies in the context of cultural education. To this topic she wrote many contributions; the last one was published in the edited volume „VIS-A-VIS Medien.Kunst.Bildung: Lebenswirklichkeiten und kreative Potentiale der Digital Natives“ published by De Gruyter, 2017. She had previously served as an expert advisor in artistic affair at the Austrian Federal Ministry of Education, Art and Culture and in the Office of the Federal Chancellery Minister.

ARNO NEELE

Research officer at the Netherlands Centre of Expertise for Cultural Education and Amateur Arts (LKCA). Since he received his PhD in cultural history from Utrecht University in 2011, he published several books, articles and reports on cultural history, cultural education and amateur arts. Together with colleagues he currently works on a book about trends and developments in cultural participation, to be published spring 2018 by LKCA and the Netherlands Institute for Social Research (SCP). He is a member of the board (secretary) of the European Network of Observatories in the Field of Arts and Cultural Education (ENO).

BAIBA TJARVE

Researcher, lecturer, a cultural manager and a theatre scientist. In 1997, she founded and led (till 2004) Latvian New Theatre Institute, which organizes various contemporary theatre projects. She has conducted seminars and workshops in various projects and lectured guest lectures at the Latvian Academy of Culture, has engaged in research in the field of culture, both on national and international level. Baiba has also acted as independent expert for various national and international organisations. Currently she is researcher at the Research Centre of Latvian Academy of Culture. She holds PhD, in 2013 she has defended Thesis on Institutional transformations in Latvian culture in the post-communist transition.

NEVELINA I. PACHOVA

Researcher and coordinator of international cooperation projects with the UNESCO Chair in Cultural Policies and Cooperation at the University of Girona, Spain. She studies the role of culture and the arts in development processes and actions and supports the development, implementation and evaluation of projects and programs in the field of arts and cultural education for social inclusion and sustainable development. Prior to joining the UNESCO Chair, Nevelina worked with different agencies of the United Nations in the field of participatory development and poverty alleviation.

MARI MARTIN

Doctor of Art (in Theatre and Drama) from the Theatre Academy of the University of the Arts Helsinki. She has worked as a researcher, pedagogue and artist. Now she works as a coordinator of the Finnish Observatory for Arts and Cultural Education. She has been working in ArtsEqual research initiative (2015-2021) since its beginning as a researcher, editor and research assistant. Her latest publication is a questionnaire research Children's Cultural Centres producing involvement. Parents' evaluation about their children's participation and involvement in the arts and culture (2017). At the moment she works also as a community artist in a multicultural community in Helsinki. She has created her post doc research around the issue of artistic dialogue. Her particular interests are equality and social dimensions of art.

ZOË ZERNITZ

Researcher at the National Centre of Expertise for Cultural Education and Amateur Arts (LKCA) in the Netherlands. She obtained a M.A. degree in Arts, Culture and Media from the University of Groningen (2015). She conducts and supports research on developments in cultural education and participation. She is currently researching cultural education for children with special needs.

ART MANIFESTO

JAN TOMASZ ADAMUS

May we keep future generations from telling us: we're leaving, there's nothing here, you haven't created anything, no culture of value. Just an anti-modern society – intellectually neglected and dreaming dreams of the void. This is why we PROCLAIM ART. We declare our attachment to art, as part of our cultural identity. We declare our attachment to art as the most powerful instrument of education. In the space for which we are responsible, we cultivate art, so that the space is not an intellectual and emotional vacuum. This art is what makes us human, which is why we need to have daily contact with art, it confirms our belonging to the world of culture. We yearn for challenging, figurative art, art that is multifaceted and complex. We want an art that eludes description and imposed meanings. We reject ready-made formulae and dogmas. We uphold the right to the free interpretation of art. We stand up against the vulgarity of this epoch and we cheer each other on, that we should never want the courage to elude the pigeonholes that our surroundings try to foist upon us. May the stormy tides of art always drive us toward humanism, uniting us in Apollonian and Dionysian joy and fraternity. May we never be wanting in artists, loners, outsiders, rebels, rabble-rousers, madmen, and outcasts – all those who look differently at the world, and thus change the world.

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Art is a value that requires long-term cultural effort. Art meets people – it meets an audience, which makes it possible to bring together tradition and an intense “present.” We reject a primitive understanding of a sense of community. We seek valuable inspiration, reflection, emotion, time to pose the basic questions. We yearn for silence, to hear ourselves think.

Art is a part of our broader identity, because our ambition to be people of culture and refined sensitivities is a part of our larger identity. We will not accept the notion that our culture consists of knee-length shorts, thongs, theme parks, cheap festivals, wedding parties with their primitive rituals, colored lights, and the ubiquitous noise, a sign of idiocy and the disregard for our fellow man.

If the walls we raise are too high, if we reject everything new, it might turn out that we no longer have philosophers or poets among us, nor even perhaps doctors and teachers. We will be lost, insensitive, sick, uneducated, and we shall not survive. We cannot relinquish every space to pop culture, because then no one will understand a deeper narrative, and we shall see only emptiness and confusion in people's eyes. We will be condemned to people who are eternally bored, though they still believe a divine light burns within them.

A provincially-minded person does not believe in the strength of the place where he lives, in the potential of his surrounding reality. A colonized provincial is someone who loves franchise coffee houses and stores, but would never dream of entering the local museum. A walking corpse is someone who is waiting to be told how he should live, what he should do, what he should like, what should make him irate, who he is free to love, and who to hate. Formulaic thinking is the most terrifying thing.

It is time to reappraise how we organize our cultural lives. Time to stop the destruction. Why organize cultural events “for us,” but not about us and without us? Why organize a second-hand cultural event? A replica of another event? An imported event? A colonial event, devoid of innovation? A cultural event that does not speak its own voice? An event that has nothing to say about us? How swiftly does a festival collapse when it has nothing in common with

the space in which it is held? What is the sense in a festival that excludes local artists? Why organize culture that has no chance to endure? Why organize events that did not even consider rooting themselves in the social reality? Events that might be taken to a different town on any given day? How swiftly will audiences realize that they are being treated like colonized provincials who are only expected to buy their tickets? Why organize fake culture, sucking life from the hearts of cities like shopping malls?

It is a mistake to think of an artistic event as a gift to the viewers. Our times demand that they be an investment in people. Participation, communication with the audience, and organic work with local societies are key. The task of a cultural institution is not only to physically function in the heart of the city, it ought to really occupy the heart of the city through a dialogue with the public and forging social bonds. A concert, play, or exhibition are creative social situations. Culture is not an expense, it is an investment in an innovative society. Culture is innovation – doing what we want to do, and not what sells.

If we do not leave behind our closed worlds and learn to communicate with one another, then the space for which we are responsible will become a desert, raging with powerless fury, becoming a fanatical province, rejected and forgotten.

Events are not culture. Culture is not a one-time act. Culture is a habit, everyday life on a high level. A healthy cultural life is a lasting, ongoing phenomenon rooted in the social reality and the organic, emerging from the context of a place and its history, inspired by human sensitivity, building a community, a bridge between artists and audiences.

Events are like pornography – attractive, exciting, stirring euphoria, but the fruit they bear is destruction, a depressing void, inner ruin. Events are mediocrity, an excuse not to think, a lowest common denominator, vegetal passivity, regression, formulae, predictability. Events mean gorging on money, they are cultural devastation. Event thinking and creative cultural thinking are opposites. Culture is a voice, events are an echo.

Nothing can be more depressing than mindless cultural institutions that are focal points for the idiocy, trash, and horror of our times. Nothing can be more depressing than cultural institutions creating inflated and artificial brands which they themselves fail to understand. Cultural institutions that build pointless structures and procedures are pathetic; cultural institutions relying on populism and primitive propaganda, relieving us of the duty to think critically; cultural institutions cementing the anti-modern and opportunistic mob aesthetic.

Flattering the tastes of the mob and telling people what they want to hear is called populism, the cynical construction of a mindless, slumbering society incapable of innovation and critical thought, susceptible to ready-made formulae, dogmas, and doctrines – susceptible to nationalism, racism, fascism, and religious fundamentalism. Public money should be spent on all forms of innovation, on long-term cultural projects.

Do we want to live in a society of intellectual neglect, shut off from the world, reluctant to express itself, obsessed with sin, hiding behind portraits of old and outdated authorities? Do we want to live in a society of people condemned to loneliness through their lack of faith in themselves, repressing their ability to feel, turning away from the joys in life, not wanting to have much to do with themselves? Do we want to live in a society muddled by trash, chaotic public spaces, the noise of ever-present festivals and mass events? Do we want to live in a society where we try to stifle our inner void through a crude and boisterous lifestyle and a primitive sort of community? Do we want to live in a society ailed by passivity, thoughtlessness, and egoism, and burnt out from senseless rivalry, hatred, and dejection?



BARDZO MŁODA KULTURA

1. What is an education for culture?

These are all acts that prepare individuals to the active and creative participation in culture.

Put simply: these are all acts that prepare individuals to the active and creative participation in culture. We propose here the culture is a specific way people live giving participants their own sense of human identity. Thus, culture does not simply involve art, creating works of art or new customs, but it is all that make people's lives different from other entities. This is our unique way of adaptation to a reality. There are multiple ways of participating in the culture; following established everyday practices as well as creating new ones, such as painting or writing books, but also speaking, using tools, telling jokes, using media and community activities.

To immerse oneself in the culture

Such an understanding of active culture participation creates a situation in which cultural education is a measure aiming to develop skills and competences, which in turn, make the individuals more immersed in them and in entire culture. The deeper the immersion, the more we become full members of a society, the higher the chances of a self-realization achieving the ability to freely express ourselves, to build own identity, communicate with others, create, make and also use the objects of culture, and thus, in fact, to become an individual.

Therefore, education for culture not only prepares to create and perceive art, as well as the effects related to its practices, but also provides with the ability to exist in the culture, to use its resources and contribute to creating them.

Why do we suggest use of the term education for culture instead of cultural education?

Firstly, because it that helps to notice that the aim of the educational processes is not only shaping cultured men (cultural education), or educating how to create a work of art (artistic education). The term education for culture indicates, that the basic problem is not necessarily a fact that people do not read books, do not go either to the theater or galleries, or that they use profanities. The basic problem is they cannot fully participate in life of their community. They cannot do it, because: they do not how to communicate with others, how to express themselves, they do not understand incoming messages, cannot distinguish between what is valuable and what is not; they do not trust others and never cooperate with them, are unable to appreciate either the value of the things they can do, nor determine how their skills could be useful for others, and so on. As it seems, there is an option of trying to solve these problems by teaching children and youths all these skills through joint efforts of a school and cultural institutions, and in the parents' and relatives' cooperation. To do this, however, is necessary to provide an opportunity for cooperation between these actors that would only be possible after these groups are first prepared by conditioning to perform educational activities. Teachers, animators and educators need to be provided an environment for them to cooperate and lead the specific activities. This environment should include all aspects: essential, institutional and financial. This type of multifaceted support needs to be directed toward the specific local needs. Secondly, by using the term of education for culture we want to point out the uniqueness of

program called 'Very Young Culture' ("Bardzo Młoda Kultura", BMK) in terms of hitherto forms of supporting the educational activities in culture, that we find insufficient. This separateness is that the Program aims to build up a comprehensive mechanism, thanks to which educational activities can be better developed. However, at no point by proposing the name education for culture we wish to bring about a revolution, and especially revolution for the sake of revolution itself. The key is rather to become aware that the things we do are not anything accidental, but one of the most important practices, through which we shape the future. Using the term education for culture is then a means leading to situation, where supporting educational activities is treated more seriously, both in state and local government policies.

Thirdly, we use the category of education for culture for historical reasons. The beginnings of cultural education in Poland can be traced back to the late 1940's, and so they are located in the context, in which culture was understood in a very narrow manner - above all as art and good manners. Historically it was followed by specific goals of the education for culture - the most important among them was forming people culturally, thus preparing the uncultered to participate in a narrowly understood, institutional culture proposed by the state. At present not only scientific ways of thinking about culture have changed, but most importantly, the culture has change itself - today people are free, autonomous, they have plenty of possibilities to make use (and enjoy) of the culture; the society is very diverse, we face today entirely different problems than we did half century ago. The position and role of the state is also different. It appears appropriate to replace the outdated term of cultural education with the more adequate and better expressing the goals of education in culture, that is with education for culture.

2. Objectives of the Very Young Culture Programme (Bardzo Młoda Kultura - BMK)

The principal objective of the Programme is to support education for culture in Poland - by enhancing its quality, accessibility, and its role in local communities.

Primary objectives of The BMK Programme

Promoting modern forms of the education for culture and the awareness, that it constitutes one of the most important tools for building a modern society, human subjectivity, fuller participation in the culture.

Broadening the spectrum of people, who can participate in various forms of the education for culture, with giving an equal opportunity to children and youth to participate and benefit from the education or culture.

Strengthening the knowledge, skills and competences of people engaged in education for culture in Poland, including teachers, employees of cultural institutions as well as those involved in non-governmental organisations.

Providing opportunities for joint actions by persons from diverse groups involved in the education for culture, and who represent the sphere of the cultural education, as well as creating organisational, financial and substantive grounds for this kind of cooperation.

Conducting activities that promote the meaningful role and significance of the education for culture among those responsible for the local, social and cultural policies, and also among parents, legal guardians and youth.

Identifying local potentials to strengthen the education for culture, and recognizing the obstacles and barriers to its developing in a region.

Building systemic solutions supporting the education for culture in Poland to make use of local experiences of people who carry out such actions in particular regions of Poland.

3. How to implement the BMK Programme

Operation principles of the BMK Programme

· The first of these is a systemic ground level up principle. In accordance with it, the ground level educators themselves should establish the solutions that support the education for culture; these solutions need to be identified in the course of day-to-day educational practices, and only then aggregate from there at local and national levels. That is how the Programme is decentralised, based on actions of 16 Operators present in every voivodship. The Operators not only organise training courses and workshops, hold grant programs for educational activities, but also research the situation of education in the region, and, more importantly, evaluate projects executed by themselves. In doing it that way, we hope to provide better targeted support for educational activities in particular voivodships, and thus to acquire knowledge about particular needs, related to the education for culture in the distinct parts of Poland. This will also create the background to create more effective systemic institutional solutions that will support the education for culture in our country.

· The second of the principles is a self-duplication of results. Since the Programme is of a modest extent, we are not able to train all the teachers and educators who currently work in cultural institutions or non-government organizations within its framework. It is very important to us, however, that the persons, who take part in it, educate themselves and share their knowledge with others. At the same time, it is also vital, that the networks of cooperation built under the Programme turn out to be sustainable and continue to work after its completion. That is why the Programme is not meant to be a temporary solution, but are rather to provide basis for building long-term coalitions and cooperation; it is designed to foster getting to know each other, exchange experiences and cooperation.

· The third principle is the glocality. The operators of the Programme act primarily in their voivodships, however, one of their liabilities is cooperation consisting in exchange of information, finding solutions to problems they face, sharing innovative models of educational activities. We believe, that it is a good way to build more universal tools and solutions to form a basis, on which systemic basis for the education for culture can be build.

· The fourth principle is cross sectorality, and that is probably what fully expresses the essence of the education for culture, and it initiated innovative approach regarding the need to create the programme of “Very Young Culture”. We live in a world that is crossed by various sectoral divisions. One of the most important division is the one that divides the sphere of education and the one of culture. That division improves the management of social life, but it ignores the fact, that culture is not an area, which is important for cultural institutions, but also for education, economy, policy, everyday life, our welfare and for the quality of the social life. In addition, the above-mentioned division ignores that the education is not carried on only in educational institutions, but also at home, among peers, through the media and economic institutions, and so on. Therefore, it is so important to strengthen already existing bridges between the sphere of culture and education, and also to build new links between them, and, moreover, other spheres of life. It should be done in a way, in which, using potential of each of them, search together for methods of supporting the individuals’ competences, so that they could completely participate in culture, and thus in public life.

Plan to be implemented by local Programme Operators

1. Diagnosis: recognising local educational potentials
2. Promoting education for culture by carrying out informational community events while establishing functional networks of cooperation
3. Preparing and conducting training courses and workshops for those engaged in education for culture in a region

4. Preparing and organising grant programs for the educational activities promoting the idea of education for culture

5. Implementing winning projects of the grant programs

6. Carrying out the evaluation and self-evaluation research and accordingly developing the proposed concepts for local forms of the Programme implementation.

Legend

- The starting point for the local Programme Operators activities is conducting diagnosis of the state of the education for culture in a region. The research should identify the entities that engage in such activities, the existing forms of collaboration in this realm, and also indicate insufficiencies in the education for culture.

- It is an important task for the local Operators is to conduct informational activities. They are aimed not only and exclusively to promote the goals of the Programme or the education for culture itself, but also are to serve as an essential tool for strengthening socially valuable skills and competences, but they should also with underlying goal to promote the integration of the community of educators, initiate the network of cooperation between them and indicate possible directions of their development.

- Recognizing the state of the education for culture situation in region is the basis for defining themes for training courses and workshops conducted for educators. Their purpose, apart from strengthening competences and knowledge, is building a network for the cooperation between participants.

- The grant programs organized by the local Programme Operators are addressed to persons who participate in training courses; they also allow for correct allocation of funding targeted for the teams of people involved in culture and school education. An important aspect of these competitions is providing the competitors with the opportunity to be consulted and improve their applications with the experienced educators.

- The implementation of projects that won the grant programs takes place under the supervision of the local Operator of the Programme. This is not just about the need to carry out the evaluation research activities by the Operator; s/he also should provide assistance in solving the problems encountered by the beneficiaries. Another important element is documenting the implemented projects and ensuring their public character, so that they engage also those, who are not directly involved in projects implementation.

- A vital aspect of the local Programme Operators is not only the evaluation of the projects implemented within grant programs, but also self-evaluation activities. The results of the latter are one of the most important sources of information how to transform the local Operator activities over subsequent years of his or her work.

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Source: „Raport z realizacji Programu Bardzo Młoda Kultura 2016.” (Report on the implementation of the Programme Very Young Culture in 2016)

