

# MONOGRAPH

INTERNATIONAL ASSOCIATION OF EDUCATING CITIES  
2020

CITY,  
CULTURE AND  
EDUCATION







# CITY, CULTURE AND EDUCATION





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# Prologue



**T**his monograph sets out to show that cities in themselves are educating agents and that this educational and culturally diverse environment affects the personal and collective development of citizens. Access to and active engagement in cultural life is also part of each person's learning process and boasts a privileged scenario in cities and local territories.

In our cities, there are many agents active in the area of education and culture that develop significant experiences in their respective fields. They share values and goals, but they are often two segmented worlds, with few intersections and connections in practice. However, the perspectives and experiences included in this monograph show that there are numerous reflections and projects carried out in collaboration or which simultaneously influence both spaces.

The problems facing cities today are complex and often stem from inequalities between people, groups or neighbourhoods. Some of these inequalities are defined in terms of training opportunities, but they are also related to cultural and artistic practice and the enjoyment of the city's cultural life. In this context, family and territorial environments are decisive in terms of these opportunities, so the role of local governments is crucial to guarantee equal and lifelong opportunities in access to education and culture. Meanwhile, when talking about culture, we're not referring solely to accessing it as passive spectators, but also to the possibility of everyone developing their potential and contributing to the city's cultural life. Feeling involved in the city's cultural development also fosters social cohesion and harmonious living.

There's no single intervention model when designing or implementing these programmes, due to the varied characteristics and needs of the environment or the communities with which we work. However, here at the Presidency of the International Association of Educating

Cities and the UCLG Committee on Culture, we're convinced that these inequalities could be better addressed if educational and cultural institutions shared strategies and languages, that they were given a global approach and, at the same time, if community practices were encouraged.

This monograph includes several in-depth articles, interviews and a selection of diverse experiences that highlight the value of cultural and educational action. The aim is to introduce a paradigm shift and greater collaboration between educational and cultural agents so that educational institutions become hubs of cultural creation, engagement and production, that is to say, that they are integrated into the city's cultural system alongside cultural centres and programmes (of museums, art galleries, community centres, creative spaces, theatres, cinemas, auditoriums, festivals, etc.). This paradigm shift also involves cultural centres promoting their role as educational spaces and being recognised as such, whereby they develop a lifelong educational function not just aimed at children and young people, but also at the general public, regardless of age. Beyond fostering specific actions, our proposal here is to launch sustainable collaboration processes, based on reciprocal contributions between cultural and educational institutions. This collaboration will make it easier to face the challenge of reaching out to groups that have traditionally been excluded from these opportunities.

I hope that you find this monograph interesting and that it triggers an internal reflection in your cities about praxis and working methodologies, while also generating new ideas for fostering partnerships between the educational and cultural agents of your cities.

**Joan Subirats**

Deputy Mayor for the Area of Culture, Education, Science and Community, Barcelona City Council



# Editorial

**E**ducation and culture are two areas of public interest that share many goals and values, but whose implementation tends to be channelled through different institutions and mechanisms. Existing connections have been revealed in international documents such as the United Nations 2030 Agenda for Sustainable Development, which in its Target 4.7 underlines the aim to promote education that values cultural diversity and acknowledges culture's contribution to sustainable development. The importance of addressing this relationship in the local context is also reflected in the Road Map for Arts Education adopted by UNESCO in 2006, which highlights the need to adapt education to the characteristics of the environment and to foster educational strategies that enhance local initiatives and work together with cultural organisations.

From their respective fields of influence, the International Association of Educating Cities (IAEC) and the Committee on Culture of the world organisation of United Cities and Local Governments (UCLG) also promote an integrated vision of education and culture. It should be remembered that the Charter of Educating Cities (1990, updated in 2004) sets forth that the educating city will promote education within diversity, combat any form of discrimination and play host to innovative and popular culture initiatives, regardless of their origin, while also contributing to correcting inequalities in cultural promotion. Meanwhile, the need to generate examples of coordination between cultural and educational policies, thereby fostering creativity and sensitivity, is present in Agenda 21 for Culture (2004), UCLG's guiding document on cultural matters, and also in Culture 21 Actions (2015), a guide complementary to the Agenda 21, which dedicates a specific chapter to the relationship between culture and education, recalling the role of lifelong education, learning and training for the exercise of cultural rights.

Exploring the relationship between culture and education in cities involves, among other things: encouraging more flexible and regulated spaces for dialogue and work that favour partnerships; diversifying cultural education programmes to serve different age groups, environments, aesthetics and languages; guaranteeing cultural agents' understanding of their educational role and their actual capacity to deploy it, offering training and support resources when necessary; addressing obstacles to access both education and culture, including those affecting disadvantaged sectors and minority groups; and developing policies and strategies that combine languages, goals and participation mechanisms. From a

human rights perspective, the dignity of people requires guaranteeing the ability to exercise the right to education and the right to participate in cultural life, while exploring their interdependence. This entails working in both formal and non-formal education settings, as well as in the environments of the arts and culture, and integrating the understanding of the importance of creativity, diversity, memory and heritage as key elements of learning and building oneself as a person.

As a result, this monograph on the relationship between "city, culture and education" stems from the conviction of the IAEC and UCLG that life in cities will be better if policies and programmes regarding culture and education are brought together. In fact, there are already numerous initiatives that demonstrate this and we can find a lot of knowledge accumulated from reflection, research and practice that provides guidance to continue fostering this integration. Therefore, and with the same structure as the previous issues in the collection, this monograph includes in-depth articles, interviews and experiences, combining academic, institutional, cultural and educational contributions from different countries and regions.

The articles at the beginning set out to pinpoint some of the key issues of the relationship between "city, culture and education", exploring its various aspects and its most sensitive facets. The professor from the Autonomous University of Madrid, Carlos Giménez Romero, does so through a "letter to councillors", which seeks to encourage dialogue and focuses its attention on issues such as the centrality of the community-based and participatory process, the promotion of harmonious living, mediation and culture of peace in environments marked by diversity, and the links between local action and international agendas. Next, Michael Wimmer, Chairman of the EDUCULT Centre in Austria, analyses different approaches to the inclusion of arts and culture in educational strategies and reviews several international initiatives and local and national projects in this area. He then addresses present-day challenges, such as the rise of populism and climate transition, underlining the importance of public action in this context. The educational role of institutions such as museums, galleries or libraries is the core argument of the article by Jenny Siung, Head of Education at the Chester Beatty Library in Dublin, who draws on numerous studies and projects to highlight the existing potential in terms of lifelong learning, the promotion of creativity and intercultural dialogue, while also pointing out the current challenges and providing recommendations for improvement. This section closes with a contribution from

Jordi Baltà Portolés, expert from the UCLG Committee on Culture, who analyses the difficulties for a better integration of education and culture in cities. He presents a brief categorisation of models and suggests some cross-cutting elements to encourage quality, such as the diversity of content and expressions, the plurality of agents or the attention to accessibility and inclusion.

In the interview section, Catarina Vaz Pinto, Councillor for Culture at Lisbon City Council and Co-Chair of the UCLG Committee on Culture, underlines the importance of bolstering the attention given to culture in order to help build sustainable cities, and reveals the progressive development in Lisbon of an “ecosystem” of formal and informal relations between educational and cultural agents. The experience in this area in Bogotá is reflected in the interview with Leonardo Garzón Ortiz, former Coordinator of the Crea programme of the District Institute of the Arts (Idartes), a far-reaching initiative aimed at girls and boys, young people and adults that provides opportunities for developing sensitivity, symbolic and artistic expression and creative thinking, with the engagement of professional artists in educational tasks. Another exemplary case is that of the Québec city of Vaudreuil-Dorion, recognised in 2016 with the UCLG International Award - Mexico City - Culture 21 for its excellent work in education, culture and social cohesion in an environment characterised by a diversity of origins and ages. In an interview, the head of the Department of Culture, Michel Vallée, states the goals, methodology and results of a process that has gained ground over the years. Meanwhile, Ernst Wagner, Executive Coordinator of the UNESCO Chair in Arts and Culture in Education at the University of Erlangen-Nuremberg (Germany), uses several international studies to analyse various approaches and strategies regarding the relationship between education and culture, emphasising the potential to influence life forms, the approach to diversity and the links with the Sustainable Development Goals (SDGs), among other aspects.

The experiences included in the final section of the publication also respond to different approaches and realities. The regeneration of the historic quarter of Gunsan (South Korea), initiative recognised in 2018 with the Educating Cities' Award, highlights the importance of lifelong learning policies and the role of cultural heritage

conservation as an element of continuity and social cohesion, within the framework of urban transformation processes and of new economic models. One of the most innovative initiatives of recent times is the new Oodi Central Library in Helsinki, which revives the traditional integration of education and culture in libraries, reinforcing links with the promotion of active citizenship, social cohesion and digital literacy, while acting as a hub for a much wider library network. Another renowned and exemplary project is “EN RESIDÈNCIA”, a Barcelona-based initiative that takes professional artists to secondary schools to mentor long-lasting creative processes that foster learning, experimentation, collaboration between young people and between schools and cultural organisations, and public dissemination of a diverse range of styles and aesthetics. Meanwhile, the city of Katowice has been using music as an identity and development factor for several years now, ultimately joining the UNESCO Creative Cities Network in 2015. The current policies in this area also incorporate an educational aspect, which is reflected in initiatives for access to music education, promotion of the training and professional development of bands and the exploration of intersections with other dimensions of local development. Last but not least, the Arena da Cultura Free School of Arts is a successful programme from Belo Horizonte, also recognised in 2014 with the UCLG International Award - Mexico City - Culture 21, for having developed a wide range of arts education available to the entire population, based on the principles and objectives of human rights, social inclusion, cultural diversity, lifelong education and the transformation of the city.

By means of this publication and the wide collection of perspectives and experiences which it includes, the IAEC and the UCLG Committee on Culture hope to contribute to a better understanding of the multiple intersections between education and culture and the specific formulas to reflect them in practice. Although fostering collaboration between institutional areas and professional sectors is not always easy, this monograph underlines the sense of doing so and provides illustrative cases that we hope will inspire many new initiatives.

**Committee on Culture of United Cities and Local Governments  
and International Association of Educating Cities**





# Letter to councillors about City, Culture and Education

**Carlos Giménez Romero**

Professor of Social and Applied Anthropology. Autonomous University of Madrid (UAM)  
Director of the Institute of Human Rights, Democracy and Culture of Peace and  
Nonviolence (DEMOSPAZ)

**This text uses the format of an open and public letter to address the municipal and local challenges related to the ever-growing processes of sociocultural diversification and their connection with educational actions. Questions are posed and reflection is then made in five steps: conceptual, political and ethical approach; expansion of the city/culture/education triangle; exploration of the connections between them; answers to the questions; and, finally, suggestions and proposals.**

### Introduction

When I was kindly invited to take part in this monograph, I was told that “it would be particularly relevant if I could contribute elements of reflection on the role of local governments as agents of liaison, inclusion and education in the promotion of all their inhabitants”. As I didn’t want to write a theoretical article full of references, I decided to formulate this text as a letter to local governments, and more specifically to councillors, both to public officers and representatives and to professionals, civil servants and payrolled employees who work in town and city councils. This format away from the “classic” article has helped me give it a more approachable and conversational tone. Although it has this format, it may also interest members of the local society who promote community projects.

### Dear councillors,

You are tasked with using local competencies and resources to tackle the very diverse challenges of the city and local life. We are aware of the strategic place that local affairs hold in the creation, promotion and expansion of harmonious living and social cohesion. You know your city and its idiosyncrasies well, along with the complex framework of the local administration. Of course, much better than me truly. However, I’d like to take advantage of the invitation to participate in this new International Association of Educating Cities monograph, coordinated by the Committee on Culture of United Cities and Local Governments (UCLG). And I’m doing this for two reasons: on the one hand, due to the relevance of the subject addressed in this volume and, on the other hand, as I feel committed and motivated to share studies and experiences after years working with these local stakeholders.

If you agree, let’s first look at the reflection below. We’re interested in focusing on **what to do** and **how to systematise, evaluate and improve** what we are doing. Given the limited space we have, I suggest looking at three questions: How can diversity be adequately addressed in cities and municipalities? How does education contribute to this? What is the specific role of local governments? Before answering the core issue and the questions, I

suggest dealing with three steps in advance.

1. Let’s begin, as step one, by giving a detailed explanation of **what perspective and which approach** we are taking when it comes to the urban, cultural and educational realities that we’re addressing in the monograph. I propose doing so from three interlinked categories: Harmonious Living, Citizenship and Interculturality.

We will all agree that Harmonious Living is the core point of our theme, and from many points of view. That’s why I would like to underline the absolute necessity that municipal leaders, officials and employees have a notion of harmonious living that is *as discerning as it is functional*. For many years, and in various projects undertaken – especially in the Intercultural Community Intervention Project<sup>1</sup> – we have focused on proposing and developing a theoretical and practical model of three types of sociability: harmonious living, coexistence and hostility.

If you don’t know it, I encourage you to take a look at the references<sup>2</sup>. Here I can only say that this framework can guide you on two important issues: the priority of *overcoming hostilities* of all kinds that inevitably exist in the city (marginalisation; ghettos; direct, structural and ideological violence, etc.) and, secondly, the fact that the mere idea of coexistence in your city is not enough (everyone lives in their own world although there is hardly any aggression, in simple words), as coexistence is positive (at least better than hostility) but still isn’t enough. As I’ve said on other occasions, coexistence is short-term gain, long-term pain. Or also: if coexistence is dry grassland and therefore easy to burn by political or media pyromaniacs, harmonious living – on the contrary – is a fertile and well-irrigated orchard where the above is much more difficult.

The term, category and ideal of Citizenship is key to

1. Promoted since 2010 by Obra Social la Caixa, it counts on more than thirty cities and entities involved.

2. AAVV (2015) *Juntos por la Convivencia (Residents’ Associations Working Together for Harmonious Living). Keys of the Intercultural Community Intervention Project*. Obra Social La Caixa/Autonomous University of Madrid.





Buntkicktgut. Intercultural street football league, Munich

democratic society as a whole, while it also acquires its own features when we associate it with cities and urban affairs. As this letter is brief, I'll head directly to its application to urban affairs<sup>3</sup>. Citizenship refers to four interlinked aspects that I'll explain to you from a city and municipality slant. First of all, it refers, as you know, to having rights and obligations. Practical outcomes, for institutional action, are to strengthen the *rights approach* and propose municipal policies and schemes based on the *ethics of co-responsibility* of all the city's stakeholders. The first can be done by grouping all municipal actions under the perspective and commitment of Human Rights<sup>4</sup>, as well as giving all its importance to *proximity as social, civic or residential citizenship*.

Citizenship – and *citizen-oriented* commitment – also implies belonging and being members of the sociopolitical community where these rights are exercised and obligations are fulfilled. This leads us to emphasise identification and belonging along with all things local and shared, as well as welcoming immigrants as fellow citizens, supporting them so that they aren't just of a foreign origin but new citizens.

However, guaranteeing rights and publicly and democratically demanding responsibilities calls for, and this is the third cornerstone of the citizen issue, *legitimate and legitimated public institutions*. And here, in democratic institutionality, the role of the municipal corporation and public officials and civil servants is absolutely crucial. Of course, together with the other authorities, but as we mentioned at the start, given its proximity and its strategic location with respect to everyday life and social cohesion, the municipal institution plays a decisive role – for better and/or for worse – in its proximity, honesty, transparency and efficiency.

Finally, as a fourth element, the notion, ideal and praxis of democratic citizenship requires **participation** as an indispensable condition. Staying with the issue at hand, this entails the actual participation in municipal and local life of all the ethnocultural expressions i.e. minorities (gypsies, etc.), foreigners, ethno-religious communities, and subcultures of gender, age, functional diversity, etc. And it also entails taking educational experiences in participation methodologies to local schools, and not just within the school itself, but also towards its surroundings.

Therefore, harmonious living calls for *citizen orientation*, as well as a good intercultural approach. By no means is it enough to have statements saying that diversity enriches, or organise intercultural parties, or show passive respect to those seen as different, etc. This is all welcome, but we need to take a deeper socio-political, ethical and interculturalist approach, linking it municipally to local and participatory democracy and to common values of

3. See Buades J. and C. Giménez (dir.) (2013) *Hagamos de nuestro barrio un lugar habitable* (Let's make our neighbourhood a habitable place). Manual for community intervention in neighbourhoods. Valencia, CEIMIGRA/IMEDES/ Generalitat Valenciana

4. This was done in the city of Madrid during the term of office of Mayor Manuela Carmena (Strategic Plan, Municipal Office and Participatory Forum on Human Rights).



Hotel Pasteur, Rennes

equal dignity and non-discrimination. An interculturalist approach that not only respects, but also values and takes advantage of local diversity to foster and enhance municipal and collective plans, schemes and projects for everyone. And this should emphasise the shared links, such as human development, quality of life, rights, democracy, and so forth.

**2.** Based on this conceptual, political and ethical framework, let's now enter the core of this monograph and, as a second step, succinctly **define the categories**. *Cities/Culture/Education*, a highly significant triangle in each of its terms and in its interrelations. "*Cities*" have been inhabited for a long time and concentrate a whole host of activities, spaces, processes, functions and services, which makes them different from villages, and this within the framework of the urban/rural coupling is as crucial as it is vague. When we classify them as places, we are assuming – as opposed to "non-places" (Marc Augé) – that they are areas with history, identity and relationships.

When it comes to "*culture*", we need to differentiate two key meanings: the one we could call institutional and the other that we could describe as anthropological. The former refers to the Ministry of Culture, councils and cultural entities, i.e. cultural policies and institutions, and therefore to the ever-so-crucial area for cities and local life comprised by historical and cultural heritage, local arts and authors, museums, etc. Meanwhile, social anthropology is all about Culture and cultures, i.e. the adaptive and ever-changing device, present in all societies of all eras and places and which distinguishes us from

other species, together with each culture in particular, as the human race has several thousand expressions of thoughts, feelings and actions, all making up the enormous sociocultural diversity of humankind. Lévi-Strauss synthesized it in the "dual character of the human species": just one and with multiple expressions, in short, unity and diversity.

If cities are multifunctional territories, spaces and places, and cultures are differentiated repositories of thoughts, feelings and actions, "*education*" is, among many other things, an area and an institution of social life, as well as a way, perhaps the most relevant one, for the enculturation and socialisation of people and for a respectful life with others. And this in both formal and informal education, and in very different forms of pedagogy.

**3.** So, now, as a third step prior to the main question of what to do and how to improve, I'd like you to think or think again, even if briefly, about the **relationships between these three realities**, attempting to identify some challenges and possible practices.

In relation to *city and culture*, we could focus on the following. As by its very nature, i.e. a space that has developed with a certain history, every city is the product of successive migrations. And this entails socio-cultural diversity and distinctions between those born in the city and those born elsewhere; between those who have lived there all their lives and those who have recently arrived; between the immigrant generation and their children born and raised in the city; and between "domestic" and international migrants, etc. And here we see, as



mentioned above, the relevance of working on the shared belonging to the city.

However, before continuing, I suggest that you consider that this isn't the only factor of socio-cultural diversification in your city. There's another factor of diversification, as complex and varied as the previous one: I'm referring to generations, in the process of life itself and the dynamic development of the city, of lifestyles and subcultures of classes, of neighbourhoods, of gender, of ages, etc. From here we can infer another important practical result: as councillors, I suggest that you address - if you haven't already explained it - **all forms of diversity**. In other words, don't reduce diversity to an issue related to international immigrants, but also include the contributions of national or "domestic" migrations. Yet even this isn't enough! You should also think about the action of government and local policies, internal diversity, the *ethnogenesis* of your city's own creativity and development, from shared history - including its legends and myths - to neighbourhood cultures and identities to subcultures of class, gender, age or functional diversity.

So far, we've been looking at the city/culture connection from the slant of cultural diversity, but this has to be completed with "*shared public culture*". The connection

between city and culture doesn't just refer to diversity, but also to unity, similarities and differences, and to shared things. This entails history, traditions, symbols, festivals, shared customs, etc. Indeed, inhabitants identify more or less with the city and in one way or another. They feel they belong to the city, or the district, or the neighbourhood. We're no longer talking about culture in the ethnic sense or the aforementioned subcultures: we're looking at things that are shared, either with the social whole - belonging to and esteem for the city in which you were born and/or live, or to a specific part, i.e. the neighbourhood where you move around, wake up, sleep, do the shopping, exercise, take your kids to school, etc. This a shared culture, which in a neighbourhood is expressed in a history, an atmosphere, festivals and rituals, and so on.

The city/culture connection has led us to *all forms* of diversity and shared public culture. Turning now to the relationship between city and education, I'll be even briefer, given that the Educating Cities network has been addressing it admirably for decades. Therefore, I won't refer to the core issue that you address in the International Association, in the sense that each of our cities, in their policies and activities, can and should have

Friendship Park, Montevideo





an educating function. This is crucial and magnificent, but in this letter, I'd like to bring up two complementary points about how to tackle today's challenges.

The first has to do with **civic education**, understanding by this at least two major aspects. On the one hand, *civic virtue*, i.e. civic education as something that is available, or not. In other words, as the degree and way in which people behave tolerantly with others in their city or neighbourhood, vigilant with spaces and respectful of urban rules and public institutions. This doesn't detract from, but actually calls for, a discerning, critical and, when appropriate, activist-like attitude, as well as peaceful and non-violent protest.

On the other hand, civic education as another *way and type of education*, complementary to other pedagogical lines that have been developed over time, such as education for peace, for development or for social justice. This second aspect is about the education of citizens or residents as subjects who are active and aware of their rights and obligations as members of this "community of communities" that their city is, should be or could be. And we will all agree that citizen education calls for certain ethical values to be shared, such as pluralism, respect, hospitality and civic courage, which again refer to the connection of each city with the rule of law and democracy.

Along with civic education, I'd like to mention another key point in the connection between city and education: I'm referring here to **school education**. Schools can and should be spaces of harmonious living and key players in harmonious living within their urban and territorial setting. Of course, cities don't always have powers in formal education. However, and using municipal powers and always based on cooperative work with the other authorities and social entities, you know that a lot can be done in the two lines that I suggested.

"Inwards", enhancing each school as a space for harmonious living and not merely coexistence, creating spaces for relationships and dialogue between mothers and fathers of different backgrounds, promoting school mediation and between peers or classmates, etc. And "outwards", playing an active role in the cohesion of the environment, joining in with the community and participatory processes of the neighbourhood or setting, creating collaboration boards between all schools, implementing "learning and service communities" that connect students with other municipal processes, etc.

4. Now that we've commented on the approach, defined the terms and created connections between them, let's take a fourth step, which involves going back to the three questions that I proposed at the beginning.

We were wondering, first, how to properly address diversity in cities and municipalities. You, and your cities and residents, face this challenge like other cities and



The workshop, a place for productive cultural projects, Rosario (upper photo)

Citizens like You, Medellín (lower photo)

peoples in the world do. This "properly" can be specified in the need and goal for democratic, participatory, peaceful and effective management. In line with what has been mentioned, this calls for two things: fostering local equality and social justice policies that tackle socio-economic polarisation, as cohesion is not about this; and appreciating the existing diversity, but without exaggerating the differences, creating collective projects and focusing on the shared roles of residents, neighbours, citizens, mothers and fathers, patients, and so on.

Another issue raised at the beginning was how education can add to that agenda. The above doesn't seem possible without a fully determined and "groundbreaking" commitment to education, which requires, as you well know, agreement and cooperation with other levels of government, as well as programmes and resources. Both formal and informal education, of adults and schoolchildren alike, can provide the local population with the knowledge, skills, attitudes and values involved in intercultural harmonious living.

Shared and public knowledge of the history of the city, its heritage of peace, citizen rights and the responsibilities of everyone. Inner education to explore and practise civic skills and intercultural skills of listening, dialogue, negotiation, decision-making and the informed formulation of proposals. And, above all, educational spaces for overcoming suspicions, fears and prejudices, with the display of attitudes and values of inclusion, respect, interest in others and hospitality.

Finally, our third question, which refers to the specific role of local governments. I'd suggest putting a new spin on two key components of that role in local governance. On the one hand, **placing harmonious living at the very top of the local agenda**, not just as a part of social policy, and even less so by reducing it to "an issue for social services" (however important they may be), but as a purpose and ultimate goal of the city's economic, social, institutional and democratic life. No more and no less. And, secondly, assuming the **centrality of the community-based and participatory process**, whereby local stakeholders (public officials, social entities, professionals and technicians, businesspeople and retailers, the media) are responsible for their place and for the common good and, if you allow me, the common goods prevailing in this socially and environmentally responsible territory.

5. With these "ingredients" - harmonious living at the top of the municipal agenda; citizenship and interculturalism as "cement"; adoption of *all* the diversity in the city, as well as the *shared* public culture; connections between civic virtue, citizenship education and open school - I'd like to suggest some proposals below on **what to do**. Hopefully they're useful for reflection and debate, or to inspire lines of action, or when systematising and evaluating what you are already doing.

- Shifting again from the more general to the more specific, a first suggestion for reflection and action would be to frame and bolster municipal culture and education policies **within, and from, the framework of an open government and shared administration**. I can't dwell here on minimally developing these trends of the new democratic and operative municipalism. I'll only say that it's necessary to **socialise local public policies**, which being municipal powers won't have positive results without the participation of their key players and recipients. And how can we do this? By incorporating society and organised and general citizenship into the *cycle of these policies*, i.e. both their identification and place on the municipal agenda and their design, execution, monitoring and evaluation. If this is a generally valid principle, it is certainly an imperative when working and cooperating in the urban framework and in culture and education.



Buntkicktgut. Intercultural street football league, Munich © Samir Sakkal

- To give meaning and significance to each municipal action in this area, and the tasks and efforts of municipal officials and professionals, we should **link what's done at a municipal and local level with the international agenda**. In addition to the work in progress at the United Nations towards declaring *the right to the city* for all, the *2030 Agenda* and the *Sustainable Development Goals* are particularly relevant in this regard. All of them are inspiring in order to make sense of local policies and actions. However, I would highlight SDG 11 (inclusive and safe cities, etc.), 16 (peaceful societies, access to justice and effective institutions, etc.) and 17 (need for new partnerships). You know them well: I'm just here to point out their usefulness to **give meaning and hope**, as well as an international focus, to everything that is done on a daily basis.
- Since the work to properly connect the city, cultures and educational actions is not without difficulties,





obstructions, tensions and conflicts, we should place all the importance on **mediation and the culture of peace** in the city's declarations, policies, programmes, protocols and resources, promoting, among others, three types of action and mediating methodology: *community mediation* (with an intercultural or gender approach, when appropriate); *school mediation* (or between peers), and *institutional or organisational mediation* (to address tensions, whether they are within the government or between corporations and entities).

I hope you have found this letter interesting. In any case, thank you very much for taking your time to read it and sorry if - due to space restrictions - I haven't further explored this or that and if I haven't referred more to specific experiences. I assure you that I'm writing to you based on experiences and the extensive literature on this subject. I will give the editors my address if you would like to send me comments or continue this letter. And, above all and most of all, I wish you lots of luck and success in your important task of municipal responsibility and management. ●



# Arts and Culture in Education. Searching for a New Land of Cooperation

**Michael Wimmer**  
Chairman of EDUCULT, Institute of Cultural Policy and Cultural Management, Vienna, Austria



**In a historic review it becomes evident that the arts have always had a tremendous influence on societal life: be it Romanesque, Gothic, Renaissance or Romanticism, all periods of history rely on artistic evolutions more than other societal achievements. Even in our times, “modernity” and its “post-modern” rejections connote its latest forms of artistic expression. From that perspective it is not implausible to say that finally, the world can only be understood by the artifacts even though we are not aware of them in our everyday life.**

**D**irectors of good schools know that. All our ideas of a good school include provisions for encounters with the arts, whether music, fine arts, sculpture, literature, theatre or dance. There is no comprehensive personal development for young people without taking into account the arts – and of course also movement or sports. Good education policy is guided by the following principle: when the arts evidently hold a strong status in society, they must also be represented in the heart of the school curriculum.

In contrast to this implicit truth there are many schools in which the arts do not play a significant role at all; moreover, there are still quite a large number of citizens throughout Europe who would ignore the meaning of the arts and even state as a personal characteristic that they do not understand the arts and have no interest in changing that attitude. In this kind of personal stereotyping, dealing with the arts would be a fable of some privileged contemporaries in their leisure time, something that has nothing to do with the constraints of ordinary people managing their daily lives in increasingly insecure times.

Meanwhile aesthetic codes have found their way into the deepest corners of our lives and thus there is obviously a considerable discrepancy between the factual influence of the arts on all populations in society and, respectively, a lack of awareness in the greater part of Europe. This divergence can be viewed as the delayed result of an industrial regime relying on specific skills and abilities. Following its comprehensive enforcement, schools had to limit their provisions to a corpus of cognitive objective knowledge, whereas the arts as expressive forms of subjective emotions were assigned – if at all – to the privacy of the pupils' homes and kept outside the doors of the school buildings. These ironclad concepts of what school is and must be, appear to have been nearly indestructible since the 19th century. Even while pedagogical movements for “progressive education” have tried for over a hundred years to expand the school curriculum to make the arts a core issue, the preservers of the national school systems found institutional strategies to successfully deny these challenges.

Much has already been said about the current comprehensive transformation processes in European societies. What we definitively can say is that the industrial era is going to come to an end. One of the consequences is an enlarged new cultural and artistic sector, particularly in cities managing their unique profiles and, ultimately, their attractiveness. Reliable data shows us that, meanwhile, about 4% of European workforce find their professional forms of realisation in this sector. This is more than, for example, in the automobile or chemical industries. The other consequence is less gratifying when the national school systems have not yet found an appropriate response to these challenges. Their inability to take into account new circumstances diminishes young people's abilities to tap their potential and, thus, find a place in productive and further developed European societies.

It is up to politicians like the former president of Germany Richard von Weizsäcker, who have learned their lessons when arguing that “arts and culture are not a luxury we can afford or even cancel, but the spiritual ground that secures our true inner survivability.” Accordingly, this contribution will address possibilities and limitations of cooperation between the education and the cultural sectors in a new era in which we still do not have an appropriate artistically-affiliated term for it.

In doing so we do not have to start from scratch. In all European cities we dispose of long lasting traditions in dealing with arts and culture in education in order to improve the accessibility of culture to young and, until now, excluded people or foster their creativity. But in most cases it is still seen as a minority issue that only surfaces when the “really important things” are finished.

Those who lobby to make the arts an indispensable part of any kind of education can, in the meantime, rely on a number of international documents including the Convention on the Rights of the Child 1989<sup>1</sup> which clearly

1. <http://artsineducation.ie/wp-content/uploads/Childrens-Right-to-Culture.pdf>



states the right of each child to have access to a full range of forms of artistic expression and, thus, that schools have the duty to promote the development of “the arts and other cultural matters.” Also the UNESCO Road Map for Arts Education 2006<sup>2</sup> together with the UNESCO Seoul Agenda 2010<sup>3</sup> can be seen as a clear invitation to make use of the arts as a “fundamental and sustainable component of a high quality renewal of education.” After all, even the European Union with its highly economically driven character has included “cultural awareness and expression” as one of the key competences in its Council Recommendation for Lifelong Learning 2006.<sup>4</sup>

### National experiences

While these internationally agreed documents have often not found adequate ways of implementation on a national, regional or local level there is, nevertheless, a traditionally grown infrastructure for arts and cultural education whether in the formal school system or non-formal education settings. Evidence of this includes informal collaborations such as, among others, the ACE-Network.<sup>5</sup> In this setting national administrators in education as well as those from the cultural sector regularly exchange their experiences (often allowing the national representatives “of both sides” to become acquainted with each other for the first time). The ENO-Network<sup>6</sup> is another platform in which arts education researchers try to improve the evidence basis for any kind of arts and cultural education relevant to the decision-making processes.

### Arts and cultural education in school

If we look a bit closer at the type and extent of arts education provisions in the European national school systems we can easily find out that there are some, particularly with regard to music and visual arts; yet the majority of the arts stagnate on the margins of the curricula.<sup>7</sup> In comparison with the so-called “hard subjects” their status is low, and when it comes to certification they seem dispensable.

Additionally, there is a strong social impact when pupils from wealthy families attending arts-affiliated schools

have more opportunities for contact with the arts than those with socially disadvantaged backgrounds in schools where the arts do not play a role at all. The negative consequences can be seen in the modest professional careers of the latter; but they are also echoed in the utilisation of arts institutions when their audiences, despite all cultural policy efforts over the last 50 years (“Culture for all”), still embody pervasive social inequality in society.

Following the current arts education discourse we can find at least two strategies for improving the status of the arts in schools. The more traditional one accepts the division of the academic world into different subjects but encourages an increase in the number of arts-related subjects. The result is a growing competition between different subjects: more music lessons, more fine arts lessons, even more drama lessons, regardless of what happens to the other subjects. As education policy in more European countries is less able to act as a referee in this game between different subject interests, “autonomisation” has been the easiest official answer. It should be left up to the schools which subjects are going to be prioritized and which can be diminished or skipped. It does not require tremendous imagination to predict that arts-related subjects are not big winners in this game.

The other strategy is slightly fairer as its representatives argue against a traditional curriculum separated strictly into subjects and suggest the alternative of more interdisciplinary approaches. In doing so the arts could lose their status as just an unpleasant appendage of valuable school material and instead find their place in cooperation with partners from other subject areas. Their representatives can learn from progressive education efforts which, for over a hundred years, have doubted that a strict division of the world into ten or twelve subjects is appropriate for adapting to the complexity of the world as it is today. The Finnish school system is in a pioneering position and has recently scrapped the scheme of isolated subjects and replaced it with interdisciplinary topics.<sup>8</sup>

In keeping with these intentions, in at least some parts of Germany so-called “Kulturschulen”<sup>9</sup> (schools with a cultural profile) have been put into practice. In fulfilling the claim of a “good school” the arts are not peripheral in one or another subject but, rather, exist as something interwoven with complex thematic approaches to be taught and learned. Accordingly, thematically-oriented projects rather than lessons are structuring everyday

2. [http://www.unesco.org/new/fileadmin/MULTIMEDIA/HQ/CLT/CLT/pdf/Arts\\_Edu\\_RoadMap\\_en.pdf](http://www.unesco.org/new/fileadmin/MULTIMEDIA/HQ/CLT/CLT/pdf/Arts_Edu_RoadMap_en.pdf)

3. [http://www.unesco.org/new/fileadmin/MULTIMEDIA/HQ/CLT/CLT/pdf/Seoul\\_Agenda\\_EN.pdf](http://www.unesco.org/new/fileadmin/MULTIMEDIA/HQ/CLT/CLT/pdf/Seoul_Agenda_EN.pdf)

4. [https://eur-lex.europa.eu/legal-content/EN/TXT/PDF/?uri=CELEX:32018H0604\(01\)&rid=7](https://eur-lex.europa.eu/legal-content/EN/TXT/PDF/?uri=CELEX:32018H0604(01)&rid=7)

5. <http://www.aceneteurope.net/>

6. <https://www.eno-net.eu/>

7. There had been a series of EU publications within the framework of the Eurydice program “Arts and Cultural Education at School in Europe,” last issue dated 2012. Online: <https://publications.europa.eu/en/publication-detail/-/publication/4cc49f74-205e-4785-89e4-6490fb589d62/language-en/format-PDF>

8. <https://www.independent.co.uk/news/world/europe/finland-schools-subjects-are-out-and-topics-are-in-as-country-reforms-its-education-system-10123911.html>

9. [https://kultur.bildung.hessen.de/kulturelle\\_praxis/kulturschule\\_hessen/](https://kultur.bildung.hessen.de/kulturelle_praxis/kulturschule_hessen/)



school life, overriding a strict time regime that seems to be increasingly less appropriate.

As such the arts are going to become a major force in current school development. In this new type of school the arts demonstrate core differences between these subject approaches, representing a critical issue in contemporary schooling in terms of cooperation; internal cooperation within the schools making the teacher more of a team player, and external cooperation as schools are developing as open learning centres makes use not only of internal resources but also the institutions and initiatives that the neighbourhood can deliver. Meanwhile there are many positive examples of cooperation between individual teachers and artists or between schools and arts institutions which allow the pupils to find new areas of experiences.

Many examples show that these new approaches to teaching and learning can be met with considerable resistance not only on the part of teachers (who have been carefully trained to become soloists in their areas of expertise) but also pupils and parents. "When do we get to learn again?" was only one of the questions a pupil raised after taking part in a cooperative arts project between a school and a theatre. This is just one indication that arts-based schooling can mean saying goodbye to cherished ideas of "learning" in which long-lasting experiences are connected to constraints, exams and, all too often, boredom. These child-oriented examples show that the pupils in aesthetically rich learning environments find new chances to unfold potentials which would have been undiscovered in traditional schools. And suddenly a new kind of pupil appears that is not only prepared to incorporate previously unconsidered knowledge but to learn voluntarily and make use of their learned abilities in their daily lives: confidence and curiosity as the very basis for creative thinking and acting.

### Arts and cultural education in non-formal and informal settings

Besides the traditional and endangered provision of arts education within the formal school system there is also an infrastructure of non-formal arts related activities: public and private music schools, amateur choirs and ensembles, art schools, libraries, theatre or dance initiatives. In most European countries all these institutions and initiatives play quite an important role in maintaining cultural life and allowing access to arts and culture. What is often underestimated is that many of them have been established in opposition to the formal school system. Against the rigid school system with all its constraints (supposedly preventing creativity) representatives of the non-formal sectors tried to create a positive variant in voluntary handling of the arts and no permanent examination.



Aktionstag Sonnwendviertel: Community Art Project in an urban environment, which brought together young citizens and artists with the aim of bringing together "old" and "young" members of the local population.

Additionally, many of these non-formal institutions tried to address social inequality by focusing in a particular way on socially disadvantaged young people whose cultural background was not taken into consideration within the regular school system. That, apropos of the fact that the increasing number of migrants who have come to Europe in recent years have developed their own non-formal cultural infrastructure, one that is not reflected in education or even in cultural policy.

Within the current education policy debate the non-formal sector is currently being confronted with two major challenges. One lies in the creeping expansion of the formal sector; "full-day-schooling" starting with obligatory kindergarten as the all-encompassing answer to the

growing social and ethnic diversification of European societies is limiting spare time for those looking to access the non-formal sector. The most plausible answer is, also in this case, cooperation between the institutions in the formal and the non-formal sector. For many schools this is still a hidden treasure as they are not aware that the non-formal sector equally disposes of a lot of education know-how that can lead to more attractive teaching and learning settings.

In contrast, schools can guarantee access to the non-formal sectors for young people who otherwise wouldn't take part in such programmes. Everyday practice of cooperation in this respect shows that a number of obstacles must be overcome in order to organise that cooperation despite institutional barriers. Obviously, institutional constraints characterised by different language regulations, objectives, qualifications, procedures, quality standards or evaluation criteria make it necessary to carefully prepare any kind of cooperative settings. In Austria, for example, so-called "Campus Schools" are improving opportunities for good cooperation with an architectural framework that brings the different institutions closely together allowing the pupils to jump from one learning setting to another without noticing the differences in the institutional character.

The other challenge lies in the incredible enlargement of the informal sectors in the recent past. The commercially driven cultural sector together with the omnipresence of social media has led to a far-reaching transformation both in terms of access to arts and culture and to the social cohesion of learning societies in the near future. More and more young people turn down the offers provided by the non-formal sector when they can act out cultural participation with the help of a laptop at home. In keeping with these trends, the only chance for the traditional non-formal sector lies in its ability to bring people together physically and provide them with the experience of meaningfulness in shared artistic practices.

### Arts and cultural education in cultural institutions

In most European countries a few large cultural institutions were built to function as the backbone of the national population's cultural identity. As such they had no problem in attracting and keeping their audiences. When it was mainly the wealthy and well-educated societies that pursued access, no elaborate audience development strategies had to be conceptualised and implemented. This privileged position has been, at least, relativised during recent years. Even when the flow of tourists visiting the institutions is ensured, for most local people the programmes, including those of internationally renowned cultural institutions, became rather irrelevant. As a stereotype reaction these institutions turned to

schools to better prepare their pupils as "the audience of tomorrow," not taking into account that, in the meantime, the majority of schools follow other priorities such as creativity or self-expression. As a consequence most cultural institutions, even small initiatives, have established their own education and mediation programmes to better communicate with those who are not regular visitors. This is even more true when cultural policy makers are confronted – often incited by populist political rhetoric – with sobering data after which fewer and fewer people would receive sufficient benefits from cultural institutions equipped with public resources. And so the publicly funded cultural sector as a whole found itself under constraint to redefine its relevance in society and, thus, to redefine its relationship with local communities.

All experiences show that this new task leads to a profound process of institutional transformation. It is not just about mere marketing adjustment; it is about radical changes in all institutional areas such as management, programming, qualification, communication and cooperation. The respective challenges even grow when potential audiences are decreasingly homogenous and ethically, religiously, socially or generationally diverse, leading to a complete rethinking of what cultural institutions provide, not only from the perspective of a defender of the arts but also from that of a (potential) user.

When a new generation of qualified educators and mediators is in place, the need remains to cooperate internally and externally. For a long time, cultural institutions tended to follow an additive approach, believing that the sheer existence of an education department would be enough and the rest could carry on performing in the traditional art-centred way. In the meantime, it has become more and more evident that intra-institutional cooperation between educators and mediators and all other departments would bring cultural institutions up to date. Only by following such an intersectional approach combining united forces could the organisation of new settings like "outreach-programmes" be manageable. The same is true in terms of external cooperation, when schools as well as a variety of other initiatives in civic society are seen as increasingly important partners that decide the success or failure of a project in an increasingly contested terrain. In most European countries a lot of public programmes have been implemented, all of them pursuing the intention to foster the cooperation between schools and cultural institutions. They range from individual artist residencies to cultural institutions which run their own school.<sup>10</sup>

10. <https://www.kammerphilharmonie.com/zukunft-gestalten/zukunftslabor/>





Textilmobil: Artists Initiative at the University of Applied Arts in Vienna to cooperate with schools in creative design. © Eva Lausegger

### The importance of arts and cultural education in cities

The success of efforts being made in schools, non-formal education institutions or in cultural institutions, respectively, relies on the dynamics of urban transformation. The sheer fact that the European cities of today look very different than they did only thirty years ago makes it clear that the comprehensive transformation processes of our time are also going to shake the ground in the areas of education, culture and the arts. While the world of the arts traditionally views itself as an avant-garde force trying to fight against inertia, education and culture are more likely to be on the side of the defendants of existing conditions.

Although in the cultural policy discourse over the last years the term "creativity" has experienced a lot of attention, I would like to add a slight warning not to overestimate hopes in that perspective. Yes, it is true that the acquisition of traditional skills is not any more a guarantee of finding a professional spot in the shrinking productive sector. So it is quite understandable that

"creativity," as the new magic word of the post-industrial era promising to enable further economic and social prosperity, enjoys considerable popularity not only among political decision makers but among others as well.<sup>11</sup> In this euphoria it is too often forgotten that "creativity" also stands for a further strengthening of competition. In the shadow of this new battleground more and more creative individuals in precarious circumstances<sup>12</sup> can be found, not to mention those who have less creative personal characteristics but other valuable talents such as restraint, resistance or empathy. In times of an insidious reduction of the welfare state they will - even equipped with the highest levels of education - lose their future perspectives.

11. See Richard Florida's incantation of the new creative class.

12. When, for example, the average annual income of an Austrian artist is around €5,000, it becomes clear that artists are not an attractive wealth-producing role model. Instead the cultural sector is a mirror for social inequality in which a growing number of subsisting artists stand opposite a small number of rich celebrities.



This remark is meant to clarify that particularly in highly complex city structures a one-dimensional political strategy to foster “creativity” in education or in culture won’t lead to the necessary results. This contribution is mainly about an increased need for cooperation, internally or externally; personally or institutionally. This claim is also true in the political arena. Unless we can overlook the, up until now, strictly divided institutional framework of an average European city, we won’t master the current upheavals. By no means can it be assumed that the comparably weak sectors of culture or even education will be able to compensate for the failures in other sectors.

First and foremost, it seems necessary to overcome existing barriers – be they psychological or physical – and make use of the resource “curiosity” in searching for blank new terrain. This would be the application of “creativity” in all fields of a city’s competence. As such it would bring to the fore that, for example, today’s environmental policy can only be successful when its aesthetic implications are taken into account.<sup>13</sup>

### The role of public authorities

As we come to the end of this article regarding the changing environment in which public authorities are acting to try to steer access to arts and culture, cultural participation or arts and cultural education of their citizens, we must take into account that most of those representing them are trained within the guidelines of industrialism. Thus, it is more than understandable that this framework of thinking about and acting on issues like business settlements, the requirements of the labour market and the acquisition of respective skills are still deeply embedded in the minds of the actors in charge as, finally, the one and only political priority. Accordingly, the dominant industrial point of view still provides the only scale that counts. In comparison with that, in exact data transferable criteria, the arts, culture and also arts education – as spheres that extend beyond the dominant principles of immediate usability – tend to become quite irrelevant.

In this context it is more surprising that a new generation of right-wing populists have put “culture” on the political agenda and, therefore, are tapping the emotional reservoirs of angry citizens to divide urban populations not only ethnically, but also socially, between arts-affiliated liberal and cosmopolitan elites and ordinary people yearning for a homogenous cultural home. And



Aktionstag Sonnwendviertel: Community Art Project in an urban environment, which brought together young citizens and artists with the aim of bringing together “old” and “young” members of the local population.

so we must learn that, with the growing new wave of illiberal and authoritarian forces, “culture” is nothing good per se but dependent on respective political framing. As with other issues, be they technology or communication-related, possible counter effects unfold alongside the individual and social use we make of them.

The increasing degree of social imbalance is all the more dangerous as the original political promise that post-war-period education would lead to a better standing in society will be found to be false. Compared to the optimism of the early days, even the original concept of education as the most effective ladder for success has become ambivalent. Currently there are too many people around who no longer believe in the promise that education – with or without the arts – will provide a better life. For them, other factors like ethnicity or family origin have become increasingly more important.

This kind of distrust increasingly produces massive frustration within urban populations and brings me to the final assumption that only cross-sectorial approaches combining competences in the fields of culture or education with issues like housing, transport, technology, environment, ecology or social security will allow for the maintenance and further development of social cohesion and prosperity. When, for example, in Vienna more than 25% of the local population is excluded from political participation, no measure to improve access to the arts and culture would have any chance to significantly

13. Meanwhile there are a number of promising concepts like “Artistic Citizenship” (see Elliott, D. J., Silverman, M., et. al.) (2016): *Artistic Citizenship – Artistry, Social Responsibility and Ethical Praxis*. Oxford University Press.



Living Sounds: Community Art Project with the Artist Peter Spindler, who makes use of masks in the public space to call attention to diversity issues. © Petra Rautenstrauch

improve the working and living conditions of those who are structurally excluded.

A review of history shows the extraordinary importance of the arts as a pillar of open, empathic and thus cooperative societies. From such a perspective we are invited, again and again, to put this experience in contemporary settings of cultural participation and education. But a look backwards also shows that up until

now the potential of the arts, either in education or in other social sectors, has not been adequately applied and - observing the actual political portents on the European walls - the unbelievable becomes an option and collective decline is possible. It is up to us, who have taken on responsibility for competence in urban development, to choose which way we will go. We should be brave as we enter this new land. ●



# MUSEOMIX

1<sup>ER</sup> ÉTAGE

## MIXROOM

REZ-DE-CHAUSSÉE

## FABLAB ATELIER

**Cultural Institutions as Platforms  
for Lifelong Learning, Creativity and  
Intercultural Dialogue**

**Jenny Siung**

Head of Education, Chester Beatty Library, Dublin, Ireland



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**Cities need to embrace numerous approaches and take stock of their achievements and challenges through multiple viewpoints as well as accommodate the diversity of the citizens. There are several indicators that define cities culturally as well as educationally and contribute to the quality of life and inclusion. Yet many cities are faced with the challenges of connecting communities with cultural institutions while at the same time promoting active citizenship. Museums, libraries and cultural institutions provide invaluable opportunities to encourage learning and participation through lifelong learning, creative practices and intercultural dialogue.**

### Introduction

What makes a city an educating one? What are the contributing factors that make it so? Public spaces such as museums located in these cities play an important role in the life and service to their people. However, museums face stiff competition and cannot work in isolation in order to remain relevant to existing and new audiences. Traditionally museums were developed as cabinets of curiosities in the 18<sup>th</sup> and 19<sup>th</sup> centuries in Europe and have evolved to become centres of learning. This fostering of learning has a spillover effect on other institutions and organisations including libraries and cultural institutions. In 2012 the European Commission acknowledged the importance of spillover effects of the arts, culture and creative industries.<sup>1</sup> "A spillover is understood to be a process by which an activity in one area has a subsequent broader impact on places, society or the economy through the overflow of concepts, ideas, skills, knowledge and different types of capital."<sup>2</sup>

### The spillover effect on museums, libraries and cultural institutions in cities

The author believes museums, libraries and cultural institutions play an important part in the spillover effect in cities. Firstly, most of these organisations are located in the city centre rather than isolated remote places. Museums, for example, derive from the Greek word *museion*; a sacred space to protect the arts and sciences.<sup>3</sup> Ancient Greek temples played a role as a central focal point for people to gather for worship and revere sacred objects and votive offerings; they provided a connection

point for people to socialise as well as convene outside the temple in public spaces, to discuss ideas, politics, and trade, and celebrate and participate in Greek life. It is this model of a central focal point where museums, libraries and cultural institutions can lead to a number of spillovers; knowledge, industry and network.<sup>4</sup> Regarding knowledge, these spaces are similar to incubation hubs that allow for ideas, innovations and processes to be developed by artists and creative businesses. Industry refers to a dynamic environment where there is potential for creative industry, businesses, artists and arts organisations and events to impact each other. Network reflects the spillover within a concentrated area such as a cultural quarter.<sup>5</sup>

### Cultural quarters

These spaces where the spillover effect is very evident have sprung up internationally on small, medium and large scale projects. Both Dublin and Waterford city councils are planning to develop such hubs. The city councils cite participation of citizens, featuring intercultural or migrant integration as a contributing factor to the area, and lifelong learning and creative practices as a means to support the economic, civic and cultural life of both cities.<sup>6</sup>

Culture plays a role in response to a number of crises including identity, inequality of citizens, sustainability and purpose. The author believes culture is and has long been a remedy to such crises from the Industrial Age to the present day. These cultural institutions not only preserve, protect and display cultural heritage, they play a central role and can help connect citizens with the city.<sup>7</sup> The Council of Europe describes the role of cultural heritage and its mission to create a peaceful democratic society,

1. Fleming, Tom, *Cultural and Creative Spillovers in Europe: Report on a preliminary evidence review*, October 2015, Arts Council UK, Arts Council Ireland, Creative England UK, European Centre for Creative Economy Germany, European Cultural Foundation Netherlands, European Creative Business Network, p.4 and pp.14-15.

2. Ibid. p.8.

3. Rambukwella, Chulani, 'Museums and National Identity: Representation of Nation in National Museums'; *Building Identity, The Making of National Museums and Identity Politics*, National Museum of History, Taiwan, 2011, p.35.

4. Fleming, op. cit., p.8.

5. Ibid p.8.

6. See *A Cultural Quarter for Waterford, Outline Rationale, Priorities and Building Blocks*, September 2017, Waterford City Council. See [parnellsquare.ie](http://parnellsquare.ie) for the Parnell Square Cultural Quarter Dublin.

7. Cultural heritage includes built and natural environment and artefacts.



sustainable development and promote cultural diversity.<sup>8</sup> By inviting communities to engage and participate in these spaces, citizens prove they can organise their culture in an innovative way.<sup>9</sup>

### The role of museums, libraries and cultural institutions in fostering lifelong learning, creative practices and intercultural dialogue

This innovative approach has reached more traditional institutions such as museums. From the late 20th century to date, museums have moved beyond their four walls and fostered partnerships with non-museum disciplines and sectors. Hence this has created a significant role in the lives of their communities. For some, museums have a tendency to offer a one-sided form of engagement with communities; for others they actively offer their spaces and invite communities to co-create, co-interpret and develop exhibitions, which is a radical shift from the model of mausoleum to an open one. In 2017, the American Alliance of Museums took a look into the future and projected how museums will operate in 2040 and predicted some will move from a static collection-based organisation to a more fluid, dynamic, community centred institution.<sup>10</sup>

Which brings this author back to the concept of projected values of museums of the future; ideally the location of museums, libraries and cultural organisations would benefit and contribute greatly to the spillover effect in the city planning of cultural quarters. The Open Method of Coordination is an EU platform for ministries of culture and national cultural institutions who meet to exchange good practice and produce manuals and toolkits which are shared across Europe. It has been identified that cultural institutions are important actors in the promotion of cultural understanding, intercultural dialogue and cultural diversity and in the transmission of culture across generations.<sup>11</sup> What does this look like in the current offer of lifelong learning, creative practices and intercultural dialogue? There are a number of core areas this author has included in the article for discussion.



Projection Mapping Installation, Chester Beatty by Maker-in-Residence, 2016 ©Jenny Siung

### Lifelong learning

In *Lifelong Learning in Museums: a European Handbook*, learning in a museum can be informal, casual or at times accidental.<sup>12</sup> The learning offer in cultural institutions tends to differ from the formal sector and programmes can range from guided tours, hands-on workshops, music performances, talks, and family events, to exhibitions. The offer is determined by resources as well as the remit of these organisations; for some learning is at the heart of the organisation, whereas for others it is often viewed as an add-on in annual programming. Museums, libraries and cultural institutions act as a 'third space' beyond the formal classroom and offer multiple learning opportunities. Visitors have a variety of backgrounds, interests, knowledge and a wish to encounter experiences in these spaces. The recent global economic downturn has impacted youth and adult populations who have either left formal learning or with the loss of employment have had to retrain. Digital technologies often bypass the traditional gatekeepers of knowledge such as cultural institutions,

8. Council of Europe *Framework Convention on the Value of Cultural Heritage for Society*, Council of Europe Treaty Series - No. 199, Faro, 27.X.2005, p.2.

9. Visser, Jasper, 'The Role of Culture and Community in the Development of Smarter Cities,' *Museums of the Future*, blog post 9 January 2019.

10. Rozan, Adam, 'Hello and Welcome to the Future,' *Museum 2040*, November-December issue, volume 96, no. 6, 2017, American Alliance of Museums, p. 17.

11. *Report on the Role of the Public Arts and Cultural Institutions in the Promotion of Cultural Diversity and Intercultural Dialogue*, Open Method of Coordination (OMC) working group of EU Member experts, work plan 2011-2014, January 2014, European Union, Brussels, p.5.

12. Gibbs, Kirsten, Sani, Margherita, Thompson, Jane (eds.), *Lifelong Learning in Museums: A European Handbook*, EDISAI srl- Ferrara, 2007, p.13.



i.e. anyone can access knowledge without consulting these keepers of information. These cultural institutions have had to step back and reflect how best to address these new challenges and create more dynamic learning environments in which staff and visitors can access information collectively as well as explore and reason about collections in new and creative ways.<sup>13</sup>

The above observations bring the author back to the American Alliance of Museums (AAM) 2040 conference and journal. The then-CEO of the AAM is a psychiatrist and cited mental wellness as an area of development for museums. They see that museum-led interactions involving objects, stories and dialogues, appropriately facilitated, lead to the reduction of stress, anxiety and include rather than isolate participants.<sup>14</sup> In order to remain relevant, cultural institutions will need to continuously rethink their role in communities for their citizens. Cultural institutions can have many positive impacts, especially as citizens live longer and are time-rich. A number of well-being programmes including

dementia-friendly visits, have sprung up in these organisations.

### How to develop dementia-friendly tours

How do these organisations design and deliver such programmes? Networks play an essential part in the process as well as the ability to step outside cultural organisations, and discover how best to collaborate and encourage a dialogue in order to understand each other. The author's organisation offers dementia-friendly tours. A member of the Education team was invited to attend a training session with the Azure network.<sup>15</sup> This is an established partnership between an agency that supports older people and partners with the Irish arts and cultural sector. Training and support in how to design and develop gallery tours for people with dementia and their carers was offered and gradually a programme using visual thinking strategies was launched in 2017.<sup>16</sup> On arrival, participants are provided refreshments before their visit to the museum. The facilitator interacts with each visitor and their carer before they enter the exhibition space. The facilitator maintains contact with the group, yet does not pressure anyone to answer when a question is posed. Moments of contemplation, to experience another environment and meet other people are all opportunities for people with dementia and their carers. These programmes take time to establish and require evaluation throughout. It is one example of how cultural institutions can adapt to the changing contexts of their offer for citizens and cities.

### Creative Practices in Creative Cities

As reflected in this article, museums, libraries and cultural institutions have developed new and innovative approaches to learning for their audiences in response to changing contexts. Many of these organisations have experienced budget cuts and reduction of staff as a result of the global economic crash of 2008. The author has referred to the role of culture in crises and post-2008 forced a major rethink in audience and engagement and professional development as a means to tackle long-term impact of the economic downturn. An example is an EU-funded initiative *The Creative Museum* (2014-2017) followed by the two-year *Making Museum* project (2017-2019). The principle thinking behind these projects looked at the very survival of museums following the aforementioned cuts. A spillover of knowledge, industry, network and creativity was triggered, and saw the development of non-traditional partnerships of science

13. See [www.creative-museum.net/c/creative-museum/](http://www.creative-museum.net/c/creative-museum/) as an example of creative and dynamic learning models for museums.

14. *Report on the Role of the Public Arts and Cultural Institutions in the Promotion of Cultural Diversity and Intercultural Dialogue*, op.cit., p.5.

15. See [www.ageandopportunity.ie/what-we-do/education-training/azure](http://www.ageandopportunity.ie/what-we-do/education-training/azure)

16. See [www.vtshome.org](http://www.vtshome.org)





Creative Museum group at Museomix Toulouse 2016 ©Jenny Siung

centres, creative entrepreneurs and makers (a maker is someone who makes things with their hands and uses the 'do-it-yourself' approach) with museums. Creativity and creative practice is the ability to transcend the traditional way of doing things in museums, to create new ideas, relationships, creativity and imagination.<sup>17</sup> The project partners were offered an opportunity to not only explore, respond and reflect on these approaches, they were provided the chance to upskill and train in new ways of interpreting museum collections. In *Analysis of Best Practices from Across Europe*, the *Creative Museum* reflects on the connections between cultural organisations and sees museums as a dynamic learning environment.<sup>18</sup> The changing contexts in the way museums work and collaborate has encouraged viewing both the museum and the external world as potential spaces for creativity. Thus, in both projects experimentation, prototyping and embedding new practices emerged.<sup>19</sup> More importantly creativity is not fixed, it is ever evolving and changing as well as responding to the current environment. Both projects gave museum professionals the courage to take a 'can do' approach and try out new ideas both in training programmes and in their respective organisations.

### Mixing the Museum

These creative ideas, approaches and realisations were explored through a number of key training initiatives in both projects; *Museomix* and *Maker-in-Residence*. *Museomix* is a French-based collective of creative practitioners such as designers, gamers, coders, artists,

writers, scientists and museum professionals who gather and connect in a museum environment. They spend three days in teams and respond to ideas inspired by the host museum collection. In turn, these groups invent, design and prototype museum installations with new technologies and on the final day of the event they encourage the general public to test their ideas. Project partners attended *Museomix* as a way to look at how these skills can be adapted in their own organisations and also to share them with their local networks.<sup>20</sup> The beauty of this collaborative effort is the openness and willingness to exchange ideas, take risks when developing prototypes as well as problem-solve and disseminate with others; these approaches are identified as co-creative (when a person creatively collaborates with others) and open source (the sharing of ideas openly without a patent, e.g. a code for a game). The model is commonly used by the start-up sector when developing ideas for businesses.

### Why work with makers?

Makers are innovators and are often found in city-based maker spaces where they meet up and make things or showcase these ideas at annual maker fairs. Cultural institutions can tap in to their creativity and exchange ideas for public engagement programmes. The *Maker-in-Residence* offers makers a 12-day residency in the *Creative* and *Making Museum* projects partner countries. A traditional artist-in-residence programme tends to allocate a space for an artist to respond to a collection and/or develop his/her own work while supported by an organisation. The *Maker-in-Residence*, however, offered makers the chance to collaborate and co-create with museum collections. Why makers? It is in recognition of the knowledge and skills of these makers who harness creativity without a fear of 'failure', that is, they are adept at trying out new ideas in a cost-effective manner. This kind of experimentation often leads to failure, yet if they do not succeed, they try again. The freedom to experiment is a fresh and invigorating way to test new responses to museum collections. This co-creative approach by the museum and maker encouraged not only a sharing of knowledge and access to collections, it also counteracted the traditional view of a 'closed museum' by many external creative practitioners, and existing and new audiences.

### How to create a *Maker-in-Residence* programme

The author co-curated with a maker the first projection mapping installation in an Irish museum. Inspired by the Vatican's projection of endangered animals on St Peter's Basilica, it was proposed to invite a digital technologist/

17. What do we mean by creativity? See [www.creative-museum.net](http://www.creative-museum.net)

18. Sunderland-Bowe, Jo Anne (author), Siung, Jenny (ed.), *Analysis of Best Practices from Across Europe*, The Creative Museum, Cap Sciences, 2016, p.7.

19. Siung, Jenny (introduction), *Toolkit*, 'Strategies for Success', The Creative Museum, Cap Sciences, 2017, p.6.

20. See [www.museomix.org](http://www.museomix.org)

maker to interpret the collection of Islamic, East Asian and European rare books and manuscripts.<sup>21</sup> Initially the idea of projection mapping was not readily embraced by the museum staff, yet once the example from the Vatican was shared, a better understanding of the project was achieved. In turn the maker worked with a computer they had designed for under €40 (known as a Raspberry Pi), had access to the museum's digital collection, and designed a map of rotating images which were then projected on to the wall in the public space of the museum. They also shared their skills with local audiences including adults, teens and local makers while at the same time the residency helped the museum to build capacity with hard-to-reach audiences.<sup>22</sup> The most expensive part of the project was the projector which in Ireland costs €100,000 to purchase whereas in Berlin, for example, it costs €1000 to hire. Being a resourceful museum, a loan of a projector from a neighbouring organisation for a fraction of the cost was obtained the day before the planned installation. It is important to understand the contexts in which makers and museums work, i.e. they may differ, expectations and experiences are not always the same. However, open dialogue, mutual trust and understanding as well as the willingness to learn, try and test things out are all core ingredients for these collaborations. The same organisation has continued to host a number of other maker-in-residencies and embedded maker culture in its public and learning programme as a result.<sup>23</sup>

### Intercultural Dialogue in Inclusive Cities

Audience engagement is central to the role of museums, libraries and cultural institutions and this piece makes evident the need for broad engagement. As identified in Article 27 of the Universal Declaration of Human Rights everyone has the right to participate in the cultural life of the community.<sup>24</sup> Increased migration and mobility across the EU has led to a number of crises with the most recent crossing of refugees and migrants from the Middle East across the Mediterranean Sea to Europe (2013- to date). Again the author believes culture not only addresses lifelong learning and creative practice, but also provides safe spaces to allow for a deeper knowledge and understanding of different cultures in a shared and open environment such as museums, libraries and cultural institutions.<sup>25</sup> As with the other examples addressed in this



Introduction to dice game prototype with director of Musée St Raymond, Museomix Toulouse, 2016 ©Jenny Siung

article, these cultural organisations have had to review, adapt and respond to changing contexts in order to survive and remain relevant to their existing and new audiences.

How do cities and their cultural institutions see themselves in the face of emerging challenges? The Council of Europe's Intercultural Cities is a very good example of how cities can rate themselves and provides an Intercultural Index. The programme offers an intercultural city strategy, a set of principles and a way of thinking. More importantly it looks across numerous sectors that help assess how a city endeavours to be inclusive of its citizens. These indicators look at how a city council can demonstrate its commitment to being an intercultural city through the education system; residential neighbourhoods; public services; business and the labour market; culture and public spaces; mediation and conflict resolution; language; relations with the local media; an open and international outlook; intercultural intelligence and competence; welcoming new arrivals; and governance, leadership and citizenship. Dublin was awarded Intercultural City status in 2012 and an advisory committee of cultural diverse citizens of the city was established by the Office of Integration, Dublin City Council.<sup>26</sup> This approach of inclusion of citizens empowers

21. See [www.news.nationalgeographic.com/2015/12/151208-vatican-photo-ark-wildlife-photos-cop21](http://www.news.nationalgeographic.com/2015/12/151208-vatican-photo-ark-wildlife-photos-cop21)

22. See [www.creative-museum.net/c/makers-in-residence](http://www.creative-museum.net/c/makers-in-residence)

23. For more information on how to become a creative museum, see *Toolkits: 'Strategies for Success', 'Spaces for Yes' and 'Connecting to Communities'* on [www.creative-museum.net](http://www.creative-museum.net)

24. See [www.unesco.org](http://www.unesco.org)

25. See [www.creative-museum.net/c/creative-museum/](http://www.creative-museum.net/c/creative-museum/) Op. cit., p.5.

26. This author sat on the advisory committee 2012-2014 as a representative from the Irish national cultural institutions in recognition of their work in intercultural dialogue and learning in museums.





City Fusion Carnival Goddess© Declan Hayden (Office of Integration 2007-2015), Dublin City Council

new and established migrant communities and provides social cohesion in cities.<sup>27</sup> The current Dublin City Strategy 2016-2020 acknowledges migration and cultural diversity and describes Dublin as a compact city with a range of sustainable neighbourhoods promoting social inclusion and integration of all ethnic communities.<sup>28</sup> How is this reflected through cultural life in the city? In the examples of cultural hubs, both Dublin and Waterford cities are in the process of creating cultural quarters and have included an intercultural hub as safe and welcoming spaces for cultural expression.<sup>29</sup>

### How to build an intercultural programme for museums, libraries and cultural institutions

There are very good toolkits and guidelines available for organisations to support intercultural dialogue.

*Museums as places for intercultural dialogue (Map for ID) and The Role of Public Arts and Cultural Institutions*

*in the Promotion of Cultural Diversity and Intercultural Dialogue* are just two examples.<sup>30</sup> What does intercultural dialogue look like and how does a museum, library and cultural institution develop intercultural competences?<sup>31</sup> In addition to the Council of Europe Intercultural Cities programme, there are organisations and individuals that represent cultural diverse communities in cities as well. Training of staff as well as appropriate programming, the willingness to reach out to new audiences and the creation of spaces for encounter, are key ingredients to foster intercultural dialogue.

The author's museum recently commenced its first bilingual storytelling session for families who speak more than one language, with a local organisation called Mother Tongues.<sup>32</sup> Many city-based libraries offer language learning and exchange as well as certified accreditation for these courses. The British Museum offers English for speakers of other languages (ESOL) tours using their collections as a starting point.<sup>33</sup> Indicators of success for these examples are the provision of safe spaces for learners as well as promotion of mutual understanding and interaction.

### Conclusion and Recommendations

There is a danger that each endeavour for museums, libraries and cultural institutions as described in this article may become tokenistic or irrelevant. It is important for cities to provide opportunities for their citizens to participate and give voice; this can be achieved through careful and thoughtful cohesive planning and communication across the sector. By inviting communities to engage and participate in these spaces, citizens prove they can organise their culture in an innovative way.<sup>34</sup> Therefore, following here are a number of recommendations:

- It is important to continuously review programmes and initiatives.
- What might have worked ten years ago may be obsolete today.
- Mutual respect and understanding are essential.
- Co-creation and collaboration open spaces to for hard-to-reach audiences.

30. See [https://www.ne-mo.org/fileadmin/Dateien/public/service/Handbook\\_MAPforID\\_EN.pdf](https://www.ne-mo.org/fileadmin/Dateien/public/service/Handbook_MAPforID_EN.pdf) and Op. cit., footnote 11.

31. Intercultural dialogue is a process that comprises an open and respectful exchange or interaction between individuals, groups and organisations with different cultural backgrounds or world views. Among its aims are: to develop a deeper understanding of diverse perspectives and practices; to increase participation and the freedom and ability to make choices; to foster equality; and to enhance creative processes.

32. See [www.movertongues.ie](http://www.movertongues.ie)

33. See [www.britishmuseum.org/learning/adults\\_and\\_students/esol\\_programmes.aspx](http://www.britishmuseum.org/learning/adults_and_students/esol_programmes.aspx)

34. Visser, op. cit., footnote 9.

27. See <https://www.coe.int/en/web/interculturalcities/dublin>

28. Dublin City Council, *Integration Strategy 2016-2020*, Community and Social Development Section, Dublin City Council, p.10.

29. Op. cit., footnote 6.



Summer in Dublin© Declan Hayden (Office of Integration 2007-2015), Dublin City Council

- Most cities have a maker space and community of creative practitioners.

Many museums, libraries and cultural institutions historically served one nation and reflected the single identity of a country, their people and religion:

- It is important to acknowledge the diversification of countries and the complexities that come with that.
- Cultural and national identity is not fixed - it is constantly changing.
- Cultural diversity is an asset rather than a threat for cities.
- A deepening knowledge and understanding of different cultures is important.

- Museums, libraries and cultural institutions can provide safe spaces for cultural encounters as well as offer opportunities for creative expression.

Museums, libraries and cultural institutions are no longer gatekeepers of knowledge:

- Cities are hosts to empowered self-directed learners and citizens who can access knowledge through digital technology.
- These organisations can learn and encourage open dialogue with their audiences.
- Audiences have different learning needs, styles and expectations. ●



# Linking Education and Culture to build Sustainable Cities

**Jordi Baltà Portolés**

Expert from the Committee on Culture of United Cities and Local Governments



**There is a key link between education and the development of cultural capacities and the exercise of cultural rights. Here at the Committee on Culture of United Cities and Local Governments, we understand culture as a common good that expands each person's ability to create their own future and as a process that helps us understand, interpret and transform reality, underlining the fact that cultural rights are an integral part of human rights. In this sense, to the extent that education is a lifelong process of skills development that takes place in numerous contexts, it's necessary to understand and explore the multiple scenarios in which education ecosystems and culture converge: formal and non-formal education, cultural institutions and organisations, public spaces, virtual environments, etc.**

## Introduction

The Committee on Culture of United Cities and Local Government (UCLG) works together with local governments around the world on promoting an approach to sustainable development in which culture is a key dimension. The emergence of culture as the “fourth pillar” of sustainable development, along with its economic, social and environmental components (Hawkes, 2001, UCLG, 2010), involves understanding that culture is an end in itself in societies that wish to fully guarantee the rights and freedoms of all people. This is because a dignified life involves people having opportunities to express themselves creatively, to access, conserve and give life to heritage, and to maintain and learn about diverse cultural identities and expressions. It also involves acknowledging, especially at the local level, that there are innumerable intersections between cultural, social, economic, political, environmental and educational fields: engaging in cultural life can contribute to social cohesion; having access to linguistic and cultural diversity and the arts enriches learning processes; and cultural events and institutions can contribute to job creation and wealth creation, etc. The challenge is to foster policies that respond to the aspirations of citizens in these areas and, in turn, address the complexity derived from these intersections.

The relationship between education and culture is therefore a key element in the work of the Committee on Culture, as reflected in its founding documents, the Agenda 21 for Culture (UCLG, 2004) and Culture 21 Actions (UCLG, 2015). The core idea is that there is a key link between education and the development of cultural capacities and the exercise of cultural rights. We understand culture as a common good that expands each person's ability to create their own future and as a process that helps us understand, interpret and transform reality, underlining the fact that cultural rights are an

integral part of human rights. In this sense, to the extent that education is a lifelong process of skills development that takes place in numerous contexts, it's necessary to understand and explore the multiple scenarios in which education ecosystems and culture converge: formal and non-formal education, cultural institutions and organisations, public spaces, virtual environments, etc. In the same way that we talk about an educating city, we can also talk about a city that acknowledges and promotes its multiple cultural realities, which explores the ways in which educational experiences can contribute to the development of cultural skills and the exercise of cultural rights, and which fosters the role of cultural agents in the creation of learning processes.

This involves working both on specific experiences and on carrying out awareness-raising actions and campaigns to promote a greater understanding of the role of culture in sustainable development and its transfer to international, regional, national and local strategies in this area. One framework that has focused attention on this in recent years has been the 2030 Agenda for Sustainable Development (UN, 2015) and the Sustainable Development Goals (SDGs) which compose it. The 2030 Agenda is less explicit in terms of the cultural dimension of sustainable development than would have been desirable. However, UCLG believes that the goals set by the international community in the field of sustainable development will not be achieved if they do not recognise cultural aspects that are implicitly or explicitly linked to many of the goals established in the SDGs. This entails addressing, among others, Target 4.7, which underlines the aim to ensure education that encourages the acquisition of theoretical and practical knowledge required to promote sustainable development through, among other aspects, the appreciation of cultural diversity and culture's contribution to sustainable development. It's also



necessary to highlight the links between culture and all the SDGs and the importance of exploring them at a local level, while collecting numerous examples of the ways in which cities and local governments are already working in this direction (UCLG, 2018).

This article seeks to make reflections based on this two-fold approach (the monitoring of specific practices and the effect for improving political strategies) by stating challenges, useful approaches and future orientations on the relationship between culture and education from the perspective of sustainable cities.

### Challenges and lines of action

The peer learning programmes of the UCLG Committee on Culture include self-assessment exercises that make it possible to pinpoint difficulties in bolstering the cultural dimension in the approach to sustainable development. Specifically, in the case of the relationship between education and culture, the main challenges we have identified in different cities in recent years are the following:

- **The centralisation of educational competencies** in many countries, which can hinder the adaptation of formal education programmes to local cultural realities and, all too often, also makes it difficult to collaborate with organisations and cultural agents in the most immediate environment.
- **The lack of attention to the arts and culture in formal education programmes**, even with variations according to the country and the time. If we understand access to artistic and cultural education as a cultural right and as the basis for lifelong access to culture, the absence of adequate opportunities both in early ages and in other educational and training frameworks is a major obstacle.
- **The neglect of educational programmes by some cultural institutions**, although there is also great diversity here and, in general, there is a progressive recognition of the need to include education and training among the core activities of many cultural organisations, which include innovating in methodologies. In any event, many cultural institutions and venues (theatres, museums, heritage associations, etc.) still give limited attention to these issues; in some cases due to the lack of financial or human resources to deal with them in the right conditions.
- **The lack of dialogue among decision-makers of educational and cultural policies**: despite the growing awareness of the links between the two sectors, institutional frameworks are often not open to cross-cutting partnerships beyond specific projects. Neither is dialogue facilitated, given the frequent inflexibility of educational programmes, especially in formal education, and the lack of time, resources and mutual knowledge between decision-makers and technical staff.

Despite these difficulties, there are numerous experiences which in practice demonstrate the potential of linking education and culture in the drive towards more sustainable cities. In particular, the following lines of action can be identified:

#### a) Access to and engagement in cultural life from formal and non-formal education.

The development of cultural skills boasts a privileged environment in educational spaces. In line with the idea of learning as a lifelong process that takes place both at formal education centres and in other types of spaces, there are many relevant educational methodologies, while cultural expressions reflected in education must be diverse. The right to participate in cultural life translates, in its educational aspect, into the existence of inclusive opportunities for the development of sensitivity towards the most varied artistic and cultural expressions, the learning and appreciation of tangible and intangible heritage, linguistic diversity, the development of individual and collective creativity, and the promotion of values related to diversity and curiosity, among others. More specifically, there are cities which reflect it in measures such as the following:

- **Programmes to foster artistic skills among children, young people and adults**, such as the Crea programme (formerly known as Clan<sup>1</sup>) in Bogotá, the EN RESIDÈNCIA programme in Barcelona, or the Escuela Libre de las Artes - Arena da Cultura in Belo Horizonte (which are presented in this monograph), or the educational services of the Municipal Cultural Centre of Jbeil-Byblos, which provide a space for meeting and dialogue with varied educational and artistic activities for different audiences.
- **Initiatives to bring heritage and traditional knowledge closer together**, such as in the Welcome to the Field action in Gabrovo, which fosters relationships between young people and older people who have knowledge related to the field and their involvement in local heritage activities, or the Festival of the Seed Exchange in Seferihisar, which involves actions at schools with the idea of preserving and showcasing the varieties of native seeds and traditional agricultural practices. In both cases, knowledge related to nature and educational and cultural goals is combined to contribute to a more sustainable development, which takes advantage of everything inherited from the past and gives new meanings in the present and the future.

#### b) Educational, training and mediation actions by cultural agents.

Culture professionals and organisations (associations, art groups, museums, theatre companies, libraries,

1. The best practices included in the article can be found on: <http://obs.agenda21culture.net/es/home-grid>



Lyon. © École Nationale Supérieure des Beaux Arts de Lyon

orchestras, auditoriums, etc.) are increasingly assuming their educational functions, which can have multiple translations, such as disseminating heritage and creativity; fostering actions to appreciate diversity; holding workshops and other engagement activities; or creating partnerships with educational and social agents to carry out activities with an educational component, and which can be held at traditional cultural venues, in public spaces and in other accessible environments. The measures we can observe in this regard include the following:

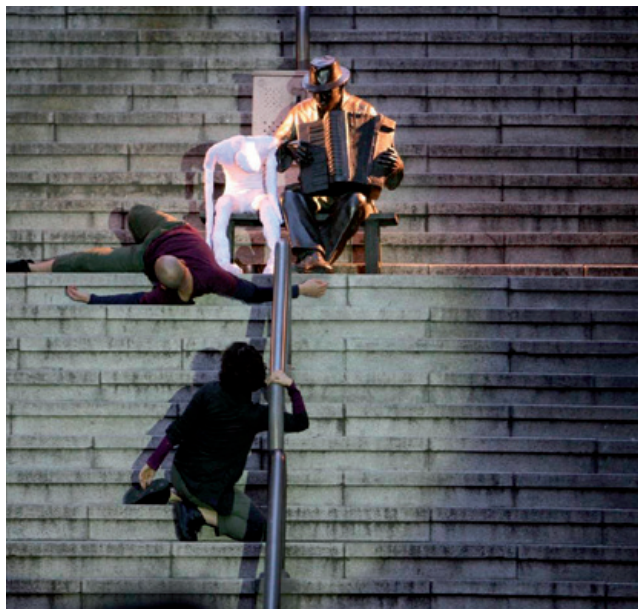
- **Programmes for the promotion of collective creativity, with an impact on the appropriation of public space**, such as the “JE SUIS...” programme in Vaudreuil-Dorion (also presented in this monograph), or the Dakar School of Commons, which fosters artistic and cultural activities focused on citizen debate and the preservation of the common good in the neighbourhood. These actions rethink the public space, often enriching it with new artistic expressions, favouring interaction and bolstering the feeling of belonging and connection with the human and physical environment.
- **Knowledge-sharing actions by cultural institutions**, such as the latest generation Aarhus library in Roeselare, defined as an open knowledge centre; creative writing activities for refugees and asylum seekers at the Dylan Thomas Centre in Swansea; educational programmes at the Museum of Congonhas; and the educational actions of the museum and other cultural heritage agents in Conche. Together, initiatives of this type underline

the role of knowledge and cultural participation as a cornerstone of inclusion and cohesion.

- **Training initiatives for the development of cultural skills and greater professional opportunities**, as in the case of the World Music Centre in Aarhus or the digital education programmes led by the Shadok Centre in Strasbourg. In these cases, the idea is to provide an area for possible professional development in the arts and culture, together with their intrinsic values of expression and knowledge and their effects on social cohesion.

**c) Innovation in the governance of education and culture.** Understanding that education and culture should explore their intersections to help exercise human rights and sustainable development in cities should lead to a review of ways of how to design, implement and appraise policies. Innovation in the governance of this area includes, first of all, fostering integrated strategies between educational and cultural policies, accompanied by collaboration and coordination mechanisms and internal training actions so that professionals in each field can better understand the particularities of the other. Secondly, and with a similar logic, it's important to create spaces for dialogue and collaboration with relevant community stakeholders: associations representing education and culture professionals; families; NGOs that influence education and culture, etc. Finally, it's desirable to seek out formulas for collaboration between the various levels of public authorities, which may allow for an adaptation of educational policies. In many cases, this





Cultural polo Totatoga, Busan. © Busan City Council



Create-Invent-Share Project, Strasbourg . © Strasbourg City Council

depends on central government, local cultural realities, and other ways of coordination between competent levels in each sector. In this area, we can highlight experiences such as:

- **Cultural strategies and programmes that integrate education and social inclusion as cross-cutting elements**, such as the Galway Cultural Sustainability Strategy or the Totatoga Culture Cluster in Busan. These initiatives reflect a broad overview of cultural policies, which are linked to other dimensions of the city's vision from a sustainable development perspective, with particular emphasis on education and social issues.
- **The creation of networks and partnership frameworks between education and culture agents**, such as the cooperation initiatives designed under the umbrella of the Lyon Cultural Cooperation Charter, which links together a far-reaching network of cultural, educational and social agents to promote decentralised, participatory and inclusive actions and seek the equality of all citizens in access to culture, or the kültürLab network of education and culture agents promoted by Izmir as part of its participation in the Pilot Cities programme, promoted by the UCLG Committee on Culture and Culture Action Europe, which has served to develop new education and culture initiatives given the shortcomings in this area.

### Cross-cutting elements and quality criteria

Understanding sustainable development as a structural and ongoing commitment, which calls for permanent

observation and reflection, also entails paying attention to critical aspects on which to build a stronger long-term model. There are several elements that cut across these lines of action and which should be integrated into all the actions to guarantee the quality of the processes and their structural impact. The following aspects are worth mentioning:

- **The diversity of content, expressions and knowledge** included in cultural education programmes and actions: the diversity of artistic disciplines; the diversity of heritage and memories in their tangible and intangible dimensions; the balance between tradition and contemporaneity; technological skills, etc.
- **The plurality of agents and the design of appropriate frameworks for partnerships**, with the involvement of local governments and other public authorities, community organisations, artists, citizens, etc., ideally in ongoing and effective frameworks for dialogue and cooperation.
- **Attention to accessibility and social inclusion**, with special sensitivity to opportunities for people at risk of exclusion and their ability to access and actively engage in education and culture actions, the existence of adequate information channels on current opportunities, and the mechanisms for analysis and appraisal of engagement patterns and their results (with data broken down by gender, age, functional diversity, etc., as and when relevant).

The lines of action and the quality criteria set forth in this article are areas in which the UCLG Committee on Culture plans to continue working in the next few



Museum of Congonhas. © Congonhas City Council



School of the Commons of Dakar. © Kër Thiassane & Dakar City Council

years. This article will particularly underline the need to advocate the links between education and culture for the scope of agendas such as the SDGs and their transfer to national and local levels. This is a process that requires collaboration with multiple agents, and the Committee is open to exploring partnerships both with local governments and any other interested organisation. In particular, we would like to expand partnerships with educating cities in order to learn more about their approaches to the link between education and culture and to work together on fostering the exercise of the rights of all people and on co-building sustainable cities. ●

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**Catarina Vaz Pinto**  
Councillor for Culture at Lisbon City Council (Portugal)

## INTERVIEW

**Catarina Vaz Pinto holds a degree in Law from the Portuguese Catholic University in Lisbon and a postgraduate diploma in European Studies from the College of Europe, Bruges. Councillor for Culture at Lisbon City Council since November 2009. Cultural manager. Independent consultant in the field of politics and cultural development and cultural and artistic training. Executive coordinator of the *Gulbenkian Criatividade e Criação Artística* programme at the Calouste Gulbenkian Foundation (2003-2007). Consultant for Quaternaire Portugal S.A. in the field of cultural projects and policies (2001-2005). Executive director and lecturer on the postgraduate course in Cultural Management in Cities at the Institute for the Development of Business Management (2001-2004). Secretary of State for Culture (1997-2000). Deputy Minister of Culture (1995-1997). Co-founder of the *Forum Dança* cultural association and executive director (1991-1995).**

**One of the issues that we're interested in addressing in this publication is the complementarity and coherence between educational policies and municipal cultural policies. In which aspects do you think a shared agenda between education and culture can be defined?**

Defining a shared agenda between education and culture is essential for the formation of a society that is prepared for a life of constant and rapid changes and for the adaptability that contemporary society demands.

In Portugal, the lack of investment in education during the forty-plus years of dictatorship has determined the progress of education across the country. In recent years, the National Conservatory has expanded integrated arts education to other schools in the country. However, universal artistic education in the state school system is non-existent today.

At a municipal level, powers in the area of education are limited to pre-school and do not include the design of the syllabus, which is done at a national level. However, by using municipal cultural facilities we've managed to reach out to a large number of schoolchildren with initiatives adapted to educational levels and aligned with the key skills of the 21st-century student profile.

Meanwhile, educational systems have undergone a change, shifting from paradigms focused solely on knowledge to others which focus on the development of new skills - mobilisers of knowledge, abilities and aptitudes. This trend, together with the new student profile, bolsters and fosters opportunities for joint ventures with the Department of Culture, while also encouraging cultural mediators to commit to this educational benchmark in order to put the student profile into practice.

A shared agenda needs to influence the creation of skills, mainly in the areas identified as core skills: languages and texts; information and communication; reasoning and

problem solving; critical thinking and creative thinking; interpersonal relationships; autonomy and personal development; health and welfare; aesthetic and artistic sensibility, technical and technological knowledge; and awareness and control of the body.

**As co-chair of the UCLG Committee on Culture, you have expressed your commitment to the cultural side of the Sustainable Development Goals (SDGs) of the 2030 Agenda. In this sense, how do you think that cities can use cultural actions to contribute to the scope of the SDGs, including Goal 4 on inclusive and equitable quality education?**

I'm convinced that a city will never be sustainable without its cultural side being explicit and operational. Culture urgently needs to be transformed into a key dimension of urban policies, protecting heritage, supporting creativity, fostering diversity and ensuring that knowledge is accessible to all.

In Lisbon, there are many permanent educational projects based on partnerships between cultural facilities (museums, landmarks, theatres, libraries, galleries, archives, etc.) and schools that foster information, debate and action with the goal of inclusive and equitable quality education and the promotion of open, multicultural and sustainable cities. They advocate the transformative power of culture and its strategic and cross-cutting role in the SDGs. Related to these permanent projects, we have linked schools with vulnerable populations (unstructured families with low incomes, low levels of schooling, major ethnic diversity) to cultural facilities, including the key stakeholders of these facilities, mediators and teachers, with projects featuring a guest artist and based around controversial and urgent topics where it's necessary to reflect, debate and raise awareness.





DESCOLA programme © José Frade

Issues such as racism, human rights, democracy, identity and borders are the building blocks for the development of these projects, which later gain visibility among the wider community of the family and the school itself. This is achieved through the public presentation of assignments carried out by the students themselves. These projects intentionally have a territorial base, benefiting from geographical proximity that facilitates mobility between the school, the public space, the cultural facility and other points of interest identified in the area. They are projects with a potential for expansion and are designed to attract more partners from the same and other areas. This way of working also corresponds to a dynamic of efforts being shared among several stakeholders, just as the SDGs advocate and recommend.

#### Could you illustrate this with some specific examples in Lisbon?

In the city of Lisbon, the educational agenda of archives, libraries, museums, theatres and landmarks, as well as other cultural facilities and projects, has a relevant and significant reflection in the non-formal and informal education possibilities on offer in the city today. Also in this field, research into education has helped us see the potential that the city's education options can contribute to schooling processes, making it possible to enrich teaching and syllabus-related work, as well as expanding opportunities for enjoyment and relationships with the city.

The recently created DESCOLA programme features creative activities for students and teachers at the city's main cultural spaces, based on the close collaboration between mediators, artists and teachers. It includes more than twenty municipal cultural stakeholders: museums, theatres, archives and libraries.

It was conceived as a joint action plan of Lisbon City Council through the education divisions of the Municipal Office of Culture and the EGEAC (Municipal Company of Facility Management and Cultural Animation) in partnership with the UIED (Research Unit in Education and Development) at the Nova University of Lisbon. It's the result of a local survey into cultural facilities and their weighting in a broader context of restrictions and opportunities on a global scale, while its scope covers the educational possibilities provided by the cultural facilities of Lisbon City Council.

As a result, the educational divisions of the cultural facilities of Lisbon City Council come together as an added value to engage students and teachers in creative teaching processes for subjects in the school curriculum, leading to ways of thinking, of feeling and of responding within the scope of the skills recommended in the 21st-century student profile.

For the non-school audience, the work is carried out mainly through projects at municipal libraries with numerous training courses in a whole host of fields (health and welfare, computer science, crafts, literature, etc.) or more complex projects such as "Vidas y Memorias



## DESCOLA

The *DESCOLA* programme pushes the right buttons for everyone who conceives education as an act of freedom. It's the result of a joint venture and the ongoing commitment of Lisbon City Council to the educational dimension of the city's cultural and artistic heritage. This programme of activities reflects the desire to make it available to everyone throughout their lives as a source of inspiration and as a sense of belonging. Aimed specifically at the school audience, *DESCOLA* is a challenge accepted by the city's education teams, the Municipal Company of Facility Management and Cultural Animation and the Municipal Office of Culture in order to develop a programme of creative activities based on close collaboration with mediators, artists and teachers.

The activities proposed by *DESCOLA*, aligned, rethought and grassroots-based, have always drawn on the 21st-century student profile as a reference and have seen Lisbon's cultural and artistic heritage as a field of research, questioning and creativity.

The *DESCOLA* programme includes more than twenty municipal cultural stakeholders (museums, theatres, archives and libraries) which believe in the educational force of the arts and culture and want to engage, alongside teachers and students, in the construction of schools that are open and participatory learning communities.

## Mimos e livros à mão de semear (Cuddles and books)

This is a project that makes families aware of the importance of stories, couplets, rhymes and lullabies in the cognitive and psychomotor development of children up to thirty-six months.

Mothers, fathers and caregivers know very well how special and unique their children are. With this project, we set out to help them better understand these traits and the development of each child in the various stages of growth and learning.

More than telling stories, this project provides tools for shared reading. It's never too early to share a story, even though newborns don't listen carefully to the person's voice and simply concentrate on their face. However, a few months later, you can encourage them to identify images and babble a few words.

Our project in four cornerstones:

1. *Reading awareness actions*: there are ten sessions aimed at babies from nine to thirty-six months, accompanied by an adult. They are held every fortnight on Saturdays.
2. *Book-turning club*: this sets out to raise awareness of artistic and cultural practices, such as music, dance, theatre, etc.
3. *Reading as a family*: this programme provides themed packs with books of various genres and formats. Each pack contains four books and a medical-literary prescription.
4. *Reading bridges*: this is a website that has videos with stories, reading suggestions and ideas for activities to do at home.

## Lata 65

This project sets out to bring older people closer to a form of artistic expression that is associated with younger people: urban art. One of the main goals of *Lata 65* is to combat stereotypes and prejudices towards the elderly, such as "us" and "them".

The project was launched in 2012 by Lara Seixo Rodrigues, who - after working for ten years in architecture - decided to change tack and devote herself to urban art, with the WOOL festival. That's when she realised that older people were the demographic group that showed the most interest in graffiti and the work of artists. This, added to her awareness of loneliness and sadness among the elderly population, was the trigger that gave birth to the *Lata 65* project.

These "urban art workshops for the elderly" involve two sessions: the first is theoretical and revolves around the history of urban art, the historical context of graffiti and its techniques, such as tags and stencils, while the second is practical and focuses on creating stencils that participants will later paint, together with various tags and graffiti, on an allocated wall.

The graffiti artists are encouraged to paint and draw whatever they want - flowers, names, faces - and the idea is to familiarise them with urban art and show them that they can leave their comfort zone and do new and seemingly unusual things for their age.

The workshops organised by *Lata 65* were so well received that the project, in addition to having several editions in Portugal and the Portuguese islands, was also repeated internationally, for example in São Paulo and in Texas.

One of the most recent *Lata 65* projects was carried out in partnership with National Geographic to create *Genius: Picasso's Street* with the hashtag #GénioNãoTemIdade (Genius has no age limit). This initiative invited about twenty-five elderly people from various institutions in order to show that it's never too late to continue creating, clearly inspired by one of the twentieth-century's greatest artists who until the age of ninety-one created works of art that are highly respected around the world.

## Bordalo Pinheiro Museum

The museum's activities cover all types of audiences, providing informal and themed visits, workshops, courses, gatherings, presentations, shows, etc. Visitors are invited to interpret the historical and artistic meaning of Bordalo Pinheiro's work and the understanding of its underlying values: conscious citizenship and critical thinking, always with humour as a backdrop.

These values, fundamental in this artist's work, are one of the most serious challenges proposed by contemporary education. For schools, and in coordination with current syllabus-related goals, there's a subset of activities that focus on interdisciplinarity with visual arts, literature, music, the environment, philosophy, ethics, humour and ethnography.

Visits, workshops and educational activities for the school audience set out to build bridges and foster relations with the museum, which in turn stimulate the acquisition of personal skills that focus on creativity, autonomy, critical thinking and freedom of expression. In the end, everything is part of the place full of originality and talent that is Bordalo Pinheiro's world.

The museum has a permanent programme of workshops, courses, visits and talks which, based on Bordalo Pinheiro's work, which encourage creativity and invite the participation of children, young people, adults and families, such as workshops on botany and zoology (scientific illustration), tile painting, drawing or printing.



de Barrio" (Neighbourhood Lives and Memories), which works with the elderly to collect and file memories and documents from the past. Two other examples are "Arqueología de Barrio" (Neighbourhood Archaeology), which puts the population in direct contact with the archaeological remains discovered in their area of residence to reveal information about them, and Lata 65, a street art project for the over-65s.

It takes the perspective of a learning ecosystem that features cross-cutting spaces, times and content, all inherent in lifelong learning, in the sense of tackling the challenges of the contemporary world and constructing the society of the future.

### Could you tell us what the Agenda 21 for Culture has meant for Lisbon?

Lisbon signed up to the commitments of Agenda 21 for Culture at the outset. The advent of facing culture as a key dimension of sustainable development and as a cross-cutting vision finds a practical response in the principles and programmes promoted by the UCLG Committee on Culture.

1. This programme, launched by the UCLG Committee on Culture, allows participating cities to become Pilot Cities of the Agenda 21 for Culture and take part in a process of learning, skills-building and connectivity based on the principles and actions included in the Agenda 21 for Culture.

As a result, the Agenda 21 for Culture was integrated into the city's cultural policies and we're now completing the Pilot City programme on "Culture in Sustainable Cities".<sup>1</sup> What's more, the definition of "Strategies for Culture in the City of Lisbon 2017" was explicitly included in the Agenda 21 for Culture.

Incorporating this document into the actions of the Department of Culture in Lisbon was a natural process, as we found that we were already undertaking projects that meet the permanent commitments of the Agenda 21 for Culture. The compilation of these projects under a structured discourse underlines their importance and the results as a set of strategies. We also found that the Agenda 21 for Culture is an important instrument of consensus among cities on a global scale, setting minimum frameworks and minimising the typical discontinuity of political cycles at a local level.

### What role does education play in this new strategy?

Within the responsibilities and competencies of the Department of Culture and the current lines of action and resources (the Municipal Office of Culture and the Municipal Company of Facility Management and Cultural Animation), the strategy for this area is to explore the educational potential of the city's cultural agenda through existing cultural facilities and services (museums, theatres, archives, libraries, etc.). In other words, its educational services in relation to each of its audiences and the school audience in particular.

Lata 65 project © H. Cardoso



Open-doors day, Museu do Aljube © José Frade



### How has the governance of education and culture been approached from the perspective of dialogue and coordination between the various areas of local government?

The need for ongoing reflection and a reclassification of this area of professional performance was underlined by acknowledging the importance of educational options at cultural facilities for the promotion of Lisbon's history, affirming the sense of belonging to a community with different cultures, and understanding and valuing the presence of the city in the world and the emotional expression of Lisbon.

This pioneering initiative, launched in April 2014 and which gave rise to the DESCOLA project within the Municipal Office of Culture, resulted in the development of new and reinvented educational programmes and the creation of an informal community of reflection formed by professionals who conceive and implement the aforementioned municipal agenda, as well as educational teams from benchmark cultural institutions in the city of Lisbon.

This informal community has worked on the creation of new audiences and on new practices of integrated, relational and network-based work, which has led to professionals benefiting from lifelong learning and refresher courses, with major advantages for their target audiences and greater opportunities for engagement.

The school audience is a concern for many of the facilities, and the educational services are trying to

stimulate the pleasure of critical and creative thinking, as well as the ability to enjoy cultural realities in an informed way, in conjunction with the syllabus-based programmes of formal education.

### What challenges or difficulties have you seen in this regard?

Overall, the greatest difficulty is to get other municipal offices to recognise the value and the contribution of culture. This is our role: to raise awareness through results that objectively and subjectively reflect the benefits of an action in which the cultural dimension is taken into account. This is even more relevant in an area where the goals are as coincidental and complementary as is the case with culture and education.

And from the perspective of cultural and educational stakeholders, how can we promote a common agenda and working procedures that link them all together?

It's not easy, but it is possible and a major investment is being made in this area. The obstacles to developing a common agenda are:

- An overfocus on the respective fields of responsibility and involvement of the educational stakeholders in each area, such as the teacher overfocusing on the syllabus and the mediator overfocusing on their institutional narrative. That's why we're fostering spaces for dialogue and collaboration between teachers and cultural mediators to focus on content with a shared interest and to promote training activities that

Awareness-building for reading



Open-doors day, Museu do Aljube © José Frade







Open-doors day

trigger new viewpoints, values and attitudes in teaching practices within formal and non-formal contexts.

- The lack of time, human resources and money to take students from their school to cultural facilities. That's why we're investing in transport (the so-called school ticket) for students up to 9-10 years old and implementing a free public transport ticket to foster extracurricular activities.
- The lack of clearly and effectively structured information so that teachers can choose what interests them and then draw on a broad and interesting selection of possible options to do so. As a result, we're investing in a better systematisation and accessibility of information, as well as in digital media.

As for the non-school audience, the greatest difficulty is reaching people who, for various socioeconomic reasons, tend to not take advantage of culture or go to cultural facilities. This is a barrier in the sense that the potential target audience isn't open to receiving information, taking part in new experiences or discovering new cultural facilities. In Lisbon, we're taking a proactive stance in this field and reaching out to the audience. However, in practice, this is a tricky task. As a result, users of cultural activities, mainly related to educational options, have a tendency to stay put.

Meanwhile, stakeholders responsible for cultural and educational policies are working hard on bringing sectors together with a view to preventing overlaps and redundancies, while also integrating one-off and



standalone projects into common strategies to guarantee coherence and consistency.

### Which aspects do you think will be fundamental in Lisbon's educational and cultural dimension in the coming years?

Fostering a stronger relationship among cultural facilities and strengthening the "culture-education-learning" triangle through transformative projects that have a long-term impact on people, communities and society as a whole.

Creating effective teaching programmes that enhance knowledge and the emotional bond with the city such as "Islamic Lisbon" and "Roman Lisbon" and, with a view to ensuring that citizens are aware and informed of current environmental problems, approaching environmental issues through culture, an example of which is "Lisbon, Green Capital 2020".

Stimulating the taste for cultural experiences in people's lives, not just based on formal education, but also in terms of developing various skills from the perspective of lifelong learning.

### Is there any advice or 'lesson learnt' from your experience that you'd like to share with other cities hoping to work in a similar line?

One of the main difficulties that we must overcome is the tendency to consider the cultural activities proposed by entities, institutions and cities simply as leisure and recreational activities. This misinterpretation is often



DESCOLA programme © José Frade

made worse by the over-specific or partial nature of some cultural proposals, which aren't integrated into coherent strategic plans. Overcoming this situation involves further understanding the impact of people's engagement with culture by means of in-depth and strategy-centred research, guided by goals and focused on the specific competencies to be developed by participants from a research-reflection-educational action point of view. This means recognising that the interrelation between formal, non-formal and informal educational contexts is a fundamental challenge in today's world.

Another obstacle to overcome is the limited participation of audiences of a certain age and from certain sociocultural contexts more distant from what is

considered high culture. The absence of various audiences can only really be reversed by transforming cultural institutions into places where a "shared experience" (of conception and creation) is invented, instead of their traditional function as "places to transfer culture". With regard to this second obstacle, and when it comes to young people, technology can foster new ways of interacting with culture in a more active and involved way.

As for culture available to the school audience, the opportunity to strengthen the relationship between municipal education and primary/secondary schools involves training processes for teachers and cultural mediators. ●





# Leonardo Garzón Ortiz

Advisor for the Orquesta Filarmónica de Bogotá and Former CREA Program  
Coordinator for the District Institute of Arts of Bogotá between 2015 and 2019,  
Colombia.



## INTERVIEW

**Leonardo Garzón Ortiz holds a Bachelor's Degree in Musical Pedagogy and a Master's Degree in University Teaching from the National Pedagogic University. His musical activity has basically focused on Colombian Andean music, as a performer, conductor and arranger of Andean bandola works.**

**He was coordinator of the music program for the Arts Department of the Francisco José de Caldas District University; coordinator of the training component of the Ministry of Culture's National Plan of Music for Coexistence; Music Manager for Bogotá from 2008 to 2012; and Arts Education Advisor to the Bogotá District Education Department and the Ministry of Culture. He was the CREA Program Coordinator for the District Institute of Arts of Bogotá between 2015 and 2019.**

**Nowadays, he is working as Advisor for the Orquesta Filarmónica de Bogotá and is in charge of the school program for musical training in the district colleges.**

**For many years now, Bogotá has played an important role in opening doors to a varied and broad access to, and participation in, culture through both formal and informal educational settings. Could you explain to us what led the city to promote these policies?**

Indeed, dating back to the 1950s, the Mayor's Office of Bogotá has had training programs in the arts; from 1950 to 1960, the District's Department of Education set up various non-formal schools focused on training in traditional Colombian music, theater, visual arts and dance, which were then taken on by the IDCT - the District Institute for Culture and Tourism - created in 1978. These schools evolved into higher education programs which, between 1992 and 2005, worked in conjunction with the IDCT and the District University.

Another important background element was the Young Weavers of Society (Jóvenes Tejedores de Sociedad), which was active between 1998 and 2001, and encouraged young people to develop technical qualifications in the different languages of art. This program developed within the framework of policies of democratization of cultural practices that had been making important inroads, such as festivals in the park, which began in 1995. The idea was for young people in the city, particularly those with limited resources, to have access to technical training in different art disciplines, and from there, to become aware of possible professional projects.

Starting in 2001, with the change of administration and in keeping with national policies, entities within the cultural sector distanced themselves from artistic training activities, with the idea being that this was the responsibility of the educational sector; thus, Young Weavers ceased to exist. In addition, in 2005 the IDCT eliminated the Academic Sub-directorate which oversaw higher education programs in

the areas of music, visual arts, theater and dance, and that was turned over to the District University, which created a Faculty of Arts. Over the following years no arts training programs were carried out.

In 2012, the third left-wing government took power in Bogotá, with Mayor Gustavo Petro at the helm, who had left in 1990 the guerrilla group M19. He proposed the initiation of a fundamental change in the city's public education policies, based on two strategies: (1) lengthening the school day to eight hours per day and, as a result, beginning to make the transition to a full school day model (*jornada*

Exhibition of the Crea program, December 2018, Virgilio Barco Library





única), and (2) the inclusion of three obligatory subjects in this new period of change: art, sport and citizenship training. A part of this responsibility was assigned to the cultural sector: art, headed by Idartes<sup>1</sup> and the Philharmonic Orchestra; sports under the District Institute of Recreation and Sport; and citizenship training, in part, with the District Institute for Cultural Heritage.

This is the context in which the Crea program, initially called the Clan program, was born as a response by Idartes to the mandate of the Plan for District Development,<sup>2</sup> taking on the task of offering arts training for boys and girls in the city's public schools who entered within the framework of the full school day policy. It was the first time that the conditions were provided to fulfill the desire of many artists and organizations to do artistic training within the formal school context. The Clan program was very opportune for schools because, in addition to offering high level artistic training, more intensively and in the hands of professional artists, it could provide the infrastructure in which to do that. The Local Arts Centers for Children and Youth (Clan) were created, drawing the attention of boys and girls in public schools.

The program has been carried out without interruption since the second quarter of 2013. In 2016 there was a change of administration and the program was re-tailored along three strategic lines: Art in School, Crea Entrepreneurship and Crea Laboratory, in order to offer art training programs to a broader population and, thus, diversify the training focus. In addition, the program's name was changed from Clan to Crea.

#### What are the Crea program's main focuses and areas of activity?

Currently the program works with seven art forms: drama, digital arts, visual arts, audiovisual, dance, literature and music. These are developed along three strategic lines:

- Art in School: aimed at boys and girls attending public schools. The aim of this is to reclaim a space for art within the concept of overall education and human development. The strategy is based on an interface with the schools' curricula and their syllabi. The Art in School training process is carried out in the seven artistic fields; each school determines the number of children participating in the program, where that training will take place (60% in the schools themselves and 40% in the Crea Centers)



Crea Festival, October 2018, Simón Bolívar Park

and in which artistic areas. There are Pedagogical and Territorial Managers, contracted by Crea, who have direct contact with each school and coordinate the activities in keeping with the overall Pedagogical Project and the details of the operation. The agreement with the Ministry of Education envisages a program aimed at children in grades 1 to 9, that is to say, between 6 and 17 years old. The vast majority of those benefiting from the program fall within socioeconomic strata 1, 2 and 3.<sup>3</sup> Some schools have been able to maintain fairly stable groups over the course of various years, allowing for an introduction to the different artistic forms during the first phase and then, in the 5th or 6th year, the students select the one to which they are most drawn. In 2018, the program worked with 92 schools, involving a total of 46,000 students.

- Crea Entrepreneurship: this invites children and especially young people from the city's neighborhoods to take part in an artistic endeavor with the aim of viewing it as an opportunity for opening new doors to future prospects in their lives. It involves a pedagogical focus on the artistic projects, which includes high level technical training, ongoing exposure to the expansion of contacts and broadened communication and the management that this implies, as well as the involvement of the children's families. The program is free and open to any child or young person who wishes to benefit from it, given that there is space in the chosen area of training. There is ample flexibility to accept children and young people into more or less established groups, and incorporate them into the creative processes. There are three options from which to choose. One is Getting Down to Work (*Manos a*

1. Idartes is the District Institute of Arts of Bogotá, created through Resolution 440 of the Council of Bogotá dated June 24, 2010, as a public entity within the Culture, Recreation and Sports sector. See: <https://www.alcaldiabogota.gov.co/sisjur/normas/Norma1.jsp?i=39887>

2. When using the word District in the context of Bogotá, this refers to the entire city, not to portions of it, and, thus, the policies, actions and district entities that make up the city. According to the latest census figures the population of Bogotá, as of 2018, is 8,081,000 inhabitants.

3. The Colombian government uses a criterion of stratification of urban and rural housing as a measure of quality of life, which serves as a guideline for the application of different social policies. See: [https://www.dane.gov.co/files/geoestadistica/Preguntas\\_frecuentes\\_estratificacion.pdf](https://www.dane.gov.co/files/geoestadistica/Preguntas_frecuentes_estratificacion.pdf)



Crea exhibition, August 2018, Virgilio Barco Library



Crea exhibition, November 2018, Virgilio Barco Library

*la Obra*), generally aimed at children who are still unclear about which particular artistic practice most interests them; young people and even adults choose this as well, and creative projects are developed in short periods of time, so that the participants can try out different artistic languages. This mode involves an average of 6 hours per week. Then there is *Go on Stage (Súbete a la Escena)*, drawing in individuals who have a clear idea of which artistic area interests them and, when they come in, are already part of active artistic groups. This involves a commitment of 8 hours per week. And thirdly, *Citywide Groups (Grupos metropolitanos)* which is a group of children and young people with more artistic experience and commitment in a particular area of art who come from various different training centers, focused on the creation and production of high-level professional and artistic pieces, and who are a driving force of the program. Currently there are citywide groups in the areas of dance, theater and audiovisual work. In 2018, there were 8,000 young people from the city actively involved in this aspect of the program.

- **Crea Laboratory:** serving a primarily adult population, with specific demographic profiles: the homeless, people in prison, the elderly, persons with disabilities, children and young people with varying capabilities, African population groups, indigenous groups, LGBTQ groups, women under special protection, adolescents in the juvenile penal system, and victims of armed conflict, among others. The aim of Crea Laboratory is to support individual and collective symbolic redress, aid in restoring rights to those abused or to vulnerable population groups, and provide tools for the affirmation, visibility and well-being of people with special needs through art and, particularly, through creative artistic work. In 2018, a total of 2,370 people participated in this aspect of the project.

**How does the program fit with the city's educational and cultural goals?**

The cultural sector's aims are coordinated between the Ministry, Idartes and the Crea program, and thus, through its implementation, contributes to the guaranteeing of the cultural rights not only regarding the numbers of people it affects (almost 60,000 per year over the last three years), but also who those individuals are: children who are not used to receiving this type of attention from the State; young people who are in the process of shaping their life projects; and a vulnerable population, especially adults, and all of it corresponding not only to priorities within the cultural sector, but also to the city's social policies.

With regard to education policies, the Crea programme is linked to the national and district priorities of implementing the full school day model and to the District Education Ministry's pedagogical proposal, which is based on six types of knowledge in turn associated with different fields of knowledge: creative (art and culture), experimental (science and technology), communicative (speaking, reading, writing, second language), knowing how to take care of oneself (sports and recreation), knowing how to live and share in community (citizenship and coexistence) and knowing how to understand (basic skills), all of which are interdisciplinary lines of learning.

#### **In your opinion, what do creative artists bring to the educational process?**

Keeping in mind that Idartes is an entity that implements policies and actions designed to promote arts for the city, and not an educational institution, the training programs they develop are established with this mission in mind. Thus, a choice was made to call the training individuals involved: Artist Trainers (*Artistas Formadores*). They look for actively engaged artists with higher training in the particular art field in question (most of them have professional degrees) and with certified experience both in creative and training activity. Despite the different emphases in each of the strategic lines (Art in School, Crea Entrepreneurship and Crea Laboratory), the aim is



to guarantee creative experiences in the different groups, models, levels and approaches.

To carry this out, the training is based on the following epistemological areas of art:

- Aesthetic Sensibility, understood as a development of perception and an understanding of the emotional elements that the immediate relationship with the external world offers as a sensory experience. Through recognizing these elements of sensation and emotions, the ability to relate to one's own self surfaces.
- Symbolic Expression, which refers to the ability to transform emotional and sensory content into a creative process, based on the languages of art: sound, movement, visual expression, color, character, text, image.
- Knowledge of the arts through their theoretical elements and their contexts. Artistic practice must be able to connect the practical elements of creation with the theoretical elements that underlie the conceptual constructs of each practice and their associated social and cultural dimensions. This area focuses on the connections of each of the works with patrimony and the meaning that each different expression brings to building individual and collective subjectivity.
- The development of abilities and skills: artistic practice is understood to be an experience that creates changes in the way the body relates to the expressive elements of art.
- The development of creative thinking seen as the capacity to generate unusual, unexpected and new responses to particular situations of daily life, making it possible to think outside of the box, and leading to new ways of acquiring knowledge.

This pedagogical focus aims for artistic practice to substantially alter the ways of building knowledge and to bring to those benefitting from this, ideas about themselves that lead to citizens' self-expression based on autonomy, critical thinking and freedom.

**From the governance point of view, and taking into account that the program addresses cultural, educational and social aspects, among others, how has the relationship among the different departments of the district administration been structured? What have been the main challenges?**

From the program's very inception, the most important ally has been the District Department of Education. The alliance involves two scenarios, one in which the two entities share development plan goals and each one with its own resources carries out the agreed upon actions for the fulfillment of those goals. In addition, agreements were signed between the two entities in 2013 and 2017, and through these the Ministry of Education has contributed additional resources to increase budget support for Idartes. Both scenarios involve intense and ongoing management

efforts in order to agree on the contents, training focuses and the insertion of the arts in each one of the schools' education projects. A significant achievement has been made in changing the traditional image of arts in the school context as solely associated with entertainment, to seeing it as an essential area of knowledge in children's development with regard to its impact on the brain, on emotional development and on aiding to build civic responsibility.

There have been ties developed with the Department of Social Integration, which is responsible for the formulation and implementation of public policies aimed at the exercise of rights, social inclusion and improvement in the quality of life of the most at-risk population groups. Those attended to through this entity are:

- Underprivileged children belonging to the Department's Centers for Love (*Centros Amar*) and Centers for Growth (*Centros Crecer*).
- Young people involved with training and creative art programs provided by the Department's Youth Centers (*Casas de Juventud*), developed with an eye towards entrepreneurship of young people;
- Elderly people attending the Department's Day Centers;
- Homeless people in the temporary shelters (*Hogares de Paso*) made available to this population group.

In 2018 an agreement was reached with the Department of Security, Coexistence and Justice which oversees the District Prison and several detention centers for adolescents within the SRPA, the Adolescent Penal Responsibility System. These two population groups have been served through the development of training in the area of creative arts and focused on the reorientation of life paths and projects for the participants.

In the latter two cases, Social Integration and Security and Coexistence, the alliances have included additional resources placed towards the Crea program in order to be able to hire additional artists and trainers with specific profiles for these particular population groups, thus allowing for the development of pedagogical approaches focused on each one and on the specific missions of the partner entities.

**And with regard to citizen groups, independent cultural organizations, artists, etc., are there specific aspects which have been key to the program's success?**

The program has established agreements with private non-profit organizations which contribute to the implementation of the training, particularly for Art in School, through which the Crea program's educational proposal is developed, with the pedagogical support of each organization.

For activities associated with circulation and flow (festivals, exhibitions, publications, among others) and research, alliances are made with these same types of organizations that associate with the entity, and contribute

with their own resources, management capabilities and experience in this sort of activity.

**Given the size of the program and of the city, it must have been necessary to modify and adapt it to new needs and challenges. Can you describe how the program has evolved over the years?**

Modifications to the program have primarily consisted of:

- Attention given to different groups of children within the public school system. Although it initially focused on school programs within the curriculum, it was important to take into consideration others who seek opportunities and the exercise of their rights with regard to artistic creation.

These two lines, Entrepreneurship and Laboratory, are totally under the aegis of Idartes, thus providing interesting possibilities for growth and the creation of a policy that helps make the program sustainable.

- A program-specific management model. Currently, this model comprises six components:
  - Educational development
  - Territorial management

- Extension/Flow
- Infrastructure
- Technological development
- Administration

This model is the outcome of ongoing reflections and adjustments regarding the management, results and scope of the program.

- Electronic arts and interdisciplinary arts: an area of knowledge was added that encompasses creative processes between art, science and technology, and seeks to generate creative and aesthetic interfaces with other fields of knowledge.
- Flexibility regarding the educational models: the program began with a model that provided a solution at the start, which was based on the appropriation of technical elements in each of the artistic languages, and the creation of certain contents using those elements. Little by little, the program has taken a closer pedagogical look at that, trying to respond adequately to the particularities of each of the lines, each one of the artistic areas and each of the contexts.

Crea Exhibition, August 2018. Virgilio Barco Library





**With an eye towards the future, what are Bogotá's objectives in continuing to work along these lines? Are there significant changes in store?**

The city administration changed on December 31, 2019, and the investment in the plans ends on June 30, 2020. In 2016, some goals were set that are being satisfactorily met and will offer the city a very strong program, with enormous commitment on the part of citizens and better conditions on the institutional level, such as the creation of the Artistic Training Sub-directorship within Idartes, which gives added sustainability to the program and other artistic training initiatives at the institutional level.

The program's strategic lines has been reframed with the aim that the upcoming administration with its respective development plan will provide continuity to the program and that it can continue responding in the best way to the city's needs. This change is an effort to turn the idea of entrepreneurship and special attention to specific population groups into cross-sectorial approaches, since the need to carry out productive projects reaches beyond the aspirations of young people and has become an expectation for adult population groups as well. Likewise, the idea of special attention is not only applicable to the laboratory line, but must also be applied in the school setting and in different community projects.

Currently there are 20 training centers set up in 11 of the 20 localities<sup>4</sup> in the city. Eighteen of those facilities are buildings, unused private schools or rented warehouses which have been renovated. The other two are properties belonging to other public entities and are operated under loan, therefore not generating renovation and maintenance costs. Currently, two projects are under

construction that will give the Crea program its own space, designed for arts training and creation. The proposed idea is for the new development plan to continue with activities under the aegis of Idartes for the continuity of the program.

**Do you have some advice or "lessons learned" as a result of your experience, that you think might be useful for other cities trying to work along a similar line?**

The Crea program has been a great challenge for Idartes, both on the management and policy level. Among the most important lessons learned, the following are worth highlighting:

- Implementing this sort of program has required determination and a political decision, making it possible to overcome the barriers of inter-institutional dialogue, which otherwise would have slowed the process.
- It has been very important to have the vision of expanding the program to include a broader range of population groups and to seek coordination with different projects that fall within city administration's policy scope: education, social integration, health, and security, among others.
- One of the success factors of the program has been to propose a solution with its own infrastructures. However,

4. The term "locality" within the Bogotá context, refers to the political and administrative divisions within the city. Currently Bogotá comprises 20 localities. See: <http://www.bogota.gov.co/localidades/mapa>. The Crea program has 20 training centers operating in 11 of the 20 localities. See: <https://sif.idartes.gov.co/sif/public/>

Theater festival Festicreadores, September 2018.



Final concert, November 2018, Virgilio Barco Library.



as explained earlier, the current ones are not under the control of Idartes, they provide autonomy in various areas with regard to the organization, implementation, and handling of time and space.

- The flexibility of the training approaches has been a great challenge for the program's educational teams, in that it has involved adapting to needs of, and creating possibilities tailored to, the populations served and to the entities with which we are associated. However, having achieved differing models has been one of the factors most valued by other entities within the district and national government.
- A project of this nature requires a permanent effort to document the actions. In this regard, important advances have been made in the systematization of administrative, pedagogical and management procedures. From that, increasingly careful analyses have been generated that reflect the territorial presence, the socio-demographic characteristics of the participants, the financial details of the investment and the impact, which are of great relevance to the mayor, the directors of the entities involved, and the policy interlocutors. It is important to note that, in addition to relying on a very robust and reliable information system, two research projects have been carried out making it possible to create baselines to demonstrate the impact of the program both on participants and on the artist trainers.
- Making a program of this type sustainable requires a strong commitment on the part of the benefitting communities, their families and their environments, through which the program has taken very decisive actions yielding results from that commitment. Those who benefit from the program (children, young people and adults) develop a strong appreciation for it, for its artists, for the spaces and, fundamentally, for the opportunity to link art to their lives. It has been a very satisfying experience for the families because they have witnessed the enormous power that art has to raise the self-esteem

of their sons, daughters or relatives, to value creative work, and to draw family members together around these types of activities.

#### **What impact has the project had on the different groups who have benefited from it: children in schools, young people and those living in vulnerable circumstances?**

In 2017 the program carried out a research project to identify the impact of the pedagogical processes on those benefiting from the program, with the aim of "highlighting the development, impact and contribution of the Crea Program in the artistic field (artistic practices), the educational field (educational practices) and the social field (citizenship and coexistence practices), taking into account the different actors involved, from a critical perspective."<sup>5</sup>

Although the results in most of the indicators are positive, that is, they show that the Crea program's initiatives are creating changes in the lives of its participants, what is most important is to have a baseline that, with statistical criteria, allows for subsequent measurements revealing those impacts longitudinally.

The program has been compiling an information system with over 11 million data entries, but with this research alone, we now begin to have analyzed data relevant to policy and decision making.

This research will soon be repeated with another team of researchers, maintaining the methodology and main categories, so that the results can be compared with those from 2017. ●

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5. The final results of the research carried out will be published on [www.crea.gov.co](http://www.crea.gov.co)





**Michel Vallée**  
Director of the Recreation and Culture Department of the City of  
Vaudreuil-Dorion, Canada

## INTERVIEW

**Director of the Recreation and Culture Department of the City of Vaudreuil-Dorion since 2009, Michel Vallée has more than 20 years of experience in museums and cultural management applied to cities. As a result of these projects, he has given lectures in Canada, South America, Europe and Asia. Among his achievements, the JE SUIS... project, created in 2010, has enabled the City of Vaudreuil-Dorion to offer its population a unique opportunity for community development through culture. Today, it is recognized by major French-Canadian organizations and by the UCLG's Committee on Culture as one of the world's leading cities in terms of Agenda 21 for Culture and was awarded the UCLG International Prize - Mexico City - Culture 21 in October 2016.**

**A member of several regional and national boards related to culture and municipalities, and of the cultural mediation research group at the Université de Québec in Montreal, Michel Vallée was involved in creating the new cultural mediation program at Cégep Saint-Laurent and is on the Cultural Citizenship Committee of Culture Montréal. In recent years, he has cooperated with several cities and regions in their discussions on participatory culture applied to community development.**

**For years now, the City of Vaudreuil-Dorion has been committed to an educational, cultural and citizen participation approach for inclusion and social cohesion. Could you provide us with the context that led to these activities?**

Since the turn of the millennium, Vaudreuil-Dorion has experienced, among other things, a huge rise in population which has inevitably led to a major social transformation. In less than 15 years, the city's population increased by more than 118%, partly due to a massive influx of young families not only from other areas of Quebec, but also from all over the world. Due to these new circumstances, for several years Vaudreuil-Dorion was one of the leading municipalities in Quebec in terms of birth rates. In 2010 and 2011, it actually ranked first.

However, this major transformation would not be the last. Over the past two years, a new phenomenon has been emerging: the arrival of a significant number of senior citizens seeking to be closer to the services they require. The construction of specialized buildings adding hundreds of residential units for the elderly has once again transformed Vaudreuil-Dorion's demographic profile. In addition, the community, once predominantly French-speaking, has recently reached the 40% mark for citizens who do not speak French.

The social makeup of the city has been and is changing every day following the shifts in ages, cultures, and backgrounds.

By 2009, the aims of elected representatives had become very clear; the city had to pursue specific measures to avoid the social problems associated with

this rapid transformation, as gatherings of certain communities emerged naturally in neighborhoods that led to the emergence of ghettos. The word "ghetto" may seem charged, but we must be realistic: when members of the same cultural community buy about 40 homes in the same neighborhood, there is a risk of the group's self-exclusion from the rest of the community.

Given these new situations, questions have arisen:

- How can we offer a sense of pride and belonging to all citizens?
- How can we encourage encounters so that citizens of all backgrounds can meet, appreciate each other, and stop fearing each other's presence?
- How can these diverse backgrounds, including the cultural and intergenerational differences, be brought together and turned into a strength?

**What are your city's strategic cultural priorities right now, and how do they relate to the goals of Agenda 21 for Culture?**

From the perspective of sustainable development and, more specifically, Agenda 21 for culture, the City has decided to pursue numerous measures to ensure that citizens become important players in their city's development and agents of education and culture. 2019 and 2020 will be significant years for the City and its partners in terms of the area's cultural management and the involvement of the economic community in this effort. Our aim is to create the necessary conditions for the area's cultural development in order to improve the citizens' quality of life by encouraging them to learn to



“live together” and to respect both the history of the places and the differences present in the community.

**What are the goals and the educational aspects of your cultural efforts in the city of Vaudreuil-Dorion?**

The approach that Vaudreuil-Dorion has taken with regard to cultural action implicitly involves education.

The aim: To take respect for differences and peaceful coexistence to another level.

How to achieve it: To create the conditions that are conducive to bringing people together.

The vision: Encounters lead to knowledge of others and their differences, and this knowledge, in turn, leads to respect.

In Vaudreuil-Dorion, encounters have therefore served as the basis of our educational program, and citizen participation, our most successful diploma. In other words, we have decided to focus on encounters that raise awareness of others and of their differences, regardless of what those differences may be. We started off with the assumption that someone's country of origin, age, gender or sexual orientation are opportunities to learn from each other rather than opportunities to divide us.

A very active social worker in our community, Marie-Julie McNeil, told me: “Michel, if we want to achieve different results, we have to use different tools.” After analyzing various ways of doing things elsewhere in the world, strange though it may seem, Vaudreuil-Dorion decided to offer an educational program without naming it as such, so that encountering the other would be the aim, the main priority.

Educating without calling it that. Bringing culture into the citizens' daily lives without claiming to do so. Focusing on encounters by creating the conditions conducive to education, taking into account the larger picture. In short, thinking outside of the box as a response to an exceptional situation.

In cities, education is part of our daily lives. All over the world, some of the more traditional approaches to awareness-raising have not worked, yet there are some great examples that encourage us to reinvent it. From traditional schools to university courses offered to the elderly in community centers, to formal art schools or even informal ones such as Faro (Fábrica de Artes y Oficios Oriente) in Mexico; the Escola livre de Artes à Belo Horizonte in Brazil; or the CREA program in Bogotá, Colombia, education can and will take different paths. Vaudreuil-Dorion has simply created its own model of cultural action—one where encounters become an act of education. A model built on realities and differences.

**Could you give us an overview of the JE SUIS... program? When did it start? Was it inspired by other international initiatives?**



Presentation of the project JE SUIS..., 2011 © Stéphane Labrie

JE SUIS... is an intervention philosophy based on citizen involvement, education, cultural rights and participation of all community sectors.

When the program was launched in August 2010, cultural mediation became the primary tool for this major project. Several cultural mediation projects were launched at that time, allowing citizens from diverse backgrounds to meet, share and discover each other, through participatory workshops led by educators, artists, and other cultural agents.

These are the decisions we made:

- To build on the community spirit that is present in certain sectors and groups of citizens as a basis for expanding it throughout the city.  
How to achieve it: offer participatory cultural workshops led by artists and other cultural agents. Creativity becomes the tool that allows community members attending the workshop to meet and exchange views. Mixing citizens from different backgrounds at these workshops has a truly magical effect. The cultural agent becomes the teacher or, rather, one of the teachers, since all participating citizens unwittingly convey their values, their culture, and their history.  
The goal: to create a community that knows and respects itself, which is proud of the differences among its members; a place where people help each other, participate, and build their future jointly in the community.
- To integrate the JE SUIS... project with a cross-cutting approach:





Cultural mediation © City of Vaudreuil-Dorion

1. Into the city's entire administration (policies, general management, communication, public works, technical services, human resources, etc.), not only into cultural services.

2. Into all the areas in the community (health, policies, business, education, environment, community, culture, etc.) so that everyone becomes a catalyst of change.

Beginning in 2004, even before I arrived in Vaudreuil-Dorion, I developed cultural projects where culture and education were closely linked. When I was approached by the Quebec organization Culture pour tous, I realized that what I was doing had a name: cultural mediation. After reading about the experiences of Lyon and Grenoble in France, in 2009 I was finally able to witness first-hand the importance that culture could have for the development of individuals and of the environment in which their lives unfolded. The JE SUIS... program was inspired by the energy of these two French cities. I like to say that Lyon and Grenoble are actually my second biological parents.

**What impact has the JE SUIS project had in mobilizing different audiences? And could you also tell us who the main players are?**

Counting all our partners, an average of about 50 activities have made it possible to offer close to 800 public workshops a year, helping to establish citizen participation and cultural rights as a given, as a natural act, as an educational process. Each year, thanks to

our 125 community partners, approximately 20,000 participants engage in JE SUIS...

As follows are a few examples, listed by partner type:

**1. The education community**

Among these partners, teachers and school principals as well as the school board of our region (the para-governmental organization managing schools in Quebec) have always played an important role. For example, several ventures were pursued with teachers in conjunction with existing educational programs to add social cohesion and community involvement to their objectives.

**1.1. Discovering Félix Leclerc**

As adults, we are highly aware of our responsibilities towards our children. Imagine that you and your family move away from your country with the sole aim of offering your children a better life. The culture, the language, and the attitudes - everything is different. Often isolation awaits you. Thanks to several partnerships, several groups of adults in the process of learning French have worked with the music of the great Quebec songwriter Félix Leclerc, who died in 1988 but is still considered one of the fathers of Quebec culture. Bringing native and immigrant Quebecers together, these gatherings, focused on poetry and song, helped to considerably improve the results of existing educational programs related to Frenchification.

**1.2. Through the eyes of the past and the present**

Jointly with a group of community partners including senior citizens' centers, schools, a youth center, and



several artists, the Centre d'archives de Vaudreuil-Soulanges has created an exceptional exhibition concept. Using archival photographs, senior citizens shared their memories with groups of children and teenagers from diverse backgrounds. Following these inspiring meetings, the children illustrated these memories and the teenagers sought out the buildings or places they had discussed and photographed them as they stand today. The exhibition—or rather, the entire educational process—was awarded the History Award by the Governor General of Canada. This wonderful way of encouraging unlikely encounters across generations serves the purpose of raising awareness of the history underlying today's urban landscapes.

### 1.3. The circus across generations

Take kids who practice circus arts after school every week, and pair them up with elderly people who live alone in retirement homes. Using the circus of the past and the present as a starting point, they write to each other for several weeks. The theme becomes a pretext for writing, for exchanges, and for getting together. On a sunny afternoon in the spring of 2018, they finally meet. The children are taken to the retirement home, where they meet their correspondents for the first time and work with them on a sculptural piece. There is nervousness, laughter, tears. Authentic emotions. Only the real thing. Among them, we find Hubert and Jeannette (11 and 72 years old), who met through the artist John McRae at the initiative of the Harwood school principal who wanted to organize an activity based on exchanging letters and improbable encounters. Yes, there are results.

Yes, some of the exchanges remain significant.

Yes, there are exchanges that last over time and develop into regular encounters between the child with her parents and the “new friend of the family.”

Yes, there are real lessons learned from each other's presence and stories.

### 1.4. Mentardises (Tall Tales)

Designed in collaboration with a professional storyteller, teachers and a recreation counselor from a school for teenagers, this cultural mediation activity lasted more than 3 months, offering some 300 young people aged 14 to 16 from various cultural communities the opportunity to participate in a storytelling competition in the form of a deceptive boast that they must act out in front of their class and ultimately on stage at a major gala. One of the highlights of this adventure is undoubtedly the inspiring account of one of the young participants in the grand finale who dropped out of school and came back for the competition, because he finally had the chance to create a narrative of his own.

## 2. The health and social services community

The JE SUIS... program is full of examples of health care for vulnerable groups living in exceptional situations

due to social exclusion or even mental health issues, for example:

### 2.1. Back to the sun

A timeless event was held on May 4, 2011. A moment to stop and talk about the unspeakable: losing a child. Jointly with all its partners, including the Centre de santé et des services sociaux (CSSS, the Health and Social Services Center) for its area, the City brought the community together around pain, but above all, around hope. For nearly four months, 24 bereaved parents who had lost their children just before or after birth worked with three artists to challenge conventions and break down taboos.

Journalist Patrick Richard compiled the letters that parents had written to their deceased children, dividing them up and then joining them into a single text to be delivered before an audience. Participants were able to shout, to show their distress, to whisper. Director Patrick Rozon created an installation of parents who delivered the text they had written with heartfelt emotion. Finally, mosaic artist Madeleine Turgeon joined participating parents to co-create a sculpture inspired by a gesture from one of the fathers involved who reached his hands up to heaven, saying he was still waiting for his child. The piece, a tree with a baby inside a hole in its trunk, still waiting, continues to unsettle all those who see it.

The father of one of the participants told us that his family had come apart since this tragic loss because the subject had become taboo. He didn't understand why his daughter and son-in-law couldn't move on. After that evening, he realized why. He even told us that the event had brought his family back together again, because it had allowed them to understand.

Here, everyone became a speaker, an agent of change, a teacher, a bearer of light, proudly changing people's mindsets.

### 2.2. The artists of happiness

Adults living with an intellectual disability work five days a week on art projects with professional artists and citizens who join them on a per-project basis. Gathered in a historic house in a park in the heart of the city, these people you were avoiding yesterday become your mentors today by showing you what to do. More than an art workshop for people living with an intellectual disability, the Vaudreuil-Dorion model goes further by placing *Les artistes du bonheur* (the artists of happiness) in the heart of their community and changing people's way of thinking, one person at a time. Once again, informal education proves to have a lasting impact.

**Have you encountered any significant difficulties or challenges in the involvement and collaboration between educational and cultural agents?**



"Les Mentardises" project © City of Vaudreuil-Dorion



Back to the sun © City of Vaudreuil-Dorion

Needless to say, not everything has been easy. We had to use specific actions to convince others that this different outlook could complement traditional forms of education. In this regard, although the wonderful *Mentardises* project ended because several teachers had to leave and focus their energy on other challenges, other marvelous efforts were developed by teachers and school principals who were concerned about placing the children they were in charge of into the heart of the community, with all the challenges that process entails.

On the other hand, education professionals in museums were initially cautious, waiting to see in what direction the City's vision was headed. After only a few months, they became major advocates of the program by proposing citizens' meetings that were as unlikely as they were successful. Ultimately, all the arguments in the world can never match action on the ground. It's the only way that community partners truly take ownership of the process.

#### **What are the key components for ensuring permanent, supportive participation of all agents involved?**

The JE SUIS... project didn't just materialize with the wave of a magic wand. We had to secure the commitment of local organizations and social groups to agree to do things differently and, above all, to accept that their usual groups be mixed with other groups within the community, often seeming light years away at first sight. Believe me, from the very first meetings, the results are visible and everyone realizes how important it is to be there.

#### **Given these experiences, what can cultural participation contribute to citizens' capacity-building processes? Could you give any specific examples?**

The process of building citizens' capacities is facilitated and even enhanced by the use of culture as the main tool for communication. And the reason is that culture is based on a non-competitive framework in which everyone's contribution is based on their dreams, their values, and their own histories. In other words:

- I share who I am.
- By expressing who I am and some of my customs, the way I act, I gain awareness of and take responsibility for them. I'm proud of it. First of all, I am proud of the distinguishing features that I speak about; secondly, I am proud to share them and make them available to others.

In practice, thanks to cultural mediation as well as to citizen participation and the contribution of the cultural agents who define it, each participant alternates between being the teacher and the learner. The newly-acquired knowledge is also a source of great pride. There is an image that I am not likely to forget: a citizen who was an amateur photographer at the time was reluctant to approach the adults with intellectual disabilities in the artists of happiness program; he kept a distance and felt uncomfortable about taking pictures of them. Right away, one of the "artists of happiness" named Joel approached him, hugged him tightly, and cried out with joy. Something magical happened, above and beyond words. You should have seen the pride in his eyes and the pride he expressed out loud in this unique project. The photographs he took later showed how much he loved his new friends... the "artists of happiness."

#### **What are Vaudreuil-Dorion's main goals for the future in terms of education and culture?**

To quote Guy Pilon, Mayor of Vaudreuil-Dorion, "Culture and the JE SUIS... program are now embedded in our



city's DNA." In the future, Vaudreuil-Dorion intends to continue to promote the impact of education through culture in a cross-cutting way among even more citizens and partners.

- Mozaïk, an umbrella cultural network, was launched to maximize the impact of cultural venues on the population and to involve more interested citizens in conveying their knowledge. The Mozaïk website highlights an online cultural newspaper written by citizens engaged in this project, yet another instance of learners becoming teachers.
- A large mural painted on a water tower, designed by the ASHOP artists' collective after a wide-ranging process of citizen discussion and co-creation, will mark the landscape for weeks with references to the city's history, its present, and its future in the heart of an old quarter that is currently being revitalized. This major project is part of a series of cultural mediation efforts carried out in this neighborhood with hundreds of participants (*Nourrir ses rêves, Le souffle de ma communauté and Unité dans la diversité*).

These actions show beyond any doubt that cultural mediation ventures focused on encounters and informal education are an integral part of our city's future. A future built upon belonging, respect for our differences, and, above all, pride in those differences and on living in a community where culture and education do not always need to be referred to as such, because they are simply experienced.

In Vaudreuil-Dorion, cultural agents, community partners (business, health, urban planning, elected representatives, etc.) become facilitators, educators who

enable the first smiles to be exchanged. They also enable the region to don its most beautiful robes, woven out of pride and belonging. These works, the proud proof of an extraordinary educational program, punctuate the surroundings and the daily life of the Vaudreuillois-Dorionnais.

JE SUIS... is a major educational venture that only recently dared to acknowledge itself as such. After all, although words sometimes allow us to understand and embrace, at times action is what allows us to inspire the citizens of a city to get involved. These moments become opportunities to meet and to shine a light on the future of all those who have become both learners and teachers in a unique community, which is their own.

#### What advice would you give to other cities that would like to pursue a similar approach to the one your city has implemented?

Inspiration does not mean taking a project and reproducing it just as it was elsewhere. If we have had the privilege of inspiring other communities to date, it is because the JE SUIS... model is based on four specific elements:

1. Proposing encounters that lead to knowledge of the other, to awareness of our differences, and to respect for those differences; creating unlikely encounters between different groups within the community.
2. Bringing partners together and leading them into this experience of meeting with agents from different backgrounds, so that together they are able to create other encounters involving the citizens with whom they interact.

Artists of happiness © City of Vaudreuil-Dorion



Artists of happiness © Daniel Bouguerra



3. Asking questions non-stop. In fact, there is no book of rules, but rather a long list of questions to ask. What social observation do we want to address? Whom do we want to reach? Who can we work with to achieve this? How do we get specific citizens out of their comfort zone while offering them an appealing challenge? What is the most inspiring and meaningful place to carry this out? What artist has the kind of personality that is capable of striking that magic spark?, etc.
4. Leaving a record of these meetings to remember, inspire, and continue moving forward.  
My main recommendation would, therefore, be to listen to your community and focus on what you want to address.

What social observation or situation experienced in the community do you want as the main focus? Then the questions will be self-evident. Who? With whom? How? Where?

Get your elected representatives involved not by appealing to the politician but to the human being within them. Our human feelings are our best drivers for change. In this regard, I would like to point out that the elected representatives of Vaudreuil-Dorion started up the JE SUIS... project out of an urge to improve the quality of life and the relations among citizens. They did it for EACH of the City's residents. The political risk was high. Relying on culture to educate and lead a community into the future called for true vision. ●

The circus of generations © City of Vaudreuil-Dorion

The circus of generations © City of Vaudreuil-Dorion





A portrait of Ernst Wagner, a middle-aged man with dark hair, wearing a light blue shirt and a dark jacket. The image is overlaid with a semi-transparent blue filter. The text is positioned in the lower-left area of the image.

# Ernst Wagner

Professor at the Academy of Fine Arts in Munich and executive coordinator  
of the UNESCO-Chair in Arts and Culture in Education at the University of  
Erlangen-Nuremberg, Germany

**Ernst Wagner studied visual arts at the Academy of Fine Arts in Munich, Germany, and graduated with a PhD in art history (University of Munich). He has past experience working as a secondary school teacher; at the Bavarian Ministry of Education and Culture; and at the Institute for School Quality and Research in Education in Munich. In 2008 Ernst began working at the UNESCO-Chair in Arts and Culture in Education at the University of Erlangen-Nuremberg and from 2014 to the present has been at the Academy of Fine Arts in Munich. He is an honorary professor at the Hong Kong Institute of Education.**

**Ernst Wagner is member of the Board of Culture at the German Commission for UNESCO. On the European level he is chairing the International Society for Education through Art (InSEA). He initiated the "European Network of Observatories in the Field of Arts Education" (ENO) and the "International Network for Research in Arts Education" (INRAE), a global network of UNESCO-Chairs and UNESCO-Observatories which has been transformed into a UNITWIN network, recently recognized by UNESCO. Within INRAE he has been responsible for the project "Monitoring Arts Education" (MONAES). He has published more than 250 articles and books in ten languages.**

**This monograph aims to address the many synergies between education and culture that can exist at the local level, and how these can be transferred into the policy domain. Based on your extensive research in these areas, could you first briefly describe how the arts and culture play a role in education and learning processes?**

This is not an easy question because there is not just one answer to it. We have to begin with looking at three different functions that art and culture in the educational process can perform. Perhaps it becomes clearest when we look at the ways in which art and education can be related to each other. Here we can distinguish between three different approaches, each of which is associated with a different role for the arts:

- 1. Education for the arts**, including promotion of the talented ones who may comprise the next generation of artists, vocational training
- 2. Education in the arts**, including encouraging everyone to use their capacity for artistic experience such as appreciation of art or expressing oneself through artistic means, and
- 3. Education through the arts**, including using the arts for other purposes, for example, to use multiple learning styles or also be creative in non-art fields.

It is important to recognize that all three approaches are legitimate and equal.

In addition, these three approaches can all take place in formal, non-formal and informal settings on the local as

well as the regional or national level. We find education '*for, in and through the arts*' not only at schools (in the respective art, music, theatre, dance lessons) or in cultural institutions, but also in youth clubs, peer-to-peer learning settings such as in a music band or a break-dance formation, or just in a mother's singing with her child. The mother may be interested in training her child as a future professional singer, or in developing a well-rounded person, or in teaching values or social skills through the arts.

Of course you can also consider the content, the topics related to arts education. Cultural education can encourage people to learn about their cultural heritage and to engage with various forms of traditional and contemporary art (arts education in the narrow sense). It can also thematise everyday culture (cultural education in the broad sense) as a source of, and resource for, their present and future life.

As you can see, there are many answers to your question. Perhaps a matrix could be helpful to visualize the different ways. Using this matrix could help to locate one specific activity and see what stakeholders in the field may not see, as they have to decide what to do.

Finally, I would like to add, if I may, a slightly controversial comment regarding your question. First you speak of synergies between two fields, but then you only ask what role one field could play for the other, and not vice versa. I find that interesting. This is a general tendency in the way we all think. But why do we always



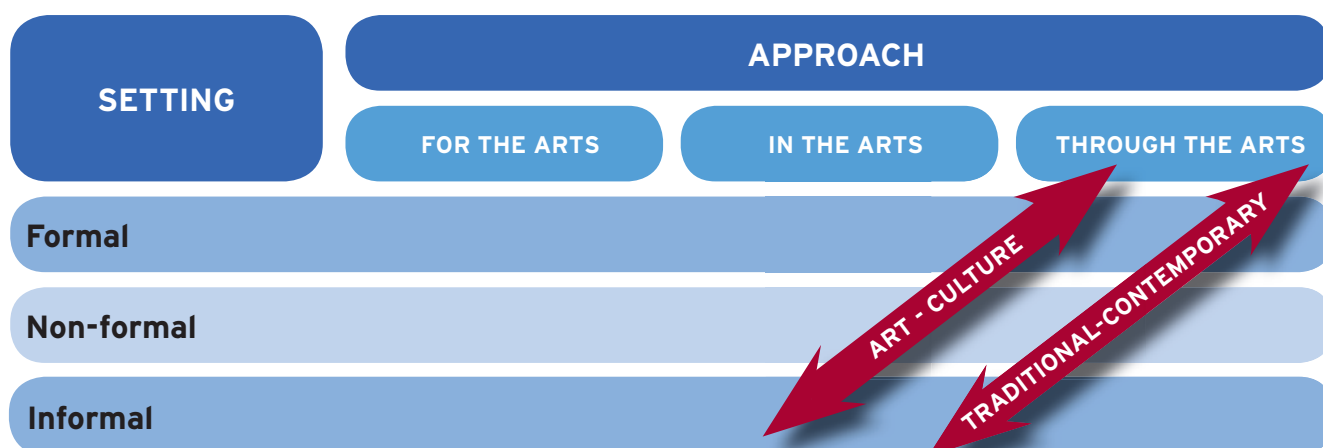


Figure by the author

have this one-way direction in our mind? Why don't we ever enquire about the role educational aspects could play in the arts? This would also allow us to discover new, innovative art practices that work in the social or political context.

#### What is the significance of this as regards international agendas, such as the Sustainable Development Goals?

All stakeholders in the field, around the world, are aware of the important and indispensable role of general education (not of arts education) for the implementation of the Sustainable Development Goals. Thus UNESCO has been shaping the concept of ESD (Education for Sustainable Development) accompanied and supported by huge efforts. Numerous local, regional, national and international resources are invested in this field that is essential for our future.

Interestingly, with regard to arts education, we can always observe a gap between the two realms: sustainable development and the arts. This gap exists in both directions. For instance, arts educators fear that the arts are functionalised or abused for purposes of persuasion, selling or even propaganda. This sensitivity towards indoctrination is widespread, even if it is for a good, ethically acceptable reason. On the other hand, ESD people often prefer approaches that are 'more serious.' They mistrust the arts as a luxury, a surplus that cannot really contribute to ESD in an essential way.

I have a rather simple answer from my perspective. Taking into account that we refer to anything that human beings do or know, as 'culture' – and considering that the arts are a specific field in culture that human beings have developed throughout time as one of narratives, symbolisation, reflection and experimental exploration – then there is, in any case, a clear connection to Sustainable Development. As human beings we deal with our future on different levels; for example, a normative level in ethics or religion; an instrumental, technical or pragmatic level in policy making; and last but not least, a symbolic level in the arts. Sometimes, or often, there are

conflicts between the levels, as we know, but we cannot overlook any one of those levels, and we must negotiate the conflicts.

#### How can arts education contribute to the promotion of values such as living together, inclusion, participation and civic engagement in the local context?

Everybody could answer that now with countless personal experiences; we all know at least one excellent example from our town, village or city. So, I choose to concentrate on just one specific content: lifestyle. From my point of view, it is very convincing, because it encompasses individual and collective aspects in an interesting way. We can talk about the lifestyle of an individual, or of a community, perhaps even of a society or an historical period; different political or economic systems or subcultures, all of which create a specific lifestyle and we can learn from this diversity that it can be shaped in very different ways indeed. Awareness of one's own relativity is always a good starting point.

It is crucial for art educators to keep in mind that lifestyle is always created and primarily follows aesthetic principles. We choose and combine aspects, and out of those we shape our style because we think it is somehow beautiful. Lifestyle is an aesthetic project and thus a good example of an interesting topic in visual art education; it includes not only fashion design, food design, interior design, architecture, urban planning but also the way we move, behave, look, style our hair, etc.

Important to this example is the very strong form of identification to be found here: it is always 'my' or 'our' lifestyle and we view with 'critical' eyes how the 'others' look.

Returning to the individual-collective aspect, I think of an educational project in which children, youngsters, adults discuss how the 'lifestyle' or the 'image' of their community (be it a big city or a small village) should look. What is necessary in order to develop and shape such a collective lifestyle is about creativity, openness towards alternatives and the unexpected consideration of totally different ways of thinking, transparency, rational

justification, tolerance towards other points of view, etc. In short, we need artistic thinking. A project like that, by the way, would also allow participation - in a playful way. As we all know, participation in this context is a huge challenge for all communities.

**What could be some quality criteria to guide arts education programmes and projects? Are there any major differences between formal and non-formal education in this respect?**

With regard to the scepticism of arts education towards ESD, perhaps three quality criteria are decisive:

1. the prohibition of overwhelming (no indoctrination) through consideration of different, controversial positions. By presenting the respective topic in the context of controversial subjects regarding science, culture and politics, the positions taken by each are relativised. Young people must develop their own point of view;
2. enabling young people to analyse their own interests in political situations;
3. encouraging the playful, creative and open dimension that underlies the character of the project.

The above-mentioned lifestyle example can perhaps reflect this idea and how these quality criteria can be put into practice. This is particularly true with regard to goals such as a peaceful, socially inclusive and participatory society.

As to your second question, there is no difference between formal and non-formal education in terms of this issue. The differences that are there exist between the three approaches I addressed at the start. Education **for** the arts mainly focuses on the output, the results; for example, the 'performance,' and the products of young talents on their way to becoming professional artists. Processes (and not products) are essential for education **in** the arts. This takes place in formal and non-formal settings. Formal education (i.e. in schools) focuses on general educational goals; that is the most important approach there. But it is not limited to this realm. In turn, education **through** art addresses transferable skills. The big goals (for, in, or through) define the relevance of criteria, not the settings.

**You have also done research on the integration of a cultural diversity perspective in arts education. What does this imply in practice?**

We have collected examples for 'diversity oriented arts education' around the world and, in a second phase, particularly in Europe. Having done this, we now have quite a clear picture of what this idea or concept could mean. One of the results is that we can no longer talk only about intercultural aspects, because trans- or multicultural aspects are relevant and valid as well. 'Diversity education'



Artistic education project that have helped to slow down the migration of the population, South Korea



'Ghetto Classics' is a project which provides musical experiences to young people in the Korogocho informal settlement area, a slum in Nairobi. The activities include teaching children and young people to play classical music instruments, and to read and perform music by Beethoven and Mozart, among other composers.



The artist Abd Elmohsin started a project in a community at Lake Burullus, a brackish water lake in the Nile Delta in Egypt. Artists have been invited to produce paintings in the public space of this village, on walls, doors and fishing boats. Soon, children and women began painting their own houses as well.



can be differentiated into specific dimensions. This has led to a model that allows for analysis and understanding of practice. The following graphic model offers an initial insight into this.

What we could learn, as well, is how diverse the concepts are in the different regions around the world, because the challenges themselves are so unequal. By developing a model like the shown, we are not only able to understand these differences but also to talk about them, with colleagues from different regions of the world in a common language. Finding a common language in international networks is always an ongoing challenge, as we know.

**Bearing in mind the research you have conducted at European and international level, what are some of the trends you observe concerning the connection between educational and cultural policies?**

What we are currently seeing in many countries is a trend towards greater politicization of arts education. After the end of the Cold War, the signals were set for convergence. In the meantime, however, tensions and conflicts have been increasing worldwide, not only within countries, but also between countries. And new challenges lie ahead. You have just addressed cultural diversity issues. I would like to add



Art + climate = Change, festival to foster a social commitment for changing attitudes that gathers together artists and researchers, and environmental and climate specialists, organised by CLIMARTE.

climate change and new migration movements as the main challenges that will lead to new political upheavals and conflicts.

Cultural and arts education cannot escape these global developments. Looking towards the future, this means that 'education through the arts' will receive much stronger emphasis, also from a political angle. The potential of arts education to meet the challenges facing ahead, has long been recognised in many countries. In politics, which aims for social cohesion, cultural education

**Can we find an attitude of acknowledgement and appreciation of and respect for 'the other' and consider 'the other' as equal?  
(Appreciation of 'the other')**

**YES**

**NO**

**Shall the own culture be developed further by cultural interaction?  
(Openness towards the 'other')**

**YES**

**TRANSCULTURALITY**

**Learning with each 'other'**

Participation  
Global Citizenship

**INTECULTURALITY**

**Being aware of 'the other' and taking it into account**

Sensitisationn

**NO**

**MULTICULTURALITY**

**Doing something for other people, helping them**

Empowerment

**LEADING, DOMINANT CULTURE**

**Connecting and aligning 'the other(s)' to the own culture**

Prevention  
Assimilation



**SUSTAIN IT!** Art lab in Berlin started the project “ART TO STAY” which addresses the trend to have more and more ‘takeaway coffee.’ Students and artists explored why people do this. They found it was a way to show that they are modern, hip, active, young, wasting no time, and that they are important. The project turned this round to promote habits of lingering and enjoying coffee to the full. From ‘takeaway coffee’ to ‘art to stay.’



In a large model, people from one favela in Belo Horizonte, that was destroyed by a property boom, reconstructed their lost place (and thus their lost way of living) in a joint, creative action.

is therefore being increasingly promoted. Social, domestic, educational and cultural policy go hand in hand. And there are very successful examples of this, in the area of intercultural learning, and in the empowerment of participation by young people.

What has been largely lacking so far, however, is the integration of arts education into foreign or transnational policy. But here, too, we can hark back to long-standing traditions: international partnerships between cities, exchange programmes for cultural activities, encounters between young people, etc. But these concepts need to be rethought today. New challenges need new formats, and we need political support for that. Unfortunately, the attempts here are still far too tenuous.

#### **What are the main obstacles or challenges to a stronger integration of policies in these areas?**

Here again we have to make a distinction between the national and the international level. At the national level, the main problem in almost all countries is probably still the division of culture on one hand, and education on the other, into certain departments or areas of responsibility. But arts education, as I have just defined it, is a cross-cutting task. It always affects several ministries. And that requires a new understanding of politics.

What would be really helpful - beyond the usual recommendations - is to get to know the other fields in which one is not working, but with which he or she is collaborating. A person who is responsible for social policy measures should work once for four weeks in the cultural field. The cultural person, on the other hand, should work in urban planning, and so on. Only if I have an idea of what is going on in all the other areas can I cooperate properly. For this kind of further education (which is what I would call it) you need supporting programmes, but also moderators/trainers.

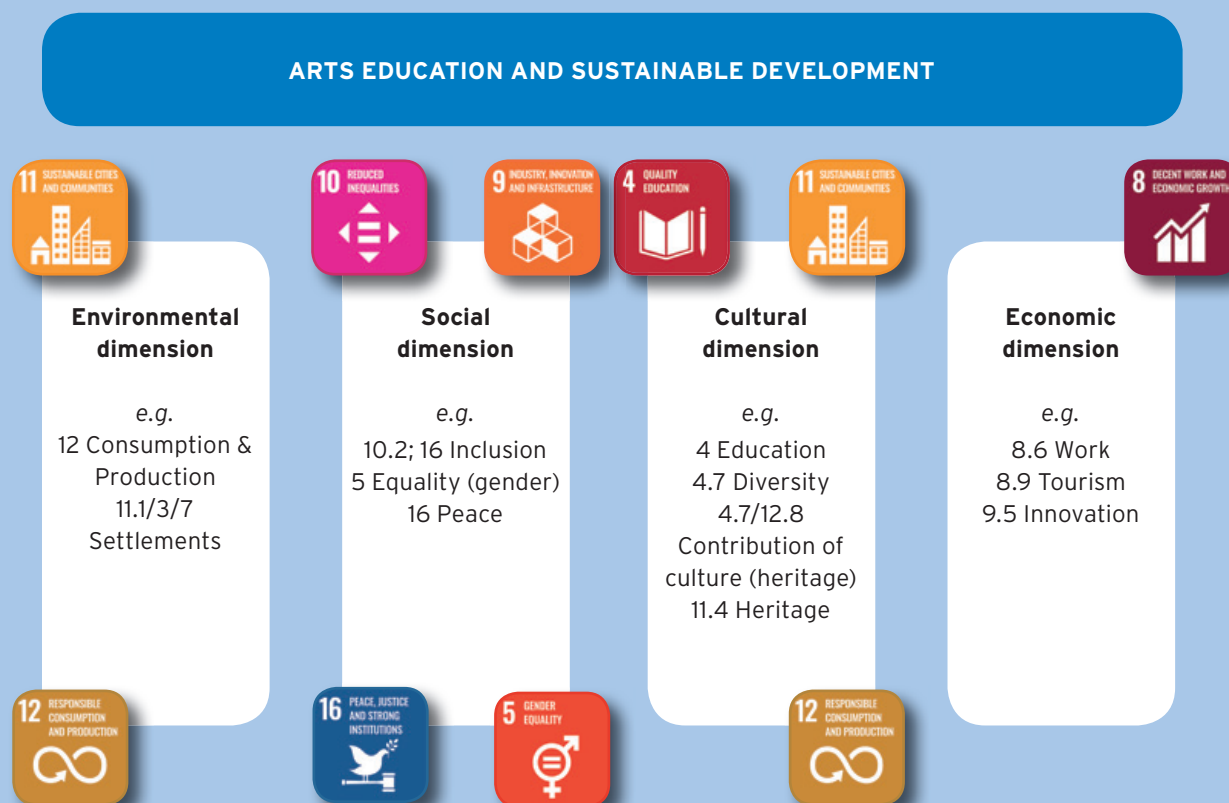
At the international level, it is becoming more complex. It starts with whether, for example, artists from the global South receive a visa for Europe or North America. And it ends with the question of the common language that we must find in order to facilitate not only communication but also cooperation. Here I would like to refer to the very important publication that addresses precisely this issue: *Arts Education around the World: Comparative Research Eight Years after the Seoul Agenda*. Here, for the first time worldwide, results were gathered and interrelated.<sup>1</sup>

#### **Looking in particular at developments in cities, what are the main areas in which local governments can contribute to an agenda on the arts, culture and education?**

In recent years we have been to Belo Horizonte in Brazil; Yaounde in Cameroon; the small Italian town of Poggio; Singapore; and Riga in Latvia, to work together with local actors on these issues. Based on this experience we were able to develop a clear idea of what is needed in respect to your question. What we know from this international experience is that it is essential, above all, to develop a convincing profile that is precisely tailored to the local situation and that is developed jointly with the local actors. That sounds banal, but of course it is not. Here, we rely very much on the principle of reflected profiling. I would like to share here a matrix we developed in a global research project, looking for bridges between arts or cultural education and the SDGs as a reference document. It may look confusing but it is actually quite simple.

1. It is published as volume 5 of the International Yearbook for Research in Arts Education, published by Waxmann Verlag in 2018.





In arts education we can distinguish between four different profiles or dimensions when it comes to sustainability: environmental, social, cultural, and economic. Now we can bridge these dimensions to specific Sustainable Development Goals - here represented by the icons - and Targets, specified in the boxes.

Which aspect is crucial depends on the situation in a particular city. Do we want to address tourism, heritage issues, diversity in education, peace, or consumerism? Policy makers and stakeholders must set the priorities in keeping with the respective local context. From this, an arts education policy and specific measures can be developed. It is important to add that this task must be understood as a cross-sectional task in which education, culture, social affairs and urban development / urban planning must work together.

#### Could you illustrate this with an example?

We all know good examples of connecting culture, education and social development in the cities in which we live. But here, in this publication, we should think one step beyond that. An example from Bogotá in 2015 could be of interest. The City of Bogotá carried out two major projects in the slums at that time: El Nido and CLAN. In both of them, protected and non-violent spaces were designed with arts education activities. This is one of the many convincing examples of excellent development work through culture and education.

But something was added here. On the occasion of a large conference on these programmes with over 800 participants from Bogotá in attendance, some international experts were invited to observe and evaluate the situation on site. This could not be comprehensive because time did not allow that. So it was not about the typical evaluation of strategic planning, regarding input, processes and outcome, but rather about a different, innovative form of feedback that should work as a formative evaluation. Leonardo Garzón Ortiz, a colleague who lives in Bogotá, Larry O'Farrell from Canada, and I found a way to work out the profile of the programmes in Bogotá via a category model, that was similar to the one above based on the four dimensions. We exchanged our assessments and discussed them together. We all agreed on the profile by which, for example, the CLAN project sets the cultural dimension first, closely followed by the social dimension with very little emphasis on the economic dimension.<sup>2</sup>

Earlier in this piece I addressed the necessity of finding a common language in international cooperation. In my opinion, this has been a good, successful example.

2. Larry O'Farrell, Leonardo Garzón Ortiz & Ernst Wagner. 'The Bogotá Experience: Pre-testing Proposed Dimensions for the Evaluation of Arts Education'. In: *International Yearbook for Research in Arts Education* - Vol. 4/2016, Münster/New York (Waxmann), pp 41 - 51.

The common language was found – this is particularly important – in the dialogue between external observers and local actors. Such processes need the support of local policies that have an interest in further developing their programmes.

**Could you give other examples of good practice, for instance on education through arts?**

The global research project that led to the matrix shown before – the one with four dimensions in respect to the SDGs – has delivered exciting examples. For instance, in South Korea, arts education activities in a remote region have helped to stop the migration of the population. In Egypt, art activities supported the people living in a small fishing community to identify with their own village. Likewise, in Brazil, an art school has helped to give new perspectives to displaced inhabitants from a favela. In these three examples, the main focus is on the development of the community, the city and the rural area.

Another example, from Nairobi, Kenya, focuses on vocational qualification. Here, at a music-school in a slum, young people have the chance to develop their skills and attitudes by playing music together, which helped them massively in their search for work. Different from this approach are two examples from Germany and New Zealand. Both address attitudes towards environmental destruction in a very playful way. I hope we can publish the results of this research soon. At the moment I can only say, it works!

**You have been involved in several international networks. Whereas competences and trends in education and culture are often very different in each country, why do you think it is important to foster international cooperation in this area?**

Our daily experience tells us that important developments in the political or economic field always take place on the ground, but arise in transnational contexts and are significantly influenced by them. This is true in all fields, not only in the arts, in culture or in education. Think, for example, of the major influence that the international OECD study 'PISA' had on educational systems worldwide. Or what influence the biennials all over the world have on the development of the visual arts. So much happens simultaneously in local and global spaces.

The exciting thing about this is the constant oscillation between distinctions, demarcations on the one hand and leanings or takeovers, on the other. We all know this from our own individual development, and systems do not function differently.

International networks are platforms on which a common exchange regarding these questions takes place in a peaceful and collaborative way. They make the above-mentioned oscillation effective and fruitful. There we can also better observe general developments and reflect together. And for this to happen we need international cooperation, international networks. ●



# Experiences



# Gunsan: A City of Modern Cultural Heritage and Lifelong Learning

**Yang Keonseung y Yungjae Jang**

Education and Human Resources Division, Gunsan City Council

**Despite its modern cultural heritage wealth, Gunsan City, which opened its port in 1899, has suffered from a local economic recession due to civic disengagement caused by poor housing conditions. Gunsan is a city reborn as a famous Korean tourist attraction by combining the preservation of its modern cultural heritage with the tourist industry through citizen participation and lifelong learning.**

## Gunsan, Where the Past, Present and Future Coexist

Since opening its port in 1899, Gunsan has become a focal city of Korea's modern history and culture. As a trade port with advanced shipbuilding and automobile industries, it has a population of 272,645; an area of 681.15 km<sup>2</sup>; and a total of 63 small and large islands.

Gunsan is a central city of the Saemangeum Project, a national reclamation project, which constructed the world-longest seawall, measuring 33.9 km, and has put into effect a large-scale project involving the construction of an airport, harbors and industrial complexes on 409 km<sup>2</sup> of land reclaimed from the sea.

The Gunsan area comprises trade industrial complexes, farming and fishing villages, the old city centre, and the new city centre, forming a unique city shape where past, present and future exist side by side.

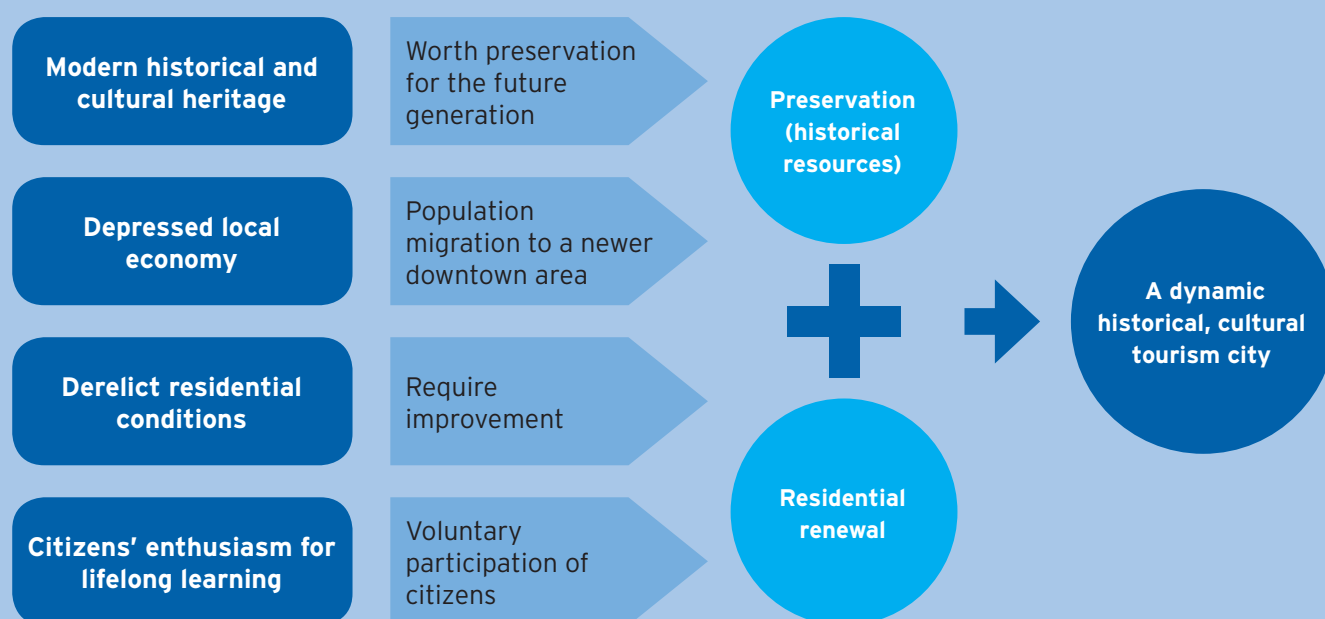
## Gunsan's Painful Past

In 1899, Gunsan was forced by Japan to open its port to other countries, and underwent a painful period of Japanese occupation (1910-1945) and exploitation of its natural resources, largely with regard to food (rice). Even following the liberation in 1945, its cultural heritage sites were neglected and became seriously rundown, and many young people left the city due to the poor living environment.

As the new city centre was developed, the business districts of the original city were not given sufficient attention, creating a repeated vicious cycle.







### Background of the Modern Culture Heritage Preservation Project

There are 172 modern cultural heritage sites in the Gunsan area which reflect the history of colonial exploitation and the sufferings of its people during the period of Japanese occupation.

During this period, commercial zones were created in the Japanese residential area as the focal point in the city. Following its liberation in 1945, the zone became a centre of administration, business and finance. However, the business districts rapidly declined due to the population exodus resulting from poor infrastructure and new city development.

In 1993, the trend of the Government of the Republic of Korea was to remove many cultural heritage sites to clear away the vestiges of Japanese colonialism. After much consideration, however, Gunsan City decided instead to preserve them, in order to utilize those historical sites and the painful history associated with them as part of education for future generations. In 2009, the City vigorously began to promote development of the deteriorated old city centre. Moreover, in connection with the tourist industry, Gunsan City created various infrastructures, such as the Gunsan Modern History Museum.

One of the characteristics of Gunsan's preservation project is that it has been a citizen-participation initiative promoted and governed by citizens, experts, artistic groups and the city administration, focusing on improvement of the residential environment and the enhancement of quality of life. At the core of the project

is the Educating City concept: 'The city belongs to its citizens.'

### Features of Gunsan City's Modern Cultural Heritage Preservation Project

Gunsan City's cultural heritage preservation project can be described as follows:

- Gunsan City established a database for the 172 modern historical and cultural heritage sites, and created them as places for education for future generations by preserving, rather than demolishing them.
- The Urban Regeneration Support Centre—primarily led by the Residents Council—promoted citizen participation in the project.
- In the course of setting up the heritage preservation plan, Gunsan City actively gathered citizens' opinions, and amended the related regulations and acts to promote citizen involvement in administrative matters.
- In order to revitalise the local economy, and in parallel with the urban regeneration project, Gunsan City supported start-ups, the establishment of cooperatives, the provision of consultation by experts, and restructuring of traditional markets.
- There were additional supportive policies as well, such as the lifelong learning festival and the lifelong learning programme, that Gunsan has consistently promoted since becoming a member of the IAEC in 2007. Citizens were empowered through the learning process, creating a synergistic effect through their participation in the modern cultural heritage preservation project.



Citizen participation in the creation of artistic elements

### The Local Economy and Traditional Art in Harmony

In promoting the project to revive the cultural heritage sites through lifelong learning, Gunsan City also encouraged combining the local economy with traditional art and the tourist industry.

Gunsan City set up administrative departments dedicated to maximising the synergistic effect.

- Local Economy Division: promoting revitalisation of the business areas, including the traditional markets, based on statistical data.
- Culture and Arts Division: promoting revitalisation of the regional traditional culture by establishing tangible and intangible cultural heritage management systems and forming citizen art groups.
- Tourism Promotion Division: promoting tourism projects through various traditional and modern cultural heritage-related events such as 'Yahaeng Night' (Cultural Heritage Night) and the 'Gunsan Time Travel Festival.'
- Urban Regeneration Division: constructing the 'Urban Regeneration Support Centre' for facilitating citizen participation and promoting policies such as improvement of the residential environment connected with the modern cultural heritage sites.
- Education Support Division: encouraging ongoing citizen participation through lifelong learning programmes such as 'Delivery Lecture' (programme of on-demand specialised talks) and 'Happy Learning Centre' (lifelong learning centre) and, simultaneously, fostering training of lifelong learning trainers.

Gunsan City has emerged as a chosen location spot for many movies by opening up its modern cultural heritage sites to the film world.

### Preservation of Modern Historical Culture

Gunsan City has renovated the 172 historical buildings in the old city centre (banks, customs offices, temples, Japanese style houses, etc.) that form part of the painful period of Japanese occupation, to be used as educational spaces for future generations.

From 2009 to 2014, the city put into effect the 'Modern Cultural City Creation Project' to establish the database of modern construction properties and, in 2015, established a preservation and management plan for Gunsan City's cultural heritage sites in cooperation with experts in the field of traditional culture.

The city has also promoted connecting the modern historical properties with cultural and tourism-related projects through improvement of neighbourhood living facilities in the region.

Gunsan City has drawn attention to its cultural heritage through various means, including studies of modern history, cultural heritage courses, music concerts held at the heritage sites, as well as various cultural art activities for elementary school students, who are at the foundation of the lifelong learning project.

Furthermore, the city has promoted a cultural heritage education project focused on 29 folk cultural heritage sites and monuments near Gunsan City, with the associated fostering of guides who provide commentary on the historical relevance of those sites.





Gunsan Time Travel Festival



Cultural training programme

### Festivals on Modern History and Culture

- Gunsan Time Travel Festival (Brand Name: A Trip to the 1930s)  
Since 2013, this festival has been held annually in September within the context of reproduced street-and-cultural settings recalling the Japanese colonial period in the 1930s. These settings are used as educational spaces for future generations. The festival is attended annually by approximately 500,000 tourists<sup>1</sup>.
- Yahaeng ('Night Trip' - Cultural Heritage Night)  
As of 2016, various programmes (markets, performances, experiences, etc.) have been operating every summer weekend evening and night, with some 300,000 tourists annually enjoying the modern historical and cultural resources offered<sup>2</sup>.

### The Challenges Faced by Gunsan

Despite all of the success to date, the regeneration project for the modern cultural heritage sites and the growing tourist industry may be risk factors resulting in a loss of self-reliance caused by outside capital investment encroaching on the local economy base and the effects of gentrification driving out local residents.

Gunsan City is currently undergoing a very challenging period due to the shutdown of shipyards and automobile

factories which have been the foundation of the city's economy.

In order to address these difficulties and revitalise local businesses to prevent outflow of the local capital to other provinces, Gunsan City has issued a local currency with a total value of approximately €55 million which is now in circulation. What is most encouraging is that citizens have actively participated and purchased 92% of the local currency. The city is planning to issue €150 million worth of local currency and to introduce a mobile electronic money system.

The city is also pursuing the 'Visiting Village Culture Café Project' in order to heighten citizens' capabilities, revitalise local businesses, and create jobs. The project involves sending a lecturer to a small business place where more than five citizens are gathered to participate in lifelong learning and cultural activity services. The city covers the necessary budget. As of 2019, 250 lectures have taken place in 568 small business places, offering these services to 2,500 citizens.

### Conclusion

Gunsan City's modern cultural heritage preservation and management is an ongoing project. This citizen participation project has been carried out by actively collecting citizens' opinions through surveys and public meetings.

The people of Gunsan firmly believe that an educating city belongs to its people and citizen participation provides the city with nurturing energy. ●

1. <http://festival.gunsan.go.kr>

2. <https://culture-nightgunsan.kr>

# Helsinki City Library, a Cornucopia of Urban Culture and Learning

## Tuula Haavisto

Library Director and Culture Director emerita of Helsinki City Council

**Through opening the new Central Library Oodi, the City of Helsinki has launched an up-dated public library concept which influences the city library network as a whole. The traditional task of libraries promoting literacy, reading and information usage, has been expanded to include new forms of networking, supporting learning, active citizenship and media literacy. Users and visitors show their appreciation by using libraries more and more actively.**

**T**he new Helsinki Central Library Oodi was inaugurated in December 2018, receiving widespread national and international attention. The library was widely presented in the international media from Italy to Portugal and Spain, from Brazil and Malaysia to South Korea and Russia, including coverage in The Guardian, The New York Times and The Washington Post. Also the most important group,

ordinary library users in Helsinki, received the bold new library warmly. Very seldom does an expensive new public building receive such unanimous applause.

Both Helsinki residents and city visitors have supported the library with their feet: during December 2018, 286,000 visits were counted. The two-millionth visitor of the year 2019 stepped in on 15 August 2019.

Helsinki Central Library Oodi © Maarit Hohteri







In the Helsinki city centre, there was a particular lack of spaces for family use. Since opening the new Oodi Central Library in December 2018, families are one of the most eager user groups. © Risto Rimpä



The Oodi library has videogames and multimedia rooms available © Jonna Pennanen

Oodi library is a leading example of the updated role of public libraries in Helsinki. According to reactions from numerous international guests, the concept would be relevant in their circumstances as well. Oodi seems to be an suitable answer to many new and longstanding needs of today's citizens.<sup>1</sup>

Within six months after opening the Oodi library, 13,000 new library cards had been issued in Oodi, and 24,000 in all of Helsinki, which means an amazing growth of 64% compared with the previous year. The total number of visits to Helsinki libraries between January and June 2019 was 42% more than in 2018. Several branch libraries had also increased their visitor numbers, some stayed as they were and a few had fewer visitors than a year ago. Lending numbers grew 6% (200,000) from the previous year, and again, there were several libraries showing higher growth numbers.

People want to come together at a place in which to work and spend time, they want to learn new skills, and they still want to read, though this need seems to be diminishing. Recognising these needs was an important factor in the three-hour-long political discussion before making the final building decision in January 2015, as was covering citizen support for the project, which politicians are keenly aware of doing.

For the planning of the new central library, Helsinki City Library developed a new vision. The traditional task of public libraries, promoting reading and literacy, was expanded: 'The library is an enricher of ideas and thoughts where, by sharing knowledge, skills and stories we together create a new civic society.'

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Based on these needs and thoughts, the new library was designed to offer:

- an open, non-commercial, public space
- information and skills for a more functional society
- a rich city experience created by the residents themselves
- the house of reading in the Töölönlahti cultural area<sup>2</sup>
- a pioneer in intelligent everyday life - fab labs, virtual services, robots...
- a library for all senses - a new programme every day

These goals were not developed solely by the library staff or other civil servants. An important element from

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1. In Finland, public libraries in general are an adequate answer to a variety of needs: more than half of the population, and even more than that in Helsinki, use public libraries regularly in one way or another. This covers both physical libraries and multifaceted library services via the Internet.

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2. Töölönlahti Cultural area is a concentration of cultural institutions laid out in a park along a bay in the city centre. The institutions housed there include: the National Opera and Ballet, The National Museum, Finlandia Hall, the Music Hall, Helsinki City Theatre, and one branch of Helsinki City Museum, among others.

### Services & Facilities Offered at the Oodi Library

Book Heaven	A wide selection of books and magazines in nearly 20 languages, which can be read on site or borrowed. The collection includes more than 100,000 items, including music, console and board games, films, etc.
Urban Workshop & Makerspaces	Offers a wide range of professional tools from a soldering station to a laser cutter, 3D printers, not to overlook traditional handicrafts or sewing machines. The work facilities and tools can be used independently or with the assistance of the library personnel. A range of workshops and events for all ages are organised to put ideas into practice.
Study, Work and Meeting Facilities	Oodi offers an extensive schedule as well as open and pleasant facilities that can be used for particular work needs, for study, or for teaching sessions by reserving group facilities of various sizes. Computers, printers, photocopier-scanners and Wi-Fi connections are available for use.
Music Services	Creating music from start to finish (rehearsing, recording and producing) is possible in the different studios and playing rooms that can be booked, and which feature workstations, amplifiers and other musical equipment. Instruments and music equipment can be borrowed using the library card. Concerts can be hosted in the library, as well.
Gaming Services	Oodi offers devices and facilities for digital gaming in specifically adapted rooms that can be booked. Spaces for board games are also available.
Events, Workshops and Lectures	Oodi users can take part in a diverse range of events and workshops, attend lectures and be inspired by media art displays, which take place on a regular basis.
Services for Children and Families	Oodi has space for relaxed quality family time and for doing things together. Children are welcomed on every floor of the Oodi library building, which has an accessible entrance for prams and buggies.
Film, Information and Playground Services	Other complementary services are offered on the Oodi premises such as film screenings (with a 250-seat auditorium), information desks for different citizens' services, the municipality participation space and a playground space that serves as an open meeting place for families with children and offers specific activities.
Restaurants and Coffee Bars	2 restaurants and coffee spots are available within the library premises.

the very beginning was citizen participation. Nearly 20 different ways to involve people and also future partners in the planning were applied. At first, all in all, 2300 Dreams/Visions were collected from citizens during 2012-13. A set of eight edited thematic reports based on those was produced and used as an official planning document. After collecting 'dreams' on quite a broad level, the issues consulted with citizens became more concrete, for example, families participating in the family library planning gave useful input, such as the idea of several 'parking lots' for baby carriages in the building.

Practical and successful participation resulted in a deep feeling of ownership of the new library among the people of Helsinki.

Since its opening, citizen participation has continued to be part of the permanent working model of Oodi.

### Modern Library Act

Oodi library is also the flagship of the new Library Act of Finland (2016). The objectives of the Act are to promote equal opportunities to access education and culture, availability and use of information, reading and literacy, lifelong learning, competence development and active citizenship, democracy and freedom of expression.

According to the Act, the concrete tasks of public libraries are to:

- provide access to materials, information and cultural contents;
- maintain versatile and up-to-date collections;
- promote reading and literature;
- provide information services, guidance and support in the acquisition and use of information and in versatile literacy skills;



- provide space for learning, recreational activities, working, and civic activities;
- promote social and cultural dialogue.

Also the new Act is enlarging the scope of libraries from reading and literacy towards learning and societal communication. The library space is considered to be a service in and of itself. Library floors are no longer monopolized by shelves and reading tables.

Two Finnish examples worth mentioning regarding fresh working concepts in line with the new Act, are the Metso Live Music and Novellikoukku. Metso Live Music of the Tampere main library Metso is a series of events offered by the music department consisting of an interview with, and music by, well-known visiting musicians. The guests often give a concert in Tampere, so this is also cooperation between the library and other cultural venues. The events are free-of-charge and extremely popular, so that musicians currently offering a concert in Tampere even hope to be invited as guests of Metso Live Music. Novellikoukku ('attracted by/hooked on short stories') is a concept created by the Helsinki City Library, consisting of a two-hour-long session, where one person reads short stories of choice, as others knit or crochet, and comment on the stories heard.

### Dynamic Library Network of Helsinki

Returning to the Helsinki perspective: in all, Helsinki has 37 libraries, two mobile libraries, hospital libraries

3. Mobile libraries are book buses, one of which is equipped especially for children. Hospital libraries offer books for the patients and staff to read. Currently most of them are located in homes for the elderly, where people have longer stays. Home services bring books to those people who, for one reason or another, cannot leave their homes.

and home services.<sup>3</sup> A gigantic newcomer like Oodi could easily overshadow some of other libraries. However, a political decision was made in 2015 to safeguard the whole library network, because it was so highly valued.

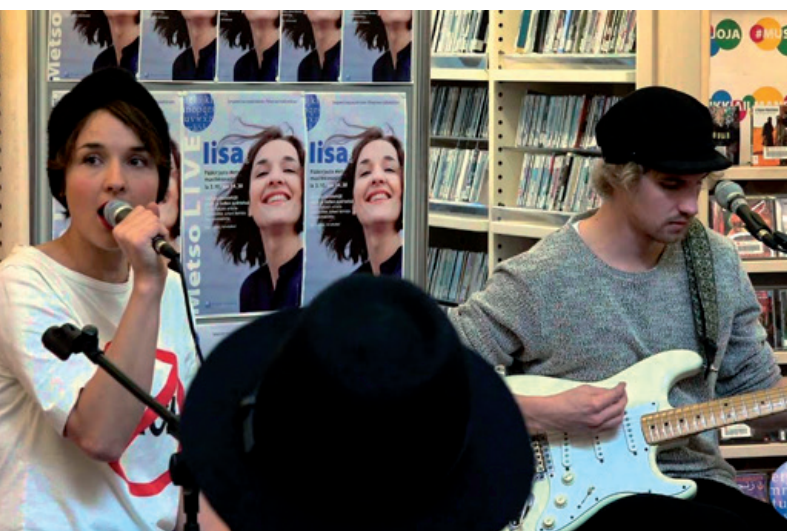
Oodi is somewhat of a moving force in the network. The city library ensured, through various decisions, that what was learned through Oodi would be spread throughout the network. For example, a systematic job exchange system to Oodi was organized, open to every interested staff member. The citizen participation methods have also been applied to the whole library system.

Users have not abandoned other libraries in Helsinki. Their importance as meeting places in their own surroundings is exactly the same as Oodis: non-commercial public spaces with long hours, open to everybody. Users appreciate the fact that in libraries they are received as individuals instead of belonging to some labelled group such as 'the elderly,' 'youngsters,' 'immigrants,' or similar.

Helsinki branch libraries also offer numerous programmes aimed at kids, and young schoolchildren (in Finland considered to be 7 years and up) often stay in the nearest library during afternoons when their parents are still working. A variety of local discussion events are organized in libraries, which are appreciated as neutral grounds even for challenging debates. Reading circles and language cafes (for immigrants to practise the Finnish language) are always popular. Most libraries offer exhibition space, used by amateur artists, collectors, local history enthusiasts and hobbyists.

All libraries in Finland are highly motivated within the traditional field of public libraries, promoting literacy and reading. Competition for peoples' free time is stiff because there are so many tempting Internet and other activities. In the age of countless social media channels,

Metso Live Music in Tampere City Main Library. Young artist Lisa in close contact with listeners. © Juhani Koivisto



In Spring 2019, 14 language cafés offered weekly meetings in Helsinki libraries, reaching hundreds of immigrants who want to learn the Finnish language. © Satu Haavisto



libraries emphasise the importance of reading long narrative and analytical texts. A profound understanding of the world requires serious concentration which does not come about without reading whole books and well-thought-out and argued articles and publications. Today's constant flood of visual images has its advantages but it cannot provide the basis for the same analysis as can a good text. Reading and literature enhance creativity in an immeasurable way.

Further, public libraries consider media education as part of their tasks, especially for groups which have no natural connection with digital contents via education, training or work. Helsinki City Library works, for example, with an association called Enter Ry, which offers peer advice and training in ICT for senior citizens.

The Helsinki City Strategy (2017) states that 'the basic task of the city is to provide quality public services and

create conditions for a stimulating and enjoyable life. Functionality is based on equality, non-discrimination, strong social cohesion and open, inclusive ways of operating.' The City library's action planning follows this strategy and the Library Act, to serve citizenship in the best possible way. ●

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Libraries in Helsinki are accessible to all © Jonna Pennanen



Fab labs and makerspaces serving do-it-yourself-people can be found in the Oodi Central Library © Jonna Pennanen





# EN RESIDÈNCIA. Creators at Barcelona's secondary schools. "We have found a space here for thinking"

**Carles Giner i Camprubí**

Director of EN RESIDÈNCIA, Barcelona Institute of Culture

**Since 2009, the Creators EN RESIDÈNCIA (Creators in Residence) programme has provided a shared workspace for artists, students and teachers at state secondary schools in Barcelona. Over a full academic year, and within the established school timetable, creators from various disciplines and generations develop an arts project together with a group of young people, starting with the initial concept and leading to the public presentation of the final outcome.**

## **Linking culture and education through processes of contemporary creation.**

EN RESIDÈNCIA was conceived and rolled out by three entities working in cooperation: the main public entity within the cultural sphere (Barcelona Institute of Culture - ICUB); the main public entity within the educational sphere (Barcelona Educational Consortium Barcelona - CEB, which comprises both the city council and the Catalan autonomous government); and the A Bao A Qu association, which stands at a crossroads between culture, creation and education. EN RESIDÈNCIA was created as a joint project, transcending the traditional separation between culture and education and questioning the usual model of relationships between the two: EN RESIDÈNCIA is the result of a joint, shared vision. This 'building together' has greatly empowered the project which, in a matter of few years, has evolved into a major city programme.

Its goal has been to strengthen adolescents' cultural capital through raising their awareness of the meaning and diversity of contemporary creative work: visual arts, poetry, performing arts, music, design, circus, contemporary dance, and playwriting. In a broader sense, EN RESIDÈNCIA helps to create fairer and more equitable access to culture and foster the building of more horizontal relationships between culture and education.

Over the course of its first ten years in operation, a total of 101 residencies took place at 42 secondary

schools in Barcelona (two-thirds of the city's state schools providing compulsory secondary school education).

These are selected through an annual public call and the participating creators are invited by mediation teams (curators and coordinators) which carry out tasks associated with the creation processes throughout the academic year. EN RESIDÈNCIA has engaged a broad community of creators (115), teachers (133), adolescents between the ages of twelve and sixteen (1,770) and mediation teams (13 teams, 30 people).<sup>1</sup>

## **Created and developed with a focus on cultural and educational mediation**

The EN RESIDÈNCIA concept was based on the idea that experts - "mediation teams" - were necessary mentors in the development of creation processes within the formal educational system.

From the outset, it was considered that ten months of creative process called for the involvement of an agent filling the role of head of coordination, overseeing and maintaining the balance between the artistic and educational dimensions of the programme. They would work together with the creative artists, the teachers

1. All the creative processes are described at [www.enresidencia.org](http://www.enresidencia.org)



Malumology: Luis Bisbe EN RESiDÈNCiA in the Instituto Doctor Puigvert (2012-2013)

and the adolescents throughout the process. With this conviction in mind, the ICUB and the CEB proposed that the A Bao A Qu Association should join in with defining the EN RESiDÈNCiA project. This partnership was a decisive contribution to the initial design of the programme and the first three pilot years, during which it took shape. By the fourth year (2012-2013), more mediation teams were incorporated, bringing them to a total of thirteen.

The EN RESiDÈNCiA mediation teams shape a unique world that includes entities specifically geared towards the intersection between education and culture (A Bao A Qu, L'Afluent, Experimentem amb l'Art, Escola Bloom), educational teams at museums (Fundació Joan Miró de Barcelona, Museu Nacional d'Art de Catalunya, MACBA- Museu d'Art Contemporani de Barcelona) and cultural venues (Mercat de les Flors, Teatre Lliure); teams from art factories (Graner, Sala Beckett - Obrador Internacional de Dramatúrgia, La Central del Circ, La Caldera - Les Corts); and independent spaces (Antic Teatre, La Poderosa). As a result, it's a collection of stakeholders (associations, private or public entities, etc.) that form part of the city's cultural life. They play a key role in connecting the residency programmes with their own spheres.

The mediation teams combine specific territorial knowledge and proximity with an overall vision of the city, thereby contributing not only to the uniqueness of each residency but also to the ongoing creation of a shared link between culture and education, which is what EN RESiDÈNCiA is based upon. In fact, as each residency defines itself (thematically, territorially, artistically, etc.) the mediation teams, the ICUB and the Educational Consortium, together with the artists and the teachers, link the residency with the city. This is achieved by placing each residency in contact with cultural venues (in or near the city), entities, collectives and other stakeholders who,

through exchanges with the students and creative artists, generate all types of interaction.

These connections draw the adolescents, creative artists and teachers together into the system of culture and arts. The residencies become more intense and complex as visits are made to exhibitions, museums, artists' workshops, creative spaces, auditoriums, theatres, etc., and as the young people are received in these spaces as active participants and not passive visitors. Often, these connections lead to long-term relations between schools and cultural centres before the end of the residencies. Community centres, libraries, art galleries, live music venues, theatres, etc., present the public presentations of the works, the shows, the exhibitions and the performances that are the products of this creative process. The connection of each residency programme with the city's art world multiplies the impact on each and every participant.

### **Breaking with the school model but set within the academic framework. A ten-month EN RESiDÈNCiA cycle.**

EN RESiDÈNCiA features a minimum of three hours per week that includes a full two-hour session with the direct participation of the creative artists. This requirement helps alter the rigidity of the usual space-time relationship at schools, thereby creating time focused solely on this and which is outside the standard 'school subject' format. Creative processes are not 'subjects' and do not take place in fifty-minute sessions; they are different and call for a different atmosphere. This apparently simple measure has played a pivotal role in maintaining the true character of creative processes: EN RESiDÈNCiA isn't about contemporary art classes, nor is it a workshop-focused subject. It's a project in which contemporary creative processes are carried out, leading to a final 'piece of work'.



It's an invitation to artists to develop a piece, placing the same importance on it as they normally do when creating their own personal pieces.

Over the ten years since its launch, EN RESIDÈNCIA has gradually shaped a specific way of undertaking the creative processes. Without losing awareness of the experimental, unique and unrepeatable nature of each residency, the programme has steadily consolidated certain stages – 'shared steps' – connected with each creative process. The first of these is the so-called landing phase, which sets out to encourage participants to discover (rediscover) the secondary school, its surroundings and the neighbourhood. This places emphasis on the value of research, investigation, documentation, filing and archiving information, experimentation, etc.

After the landing phase (two, three or four months into the residency, depending on each process), comes the so-called contagion phase: the residencies plan the core parts (thematically, artistically, conceptually and material-wise) of their particular creative process. Therefore, this is the perfect moment to expand the sphere of action

beyond the immediate participants: the contagion occurs in the months of January and February and consists of activities (presentations, group sessions or meetings) where the creative artists, the students and the teachers share the residency experience with the other teachers at the school. The idea is for the teaching staff and school heads to learn about what the residency consists of and involves. This is not just for information purposes, but also to encourage possible connections and internal alliances within the school, potentially sharing the residency programme with other students with regard to learning materials and subjects that are part of the broader school syllabus. In short, this phase sets out to create links within the school, tying together the creative processes with the educational aspect and other related contexts.

Following the contagion sessions, the rhythm and speed of the residencies pick up as the process begins to focus on the public presentation: EN RESIDÈNCIA stands by the idea that the creative processes and the resulting pieces of work (or documents) must be as widely shared as possible. The social dimension of artistic creation then moves on to create spaces for its public presentation

Josep Maria Balanyà EN RESIDÈNCIA in the Instituto Joan Brossa (2010-2011)



where the works, and what has gone into them, can be exhibited and where young people, artists and teachers can show what was involved in the creation of these pieces. The public presentations take place wherever it is most appropriate to the project in question, be it a cultural centre or the school itself. EN RESIDÈNCIA has made a name for itself in Barcelona's cultural world and the presentations resulting from the programme now form part of the city's art exhibitions.

The residency, though, doesn't finish with the presentation and exhibition of its final result. Instead, the final step comes later with the closing sessions. Following the presentations, the artists, teachers, students and mediators sit down together to assess everything that took place in the process. This is one more step in the cycle that goes beyond a formal evaluation, which is also a part of each residency.

In fact, EN RESIDÈNCIA, despite being an optional course within the school syllabus, forms part of compulsory schooling and is therefore evaluated like all other subjects. It's a different sort of evaluation, fully focused on achieving skills. These skills (research,

experimentation, team work, communication skills, dialogue, documentation, archiving, story creation, writing, performing, etc.) are evaluated by the teachers, who play a key role in how the residency is undertaken: they welcome the creative artists and oversee the link between the creative processes, the school and the educational process in which the students are involved. Dialogue between students, teachers and artists is essential in all stages of the residency.

EN RESIDÈNCIA underlines the cultural dimension of secondary school education, in contrast to a traditional limited view of schools as centres of cultural reproduction.

### Awaiting public policies regarding culture and education

EN RESIDÈNCIA is one of the initiatives that addresses the need to formulate and develop real-life educational and cultural policies; long-term policies focused on reshaping the traditional model between the two systems. Customarily, these have been based exclusively on the instrumental condition of consumption: cultural centres supply schools with a certain limited number

Playground Scene: Laia Estruch EN RESIDÈNCIA in the Insituto Juan Manuel Zafra (2016-2017).







Programmed adolescence: Los Corderos EN RESIDÈNCIA in the Instituto Milà i Fontanals (2013-2014)



The cabin LAMBEGBPAOLTJRI: Pep Vidal EN RESIDÈNCIA in the Instituto - Escuela Costa i Llobera (2015-2016)



Neighbours, houses, streets and squares: Domènec EN RESIDÈNCIA in the Instituto Josep Serrat i Bonastre (2015-2016)

of activities and schools provide the audience and fill the seats in the hall. This is an unequal and hierarchical exchange that puts each one into the category of either users or programmers. Local governments have the responsibility, however, to promote active citizen engagement, subjectivity, and inclusion in all culturally-related processes. In short, citizens should cease to be mere receivers of culture and become agents for culture: citizens with a say in the matter.

It has been shown that EN RESIDÈNCIA has an impact on everyone involved in the programme: it alters the view of contemporary creative art, it changes approaches (at the school, in classrooms, at museums), placing importance on the educational aspect of cultural centres as well as on the cultural side of schools. It influences participants (nobody completes a residency feeling indifferent), questions the systems, helps them rediscover the city and its people, requires commitment, involves introspection, memory and the shaping of voices and words. As the title of the exhibition honouring the ten years of EN RESIDÈNCIA proclaims: "We have found a space here for thinking".<sup>2</sup> ●

2. Exhibition at the Centre d'Art Contemporani de Barcelona - Fabra i Coats, from 12 April to 30 June 2019.

# Music as a driver and an enabler of Sustainable Development

**Dagmara Szastak**

Independent Culture Programme Specialist at the City of Gardens, Katowice

**Katowice is a dynamically developing city which is undergoing transformation from a post-industrial hub into a city of creative industries. The effect of the changes is an increase in the status of Katowice as a scientific and cultural centre, where knowledge and creativity are one of the most important cornerstones of development. In addition, belonging to the UNESCO Creative Cities Network not only increases the prestige of Katowice on the international stage, but, above all, contributes to its development in many areas in which education plays a key role.**

**K**atowice is a city of multidimensional transformation with a particularly dynamic development that has been taking place over the last twenty years. During this time, not only has the landscape of the city been transformed, but its status as a scientific and cultural hub has increased.

In turn, the intensity and diversity of the city's musical potential, as well as the rich musical history and tradition of Katowice, resulted in the high rating of its application and the city's inclusion in the UNESCO Creative Cities Network in December 2015. Membership of this network boosts the prestige of Katowice on the international stage, but above all it influences its development in many areas where education plays a key role. It is also major proof of the transformation of Katowice from a post-industrial hub into a city of creative industries. The process of change clearly indicates the direction which the city wants to take, making industry based on knowledge and creativity one of the cornerstones of its development.

Supporting young talents, financing grassroots music projects, organising concerts for residents, and fostering innovative arts projects and music education for various age groups are the most important activities undertaken by the city as part of its membership of the Creative Cities Network.

The UNESCO Creative City of Music project is implemented by Katowice's City of Gardens - Krystyna Bochenek Culture Centre. This institution sets out to further the artistic and educational activities carried

out so far in the field of broadly understood musical culture in order to more effectively achieve social goals, such as increasing social cohesion and combating group exclusion, thereby contributing to the city's sustainable development, in line with the UN 2030 Sustainable Development Goals. Examples of activities carried out by this institution which can be defined as best practices include:

## **The Music Hub**

This hub supports the music sector in Katowice at various levels: from local artists (*Dzielnica Brzmi Dobrze* - District Sounds Good) to projects exploring broadly understood musical themes (*Muzykogranty*), as well as industry meetings and workshops raising professional qualifications (*Katowicki Radar Muzyczny* - Katowice Music Radar).

Besides the significant support for the musical environment, an equally important task of the Music Hub is to run a multifunctional space dedicated to a wide group of entities representing branches of the creative music industry, with particular emphasis on professional and amateur musicians. Ultimately, Music Hub will feature professional recording studios (post-production, in situ recording and mobile recording), rehearsal rooms (along with music and sound equipment, backline), music equipment store rooms, music production and sound post-production studios, as well as workshop space.

The Music Hub is a response to the increasing demand





© Radosław Kaźmierczak

from the ever-growing music market. It provides creative artists from Katowice with a unique opportunity to develop their talents in totally professional conditions. As a result, the Music Hub will ultimately deliver a rich, comprehensive set of tools for the development of musical creativity, its dissemination and its popularisation. What's more, it will provide an additional boost to the development of the local economy.

The music industry development incubator is located on two levels of the headquarters of Katowice City of Gardens and features a space earmarked for rehearsals, workshops and recordings (including the possibility of recording in the concert hall) and a mobile recording studio, operating at the seat of the institution and outside it.

The space is also used by a group of people interested in hip hop culture, who meet up regularly at the institution as part of the *Rapsztaty* project. Workshops are held here alternately with meetings of the (Śląska Liga Wolnostylowa (Silesian Freestyle League), during which the participants hone their skills in rap improvisation. The themed meetings focus on issues such as freestyle, text, mastery, beat-making, music video, social media and management. Renowned and highly appreciated artists are frequently guests at *Rapsztaty* workshops.

As part of the Music Hub, monthly meetings of the music industry are also held, known as the *Katowicki Radar Muzyczny* (Katowice Music Radar), during which representatives of Katowice's music community can take part in lectures, workshops and meetings with Polish and foreign music agents, and specialists in public relations, marketing, copyright and performers' rights. It's also a discussion platform for anyone who wants to co-create

the musical space of the city and the region. The project also includes get-togethers (lectures, workshops) open to the public, which are held alternately with *Katowicki Radar Muzyczny - Rozmowy* (Katowice Music Radar - Conversations), discussions moderated by the Akademia Menedżerów Muzycznych (Academy of Music Managers). Guests of the series include, among others, artists, music producers, managers, journalists, composers, vocal coaches, songwriters, festival and industry event organisers, lecturers and academic teachers, both Polish and from abroad. The series is aimed at representatives of the regional music community and people interested in the development of music in Katowice. Education remains its main goal.

### **Dzielnica Brzmi Dobrze (District Sounds Good) - education of music bands**

District Sounds Good is a project aimed at beginner music bands from Katowice. Its purpose is to support musical groups rooted in the city, identifying with it and representing specific districts of Katowice. It has been running since 2016 as part of the Music Hub - the music industry development incubator.

The programme aims to reach out to young bands who, despite their enormous potential, face numerous problems that prevent them from appearing on the Katowice music scene (and elsewhere). The goal of the project is to diagnose these problems and help solve them through ongoing education in the field of winning and effectively maintaining listener attention.

Each year, teams are selected through a tender (maximum of five). They receive the patronage of Katowice, the UNESCO City of Music and the two-year



© Eric Van Nieuwland

support of Katowice City of Gardens, including a number of endeavours such as workshops, concerts, studio recordings, video sessions and music videos. This is to foster the development of a musical career, the scope of which ranges from city districts to the whole country and – ultimately – worldwide.

During the pre-selection, we choose twenty to thirty entries of bands (from approximately fifty to sixty applicants per year), which then present themselves before the jury on the Katowice City of Gardens concert stage. Over the past four years, we have received more than two hundred applications, of which (as part of the pre-selection) we have put through approximately one hundred to the next stage (auditions).

So far, more than twenty bands have received our patronage. We've released ten CDs and soon more of them will be sent to the printing press. We also design album covers, assisted by students majoring in visual identity (in partnership with the Academy of Fine Arts). What's more, we've created nine 360-degree video sessions (each took place in the district from which a particular band comes), as well as five music videos and another five video sessions will be created soon.

The bands are given the opportunity to take part in numerous music and music-related workshops, including vocal skills (four editions), music production (Ableton), mix and mastering, PR and band image (partner - Kayax). We have also organised percussion workshops and a guitar masterclass.

Project participants have had the chance to enrich the city's musical life (and not just in the city) at exceptional club and outdoor events. In just four years, District Sounds Good has resulted in over two hundred concerts

and co-created several special projects. Equally important, throughout the year-long programme, musicians have access to a rehearsal room fully equipped with a backline and sound system, located in the building of the City of Gardens. We also have our own recording studio.

### Participation in the URBACT programme - implementation of the 'On Stage Project. Music Schools for Social Change'

URBACT is the European Territorial Cooperation Programme for Sustainable Urban Development. It highlights the key role that cities play in the presence of increasingly complex social changes. Participation in the programme involves networking of cities for whose development various themed areas are important. It allows the cities to develop practical, innovative and sustainable methods which combine economic, social and environmental aspects. Meanwhile, the 'On Stage Project. Music Schools for Social Change' primarily consists of fostering social integration by means of musical education. Along with Katowice, L'Hospitalet (Spain) - project leader and creator of "best practices", Valongo (Portugal), Adelfia (Italy), Aarhus (Denmark), Brno (Czech Republic) and Grigny (France) cooperate in the transfer network.

The task of Katowice is to adapt a best practice implemented by the network leader to specific local characteristics by diagnosing problems which the city community may face and answering the question of how music can help solve them. Working on the substance of the project entails real financial investments on the part of the cities in order to implement the ideas developed. Furthermore, participation in the URBACT programme



creates a real opportunity to develop a strategic document that can contribute to an increase in the level of music education in the city.

The context of brass band traditions and local musical heritage has become the key to the adopted development strategy and to tailoring the project to Katowice's environment. It is closely correlated with the *Kultura Dęta* (Brass Culture) project, also implemented by Katowice City of Gardens. This is a multi-annual project based around the topic of brass bands in a very broad context - artistic, cultural, social and educational.

The brass band that we have taken as a desirable model comes from the local community, which serves this community on a daily basis and represents it outside. It's a local community in miniature. The band is where intergenerational relationships are nurtured, positive interpersonal relationships are kept, and knowledge and values important for small communities are transferred. It also facilitates communication within the community

and prepares its future leaders. The culture-forming significance of music education and the way music supports knowledge acquisition in other fields - for example, mathematics - are key aspects.

Apart from its educational value, the implementation of the URBACT best practice, which is to ultimately result in the creation of children's brass bands at state-run primary schools, will also help counteract social exclusion through the greater integration of local communities.

The dynamic culture-based transformation of the city calls for the involvement not just of businesses, but also the local community. Katowice is constantly enhancing its strategy of attracting investors. At the same time, it acknowledges the importance of factors such as the engagement of residents in city affairs, the activity of Katowice residents within the framework of the civic budget, a thriving NGO sector and the stimulation of these activities by the city. This poses new challenges, but also new opportunities, for the city and its inhabitants. ●

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# Arena da Cultura Free School of Arts. Accessibility, citizen engagement and training

**Bárbara Bof**

Director of Promotion of Cultural Rights, Belo Horizonte City Council

**The arts and cultural training policy of Belo Horizonte city council has been bolstered over the past twenty-plus years by the work of the Arena da Cultura Free School of Arts.**

Recognised as a strategic project of Belo Horizonte City Council, the Arena da Cultura Free School of Arts (ELA-Arena, in its Portuguese acronym), linked to the Office for the Promotion of Cultural Rights, the Municipal Foundation of Culture and the Municipal Department of Culture, provides free arts and cultural training across all regions of the city, with its priority being democratisation and universal access.

Key projects of the ELA-Arena are *Arena da Cultura* and *Integrarte*, which address various disciplines, such as visual arts, drama, circus, dance, popular design, music and cultural heritage. This is all covered by courses, workshops, meetings and experimentation spaces, shows, discussion forums and awareness-raising activities.

Courses and workshops are currently laid on for inhabitants at twenty-two cultural centres spread across the nine administrative regions of Belo Horizonte. Every year, a total of 4,000 places provide citizens with access to quality arts training. Through the so-called pedagogical core and weekly meetings, the school sets out to improve participation-based arts teaching methodology, taking into account the huge diversity of students and their contributions to learning, as well as the contribution of arts and culture to personal development.

This public policy aims to guarantee the right to arts and cultural training for all citizens, through its self-styled approach built on an ongoing dialogue with the city and on permanent methodological and organisational updates in order to adapt to the specific needs of each Belo Horizonte neighbourhood.

Dialogue and social engagement, as well as intersectoral actions and the involvement of an intergenerational audience, are the most outstanding features of the *Arena da Cultura* project, from its roll-out in 1998 to the creation

of the ELA-Arena in 2014. As a result, this policy of arts and cultural education has managed to gain ground with principles that have remained unchanged for more than two decades.

## Discussion forums as a basis for dialogue and engagement

Since its launch, *Arena da Cultura* has been laying the foundations for a decentralised policy on arts and cultural education, promotion and creation, fruit of the collaboration between the public authorities and the citizens of Belo Horizonte.

At the time of its launch in the 1990s, the practice of horizontal discussion groups among stakeholders was introduced with the creation of 'Regional Forums', responsible for generating dialogue and promoting citizen engagement. These spaces for public debate have evolved, but they continue to be the basis of a working method that is an exercise in democratic engagement where active listening is paramount.

For the school, the discussion groups reflect the horizontal collaborative relationships between all stakeholders. Meanwhile, the name *Arena* is also a metaphor to designate this open space which showcases the diversity of thought, the confrontation of ideas and the construction of the common good based on differences.

This collaborative nature is complemented by the ability of *Arena da Cultura* and its community to adapt to changes, mainly budgetary, which interfere with the public agenda. Despite the adversities, the ELA-Arena is holding its ground, maintaining its principles and methodological proposals based on a process that reaffirms the guarantee of cultural rights.





Dance © Ricardo Laf



Music © LAVA

Beyond the daily operation of the school and as a way of opening up to the general public, seminars, forums and meetings are regularly held. Meanwhile, the ELA-Arena has also been included in other forums for engagement, such as the Municipal Council of Cultural Policy of Belo Horizonte and the so-called Municipal Cultural Conferences.

### Intersectoral Action

The *Integrarte* project is a major intersectoral line of action and resizes the perspectives of the school thanks to the cross-cutting nature of the initiative. In short, it places the seven arts disciplines around a common goal: to establish relationships between ways of doing and thinking about art and education through teacher training linked to the Municipal Department of Education.

Launched in 2016, the *Integrarte* project fosters arts and cultural training courses aimed at teachers at municipal state schools in order to bolster everyday pedagogical actions carried out with students. Each year, 250 educators directly take part in the programme, as do more than 10,000 students indirectly.

The *Integrarte* initiative brings the teaching staff of the Free School of Arts closer to the reality of state school teachers and the everyday challenges in classrooms. From a methodological perspective, the programme sets out to trigger reflections and generate knowledge in the fields of art and culture, relating them to different educational contexts, while enabling and acknowledging the multiplier role of teachers in the state education system.

*Integrarte* provides participants with artistic, cultural and educational elements and is structured into eight integrated and cross-cutting modules related to the seven arts disciplines covered at the ELA-Arena. Theoretical and practical contents are pursued throughout the course, with a total length of 180 hours for the development and/or execution of individual or group projects. Designed under the supervision of teaching staff from the course, the projects must be related to in-school contexts of the participants, with a view to involving the entire school community.

The *Integrarte* project and the actions resulting from the partnership between the Departments of Culture and Education culminated with the signing of a joint scheme in July 2019 which, in addition to guaranteeing the continuity of the project, lays down four other strategic policies related to the areas of literature, audiovisual arts, event organisation and cultural heritage.

### Exchange of experiences

The school sets out to promote access for the entire population of Belo Horizonte to cultural goods, products and services. It's aimed at a wide audience, of very varied ages, with diverse interests and circumstances, as well as very different experiences in the field of the arts. This inclusive approach facilitates an intergenerational encounter, and, consequently, the exchange and enhancement of knowledge.

In this sense, the 'Game and Toy Fairs', linked to the area of Cultural Heritage, mobilise audiences of all ages. The huge demand for these activities at all cultural centres, as well as at the Laguna de Nado Centre for the Revival of Popular and Traditional Culture, underlines the importance of actions focused on children's culture that also engage adults and seniors.

The democratisation of access to the culture process also involves reaching out to the socially and economically more vulnerable layers of the population that have been deprived of their cultural rights due to historically adverse conditions. Recognising the individual differences and fighting against individualism, the arts teaching at the Arena da Cultura Free School of Arts urges students to value differences as a key resource for promoting subjectivity, but without losing sight of the cooperative aspect.

### Achievements and advances

The increase in 2018 of the ELA-Arena budget and its maintenance for 2019 and 2020 has made it possible to get back on track with the existing investment from 2014, before the budget was cut. The range of decentralised



Popular design, ELA-Arena 2019 © LAVA



Visual arts

activities has increased with the roll-out of new actions at the Centres for the Revival of Popular and Traditional Culture and also in the central region. It's important to point out that the school, due to it being decentralised and closely linked to the network of municipal cultural divisions, is not just present in all regions of the territory, but also forms part of them.

In 2019, the Arena de Cultura Free School of Arts achieved major advances related to its history and memory, undertaking actions for the incorporation of two new artistic areas and training programmes to meet the demands of citizens identified through the engagement stages.

The Political-Artistic-Educational Programme of the ELA-Arena, which will be published this year, includes the guidelines, historical context, organisational structure and methodological plan of the school. What's more, a documentary on the twenty-year history of the Arena da Cultura Project is currently in production. By means of images, interviews, testimonials and documents from these two decades, the documentary will showcase the school's goals, challenges and advances.

The creation of the Library of the Free School of Arts is included within the actions in the field of literature. The library will feature a bibliographic collection specialised in various artistic disciplines. Another important demand raised by the citizens of Belo Horizonte was the organisation of ongoing actions in the field of audiovisual communication. On this note, in 2019 the school took the first steps towards rolling out the so-called Digital Production Hub.

This hub provides audiovisual training workshops on film analysis and criticism, scriptwriting, photography, training of film actors, post-production, editing, etc. The workshops are carried out in partnership with the ELA-Arena, which is a major step towards training in the audiovisual field throughout the city.

The students from the training cycles taught by the school in the seven areas of action have underlined the need to link their learning to the cultural market. This demand, reiterated in the 2018 Focus Training Seminar, was satisfied in 2019 with workshops to introduce people and artistic/cultural groups to the world of cultural management and production and other behind-the-scene aspects such as set design, costumes, sound, exhibition techniques, art curatorship, lighting, and image and sound techniques. Materials and equipment have been bought for these workshops to be used in the nine municipal regions.

With all its actions, the ELA-Arena boosts the concept of culture as a public good and an unrestricted right, championing the fact that education and culture take on a deeper meaning when they come together. Providing the necessary conditions to secure widespread access to arts training, decentralising actions and ways of thinking and acting in the world, recognising the right to the existence of diversity and valuing symbolic and identity expressions are the principles that have been inspiring and accompanying the everyday activities of the Arena da Cultura Free School of Arts for more than twenty years now. ●



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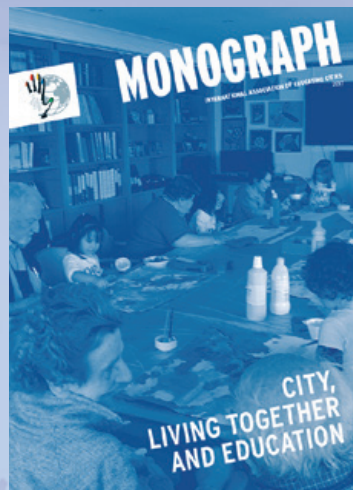


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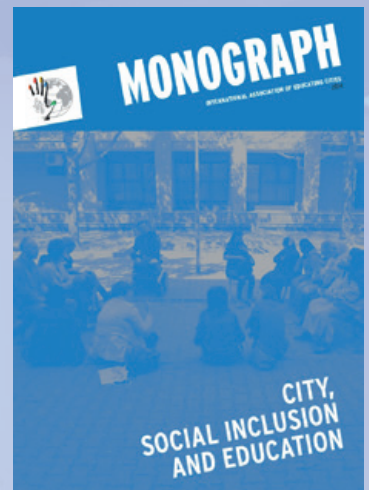


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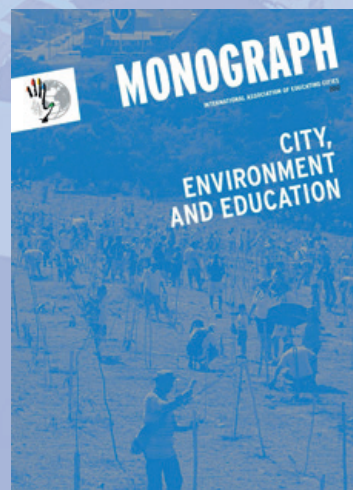
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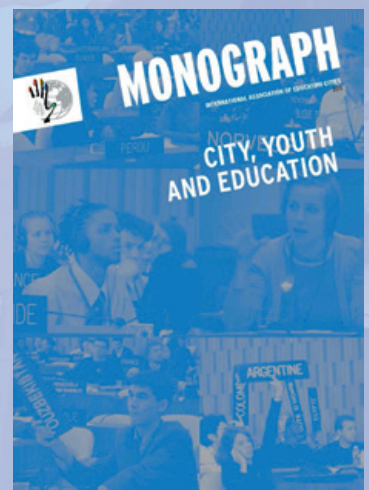
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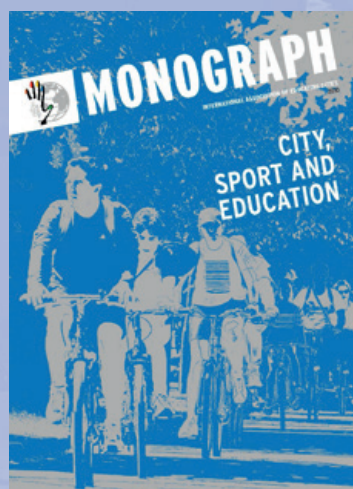
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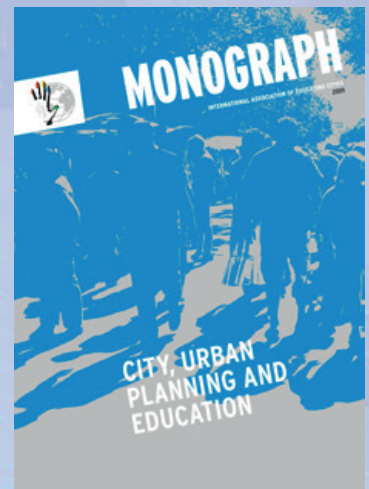
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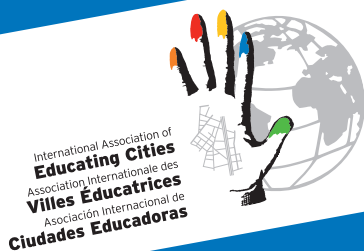


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"A city will never be sustainable without its cultural side being explicit and operational. Culture urgently needs to be transformed into a key dimension of urban policies, protecting heritage, supporting creativity, fostering diversity and ensuring that knowledge is accessible to all."

Catarina Vaz Pinto,  
Councillor for Culture at Lisbon City Council