Future Shapers

How Parts and culture shape society

The German Federation for Arts Education and Cultural Learning (BKJ) organises cultural education projects throughout Germany for children and young people from pre-school age to 18 years old who have little or no access to arts and culture. The BKJ's activities are provided through the 'Künste öffnen Welten' ('Arts Open Worlds') programme as part of the 'Kultur macht stark. Bündnisse für Bildung' ('Culture is Strength. Educational Alliances') agenda of the Federal Ministry for Education and Research. With over 1,000 funded projects and around 25,000 young participants, the BKJ's programme has contributed to more equity in education and participation since 2013.

Since then, projects focussing on issues relating to empowerment or democratic participation have been systematically supported. The events of 2020 meant that the question of how projects could also be delivered digitally became even more prominent. This practical guide builds on the experiences gained from the 'Künste öffnen Welten' programme.

www.kuenste-oeffnen-welten.de

Contents

The chapters in this practical guide are based on four social
topics for the future: Empowerment and Anti-discrimination,
Democracy and Social Cohesion, Ecology and Globalisation,
and Shaping Digitality. For further inspiration, readers may wish
to skim the introductory article and the section on tools and
methods in the middle of this guide that complement the articles,
interviews and practice insights in each chapter.

Preface

What does the future hold? The events of recent months and the many crises of 2020 have made it even more difficult for a whole generation of young people to answer this question. Children and young people currently face so many uncertainties that cause them fear and anxiety. At the same time, they are under pressure to meet high expectations, i.e. to take on responsibilities, solve problems and adjust to rules. Despite all this, many young people have not lost their confidence (yet).

Much more so than the generations before them, they are ready to take the debate about the future into their own hands. They want to become future shapers and ask that adults not take away their opportunity to do just that – shape the future. The fact that the current situation raises very fundamental questions supports their aims: What society do we actually want to live in?

Cultural education opens up new spaces for young people to see their surroundings in a new light, raise their own questions, look for answers through art and play, and publicly express their views. Every day, cultural education activities show that culture makes us strong and that the arts can open future worlds. This is especially important for children and young people who find themselves disadvantaged by the education system and the cultural sector, who experience a range of discrimination and have no voice. They can state their opinions on topics that are relevant to the future, such as diversity, democracy, digitalisation and sustainability, which are the subject of this practical guide. This selection of topics mirrors current issues that affect the whole of society.

Cultural education is education for the future – this aspiration also constitutes a commitment to be made by the various players in the cultural education sector, i.e. organisations for youth and extracurricular education, cultural institutions and associations, etc. and their staff, freelancers and volunteers. They will have to answer to the young generation and demonstrate how they are going to fulfil their promises of participation, fairness and creation. To enable cultural education providers to develop their programmes accordingly, the network of the German Federation for Arts Education and Cultural Learning (BKJ) has set up a platform to call for the establishment of appropriate educational, youth and cultural policy frameworks.

The field of cultural education offers various approaches to issues relating to the future. This practical guide aims to give a general overview and provide practitioners with professional inspiration to reflect on and enrich their work. This publication also contains specific methods and practical insights into the BKJ's 'Künste öffnen Welten' programme launched as part of the federal 'Kultur macht stark' agenda.

We hope you will find this guide an inspiring read.

Your BKJ

Cultural education for the future opens up new worlds

Kerstin Hübner

Future and education belong together. Education takes place whenever young people draw insights from their own experiences, explore the world alone and with others and turn learning into action. The arts can create experimental spaces that let us think and feel beyond boundaries and open up new worlds. There we can successfully shape the future.

It is not always clear what is understood by 'education' or what can be conceived as 'future'. Yet most theories claim that education is oriented towards the future and, furthermore, that the future of each individual and of society depends on education. Educational opportunities and participatory equity have become key principles – not just as an individual promise to honour basic human rights but also to ensure the sustainability of our society. Social sustainability is an all-encompassing term that attracts very different interpretations and interests of the future. It currently covers such diverse issues as economic performance, democratic stability, social cohesion, the design of digitalisation or the management of the climate crisis.

Schools are a main source of formal education and establish a close link between the future of the individual and the future of society. Schools have functions that are relevant for the future (Fend 1980/2006). Their task is to provide individuals with the qualifications they need for their future education and career paths and make decisions on selection and allocation, i.e. prepare young people for their future positions in society. The connection between education and future is not just a question for schools but also concerns all those responsible for raising children and young people, i.e. families or providers of youth work and extracurricular education. This includes the broad field of arts education and cultural learning, which faces up to the future in various ways, as illustrated in this practical

guide. Families and extracurricular providers play an enormously important role by creating informal and non-formal spaces for education, especially when it comes to preventing personal and social perspectives from being dependent on economic or other types of performance and instead developing alternative guiding principles and future scenarios.

Future demands and educational approaches are highly complex, and this practical guide can only give a general outline. Current social developments have brought the following issues to the fore: ecology and globalisation, empowerment and anti-discrimination, democracy, youth participation and social cohesion, and the design of digitalisation. The one thing they have in common is that they are particularly relevant and have become focal points of the young generation. They will show which basic principles and possibilities, and which notions of justice and moral concepts can be used to actively shape the future rather than reactively manage it.

While education is not the only answer to questions about the future, there is no way around it. This article outlines which educational concept seems capable of addressing these issues and how it relates to the future.

A look into the future – a look into the unknown

Questions about the future become part of the public and political agenda whenever societies develop dynamically and have to make decisions that have far-reaching consequences. This is also true at an individual level and the reason why we must prepare children and young people for living in a society whose structures we cannot yet predict and for managing challenges that are not yet apparent.

People can feel insecure and powerless because life and their personal environment are often unpredictable and complex. They feel vulnerable and lack the confidence to change things or deal with uncertainty. Therefore, a major (edu-

cational) challenge is to ensure that (young) people experience the future not as something that simply happens to them but as something that they can take into their own hands. It helps to remember that the future as such is not set in stone. It is a construct that can at best be anticipated. Our past experiences allow us to draw conclusions, predict consequences, make decisions and take action. These past and present experiences determine our vision of the future.

If we want to consciously discuss the future and shape it in a way that we think is right for us (and everyone else), we must have an idea of possible futures in the first place. We have to be able to deal with conceivable, desirable and feasible futures and our own position within them in the context of scenarios, projections, etc. (de Haan, n.d.). Cultural education already has great potential at this level because it is attributed with the ability to boost our imagination, make us change perspectives and incorporate knowledge and experiences in unusual solution strategies.

Our visions of the future are not just abstract images of the future but are already effective today in terms of decisions and actions. Education again has a role to play here because it is reflected not just in what we know but, above all, in what we decide and how we act.

Educational dimensions –
the foundations of future perspectives

It is not enough to say that education plays a key role in the future orientation and future prospects of children and young people. Instead, the question that needs to be asked is what kind of education is meant. The everyday use of the term 'education' gives rise to several dimensions according to which education (Ricken 2007: 18 ff.):

- can firstly be understood as an "asset" that can be acquired and owned, one that consists of knowledge and cultural assets. This is an educational concept that has ostensibly been objectivised and manifested in curricula or an educational canon.
- comprises knowledge, competence and reflection skills that are primarily acquired at school or similar institutional settings, i.e. acquired by being taught. As in the first point, this raises the question as to what kind of knowledge is defined as valid and by whom.

> All education springs from some image of the future. If the image of the future held by society is grossly inaccurate, its education system will betray its youth.

Alvin Toffler (1974: 3)

- means a state of consciousness, which represents the ability to think, analyse, abstract, or make judgements and decisions independently, in other words, a state of critical internal reflection and attitude, also referred to as habitus.
- is not only, or not primarily, understood as an outcome and product but also, and above all, as a (never-ending) process in which individuals develop intellectually.
- subsequently refers to the self-actualisation of the individual in freedom or, in other words, combines the process of self-formation with self-liberation.
- ultimately cannot be an "ego trip" because education is also expressed as an attitude and responsible action within the community: self-education must not lead to a lack of ethical-moral attentiveness towards others.

Education therefore goes far beyond knowledge, it also includes reflection, consciousness, attitude and action.

Education as self-knowledge and self-development

The basic aim of education is to form a morally mature, enlightened and emancipated individual. This will succeed only if individuals are capable of becoming aware of themselves, knowing their true selves and making use of their critical faculties independently (i.e. autonomously) to become capable of thinking and acting. This personality-related meaning of education is characterised by the prefix 'self': self-knowledge, self-responsibility, self-empowerment, self-organisation, etc. (Lederer 2014: 309). It also refers to people's ability to individually (i.e. self-)define relationship patterns and notions of meaning. Education accordingly only works if every individual can acquire, implement and apply it independently, which ultimately means self-determination and self-education.

Cultural education concepts are based on the principle of self-education in artistic and aesthetic forms of expression. These self-education processes are always rooted in aesthetic perception, which is a prerequisite of aesthetic experiential and cognitive processes and essential to people's self-development

in these forms of expression. Experiences represent a cognitive and hence a processing approach to the world and to ourselves (Deines/Liptow/Seel 2013: 16, cited Unterberg 2015). They ensure that we can classify, reflect and evaluate our perceptions. This changes our world view or self-image. Experiences are always of limited duration and relate to the moment. They always have a subject and a content (ibid.) – in cultural education, this is the sensory and the aesthetic. The sensory and the aesthetic represent a special unique mode. Ursula Brandstätter summarises the associated leading categories of aesthetic perception and awareness, which often emphasise the self, as synaesthesia and corporeality, self-purpose and self-referentiality, self-reference and world reference, and personal temporality and personal spatiality (Brandstätter 2013/2012).

Education and sociality

Education takes place only if people realise that they are socially and culturally integrated and that their own humanity depends on improving not just their own situation but also that of other people (Lederer 2014: 309). People can self-actualise and assert their individuality only in the context of communities (de Haan 2008: 40). Education is therefore a cooperative and not a competitive good. Education becomes more effective if it shared by many and if as many people as possible can access it. It is also reflected in the fact that people are capable of solidarity.

Arts and culture would be inconceivable without developing in the dialogue of many people. Cultural education takes place as an individual process, which is, however, always tied to shared experiences. The social sciences discovered the aesthetic as an important element of shaping social processes over 100 years ago (Fuchs 2015a: 14). In many cases, we often become aware of our own actions and creations due to the reactions of others, e.g. to the creative outcome. This makes cultural education especially interesting for the topic of 'future' because it is not primarily – or not only – concerned with traditional works of art or forms of culture but focuses on the now and the future of community by offering shared spaces for discussion and creation.

Education as an understanding and shaping of the world

Education is also a process in which individuals develop themselves by examining the world and changing it (Ricken 2007: 22). As a result, education becomes a frame of reference in the world; it is an organising and clarifying conversation with the world on a large scale (the whole of culture and society) and on a small

scale (the immediate living environment) (Lederer 2014: 310). This is shown by the fact that people act reflectively and actively in their living environment.

This understanding of the world is especially important in cultural education, specifically in terms of

- **understanding the world** through aesthetic perception and knowledge and
- **shaping the world** in and through artistic and aesthetic practices.

Cultural education unlocks an epistemic space beyond true or false, which is fundamentally open. This creates a multiperspectivity on problems, objects and phenomena (Unterberg 2015), which enables us to imagine and shape futures. Changes of perspectives can help us deal with the many different views of the world that lead to a wealth of different and contradictory realities. This is where the arts can teach us how to manage this delicate balance act. When we engage with aesthetic phenomena, we learn to cope with plurality, heterogeneity, differences and contradictions. Aesthetic experiences make us aware that the realities that we live in are, in a sense, simply "pictures in a frame", which can be replaced by other "pictures" with other "frames" at any time (Brandstätter 2013/2012).

Education and individual scope for action, decision or development

Successful education means interacting socially and communicatively, and understanding, using and shaping individual and social scope for action. Education in this context describes the fact that people have points of orientation and reference and know what is important (and why), what is considered less important and what is regarded as simply irrelevant. These evaluation processes are the source of individual and shared decisions and actions, which increase people's participation and so enable them to shape their living conditions (together) (Lederer 2014: 310).

Cultural education develops its potential here by creating spaces in the form of open, free and experimental settings that are not predefined by labels such as 'true' or 'false' but instead encourage joint negotiation and decision-making processes. In these artistic and aesthetic spaces, children and young people learn about or develop options (for action) and then try them out playfully but with a serious undertone.

The art of living as a frame of reference – cultural education

The emancipatory approach to education and the educational dimensions outlined above are by no means new to cultural education. They were combined and reflected upon under the key objective of learning the art of living over 20 years ago (Fuchs 1999; BKJ 2001; Fuchs 2012). As a philosophy of the art of living (Schmid 1998), it should first be understood in a very general way that allows us to think about the foundations and possible forms that affect how we (want to) shape our lives and our selves. Life appears to be the material, the work of the self as such, and the shaping of life as art or a work of art (Bockhorst 2013/2012).

This way of approaching and shaping life becomes possible only if, at the same time, we (critically) reflect on the conditions and individual opportunities that enable us to live a successful life in the first place. This also means intervening in the world around us, if necessary (Schmid 1999: 54). This is where the delicate balance between autonomy and self-determination on the one hand and the constraints and boundaries set by society on the other becomes apparent. There are opportunities in cultural education primarily because the arts speak to the emotional side of personal development and increase an individual's creative abilities (Bockhorst 2013/2012). Education based on the arts also allows us to think and feel beyond the boundaries of the prevailing reality principle (Keupp 2001: 32). In these spaces, we can successfully shape the future.

Critical faculties, resistance and emancipation

If we look at the future on the basis of this educational dimension, we must also commit ourselves to approaching education as critical faculty. This is about evaluation, differentiation and decision-making in ethical-political and legal terms as well as in a general and fundamental way with regard to perceptions and acts of thinking (Fuchs 2017), i.e. with regard to education. The term 'critical' here refers to analysing a situation in which people are suffering, i.e. establishing a difference between what is and what should be. It is about evaluation processes and the associated norms and standards (ibid.).

'Being critical' or 'having critical faculties' is always part of a delicate educational balance. On the one hand, education is supposed to prepare us for life in a society that is currently defined by a compulsion to perform, judge, consume and compete and, on the other, education becomes an essential requirement for withdrawing from this social pressure to conform by guiding us towards self-empowerment and the ability to act independently (Menze 1988: 63 cited Bernhard 2018: 135).

This delicate educational balance constitutes a social dilemma. Society always means two things: it expects people to conform but also provides people with opportunities to develop independently (Fuchs 2014). The resulting contradiction is something that educational practitioners have to deal with to this day. On the one hand, the social system makes use of education to functionalise individuals. According to this interpretation, the purpose of education and upbringing is to reproduce society, and educational practitioners produce the experience, skills, knowledge and behaviours that society needs to survive and (slightly) advance (Gröll 1975 cited Bernhard 2018: 135). On the other hand, individuals use education and training to try to empower themselves and resist these very functionalisations and expectations. Education has a major responsibility here: it can be content with perpetuating the current situation or it can help empower subjects so that they want to have and actively seek control over their own living conditions (Fuchs 2015a: 25 f.).

The history of education emphasises resistance to the many different social impositions as an educational motif – sometimes more, sometimes less. Because their lives are often complicated and complex, people have to develop a critically distanced relationship with the world. Critical faculties and scepticism, non-conformity, a carefully considered dysfunctionality, i.e. a conscious rejection of externally determined demands and imperatives to act, which may be impossible to reconcile with our own conscience, represent indispensable key elements of any emancipatory understanding of education (Lederer 2014: 313). This principle of resistance also includes our ability to analyse circumstances and causes that are incompatible with our own way of life (Fuchs 2017). Resistance therefore refers to the ability to defend ourselves against intrusive externally determined socialisation mechanisms (Bernhard cited Fuchs 2015b, Scherr 2019).

Maturity, emancipation and autonomy are the key guiding principles of education as a critical faculty and must be remembered and reclaimed because some of these – far from unknown – concepts have receded into the background in the last few years. It is unrealistic to assume that conditions have improved in a way that makes such criticism superfluous now (Fuchs 2017). While maturity is geared towards people navigating given circumstances with self-confidence and self-determination, emancipation points towards the need to change existing conditions.

Autonomy, then, is the capacity for self-determination based on personal reasons. People act autonomously when they are able to validate their preferences and wishes at a higher stage and level of reflection to give their actions a certain purpose (Heidbrink 2007: 267 ff.). Emancipation, maturity and autonomy are combined in the notion of **the art of living**, which consequently becomes a project of

the self-directing and self-guiding individual who despite all uncertainties and outside influences has autonomous control over their life (ibid.: 266).

The questions about the amount of sovereignty that individuals have to shape their lives, the freedoms they have and – more so – use, and the limitations and opposition they face are not new. However, future-oriented educational concepts now raise the question of how to create the scope for strengthening critical education for the global community – emancipated from the still prevailing economic or neoliberal mainstream. As a result, resistance has moved back into the focus of cultural education and been substantiated in a number of theories over the last few years. The keywords are 'strong subject' and 'critical cultural education'.

Education for the future:
a question of power and justice

The different content-related and (socio-)political questions about the future present us with a particular challenge to clarify (and change) to what extent our views of power structures and justice can be modified in a way that is appropriate for young people and for the future. This is of fundamental importance to all the issues discussed in this practical guide:

- The issue of **'diversity and inclusion'** (chapter 1) questions who has power, i.e. who makes decisions within a group or society, and who is denied access to power by the domination of the majority and the structural discrimination of minorities.
- Questions about the mechanisms of power and about rights are practically inherent in the debates on politics and democracy, i.e. in **political education** (chapter 2).
- The exploration of the **Sustainable Development Goals** (chapter 3) looks at how ecological, social and economic resources are shared between rich and poor regions, between generations and between social classes.
- The **discourse on digitality** (chapter 4) raises questions about the commercial power of corporations, the power of algorithms, and the power of opinions and fake news.

The **critical examination of access to power and resources** is a common theme of each chapter. It is particularly important to think about which mechanisms consciously or unconsciously prevent or limit access. Education plays a crucial role in identifying them, and its learning processes can lead to change.

Another common power dimension is the fact that the topics all focus on **inter-generational** relationships. First of all, it is worth remembering the above-mentioned contradiction, in which educational theory and education find themselves, i.e. the contradiction between conformity and self-determination, and between preservation and change. All educational practitioners pass on knowledge and values to the next generations that are necessary to continue and sustain their life in society (Feltes 2018: 260). It is also in their power to make sure that children and young people develop into resistant, autonomous, self-determined experts in the above sense. Intergenerational relationships should not just be about preserving and successfully reproducing social continuity but also about effective participation of the younger generation and about their own and future prospects (Ricken 2007: 28).

For cultural education practice and practitioners, this means that they should be critical and resist inequality in their work and also publicly speak out against unfairness and discrimination. By doing so, they can support individual and social changes. This must be a deeply self-critical process because ever since Bourdieu's 'Distinction' (1982), we should be aware that arts and culture are not only identity-forming and community-building factors in our society but that they also – often deliberately – promote exclusion. They are used as a differentiator to consolidate the existing order while also being populistically or politically charged. It would be a mistake to assume that exposure to the arts would on its own be enough to develop a moral consciousness (Fuchs 2014), or that cultural education per se could overcome power hierarchies or promote equity.

A fair distribution of resources and opportunities, now or in future, will be possible only if power is redistributed. This can only be tackled politically and by society as a whole. However, educational work needs a discourse about which notions of (in)justice should be taught and debated.

The capability approach has been proposed as a normative frame of reference for judgements on what constitutes justice and can bring new impulses to the field of education. It is based on abilities or capabilities and their scope for realisation. It looks at the broad human potential and wants to ensure that it can develop. Material goods and resources are considered to be important means towards achieving this aim and not just as an end in themselves. This is about competences that individuals must possess to successfully shape their lives (Sauter 2017: 372). The approach is well suited to describing inequality in a multi-dimensional form and takes account of the various influencing factors and objectives, and the social developments they relate to. It also shows how the objectives were achieved. The central idea of the theory, which is based on Sen (2013) and Nussbaum (Nussbaum/Sen 1993), is human rights and the concept of dignity rooted in them.

The pitfalls of self-optimisation and competence orientation

It has become widely recognised that knowledge quickly becomes outdated, and that knowledge transfer is of limited use in a future-oriented educational concept. As a result, two more far-reaching educational strategies have been developed – partly from a neo-liberal and economic perspective – to meet future challenges: education as a process of self-optimisation and education as skills development. The effect of (neo-liberal) commodification is that criteria and regulatory mechanisms of the capitalist market, such as performance, competition or efficiency and effectiveness penetrate into more and more areas of life.

While **self-optimisation** is the subject of controversy, it currently remains a widespread social orientation pattern. It can generally be defined as a continuous process that is used to improve personal qualities and abilities through self-thematisation, rational self-control and permanent feedback (Fenner 2020). The aim is to reach an optimum, i.e. the best possible or perfect condition. Subjects are enrolled in the performance principle. They are personally responsible for achieving (educational) success, career progression, health and financial security. Self-optimisation in this way increases the demands on individuals and increases their personal responsibility, including for education, while often hiding the unequal and unjust baseline conditions under which children and young people grow up.

Because our society has developed so dynamically ever since the Second Modern Age (cited de Haan 2008: 25 f.), the principle of personal responsibility and self-optimisation almost automatically also becomes a personal and social lifeline: codes of conduct, social structures and roles that are traditionally defined and expected by society often lose their validity or importance. Individuals are expected to shape their own lives and their interactions with others on the basis of subjective opinions and decisions. On the one hand, this means that the subject is given more creative freedom and value, on the other hand, society and the individual lose established social structures, which leads to more insecurity. Individuals not only can but must make their own decisions in more and more areas: how they want to live their lives and how they want to relate to others and to society and culture. Social standards break down, unambiguous interpretations of world events and the consequences of everyday actions are no longer met with a stable response and entail uncertain, even risky consequences (de Haan 2008: 26). What is more, the creative freedom is largely illusory because the available options will not permit individuals to do everything they want. And

even "uniqueness" exists in a context of conventions that are defined by social standards or prevailing lifestyles (ibid.: 27).

Another concept that determines the public discourse (on education) even more is the **acquisition of competences**. The concept of competence refers to the fact that subjects are not just able and ready to act in specific situations or perform specific tasks but are also able to apply their skills to similar situations or similar tasks. Competences manifest and show themselves in observable and measurable behaviour. They have a very practical function: the ability to solve problems appropriately (de Haan 2008: 39f.). Concepts of competence claim that they can develop people's functional abilities, which they need for a good life in our highly complex, modern societies. In this sense, they are utility-oriented because people are advised to acquire certain key skills for rational purpose-oriented reasons. They are not primarily sought out for their own sake (value rationality).

There is no question that competences are necessary so that people can master the different demands of their professional and social life. However, the above comments on education should have made it clear that education is more than competences and it would be disastrous for the well-being of the individual and the whole community if education was reduced to competences.

The concept of competence has also seen further development. According to the educational scientist Gerhard de Haan (2008: 31), who is closely involved in education and future research, human rights, democratic structures and the orientation towards criteria for sustainable development lay the ethical foundations for determining future-oriented key competences. On this basis, it is possible to formulate overarching educational goals for individuals that will help them shape their personal life. At this point it is worth mentioning the opportunities that enable individuals to participate politically and exert influence, take part in economic life, explore and use intellectual resources and information, establish social networks and relationships with others, maintain physical and mental health themselves, and learn to enjoy life. If emphasis is given to the social aspect, individuals should be empowered to stand up for a decent society. This includes the ability to stand up for equality and against discrimination, for social cohesion and a commitment to civil society. It also includes the opportunity to campaign for human rights and sustainable development processes, the ability to manage conflicts fairly and exercise deliberatively agreed rights of co-determination (de Haan 2008: 32).

Cultural education is not exempt from this economically determined discourse. For instance, the German Federation for Arts Education and Cultural Learning (BKJ) advocates the recognition of competences that are acquired through non-formal education programmes. This is supposed to point out that formal ed-

ucation is not the only system that contributes to preparing children and young people for their (professional) life but that extracurricular education activities also have a crucial role to play. This has led to the creation of the 'Kompeten-znachweis Kultur' ('Cultural Competence Certificate', BKJ, n.d.), an educational passport that records the strengths that young people have demonstrated in cultural education projects.

The shift in attitudes within and towards cultural education is also becoming apparent in other areas (Becker 2014/2013). Cultural education providers have themselves internalised the functionalist lines of argument over the last few years. The focus has increasingly moved from the intrinsic value of cultural education as part of general education towards the value of cultural education for general education as well as personal development and social cohesion. Cultural education often becomes a service provider for the formal education system or a means of addressing undesirable developments in society. This fundamentally contradicts the actual potential of cultural education. It should be noted that cultural work for children and young people is one of the few instances in society where the essential exemption of education from all functionalisation can be taken seriously, which makes it eminently suitable for a wide range of educational tasks (Lindner 2003:83).

Approaching the future with values and discourses

Values define what we as individuals and as a society strive for. They relate to communities as their members' conscious or unconscious notions of what they should aspire to and how they should act (Keuchel 2017: 19). Like education, practical orientation and community are important for defining values: they are agreed with each other and reflected in behaviour and actions.

Values and education are closely connected, especially if the teaching of values is considered a fundamental duty of education (and more so of child raising) and if education also addresses changing values.

An educational concept that considers self-education as its key principle and is used in cultural education, for instance, is somewhat at odds with the teaching of socially accepted values and standards (Keuchel 2017: 19). It is (almost) impossible to convey a universal canon of values unless society becomes not just more progressive and more dynamic but also strongly transformed, pluralised and individualised. It is hoped that speaking less of a 'change in values' and more of a 'shift in values' will offer a way out, which would lead to a change in child raising goals and styles, and in educational goals and content. It is not the values themselves that change but the attitude towards them, their priorities and their

significance to people's actions (Bueb 2008: 49 cited Keuchel 2017: 26). This led Heinz-Elmar Tenorth to conclude that the only value that can and should be universally applied to education was to strengthen our understanding of heterogeneity and difference and maintain a policy of acceptance in view of the multitude of values and cultures (Tenorth 2008: 62 cited Keuchel 2017: 25 f.).

While values can be discussed, critically examined and agreed in the course of cultural education projects, it is important that they are also modelled and practiced in everyday cultural education. The topics covered in this practical guide refer to values and attitudes and are therefore suitable for groups wishing to discuss, reflect and agree on what thoughtful and fair interaction should look like in terms of democracy, diversity, digitality and sustainability. These topics are suited to a wider critical (resistant) approach due to their normative charge. Social grievances or situations in which people are treated badly can be explored, i.e. highlighted and shared with others through creative means, as part of cultural education projects. The arts enable us to hold up a mirror to society. They are also places of playful freedom. As such, they are not just a form of representation but also give us a chance to detach ourselves from what may be a bad situation. In this way, the arts create visions and utopias that appeal to people or set their imagination free so they can see that life can be different from what it probably is now (Fuchs 2015b). And what else is this but the earlier described necessary development of images of the future on the basis of educational processes that

Justice and education apply the special potential of cultural education?

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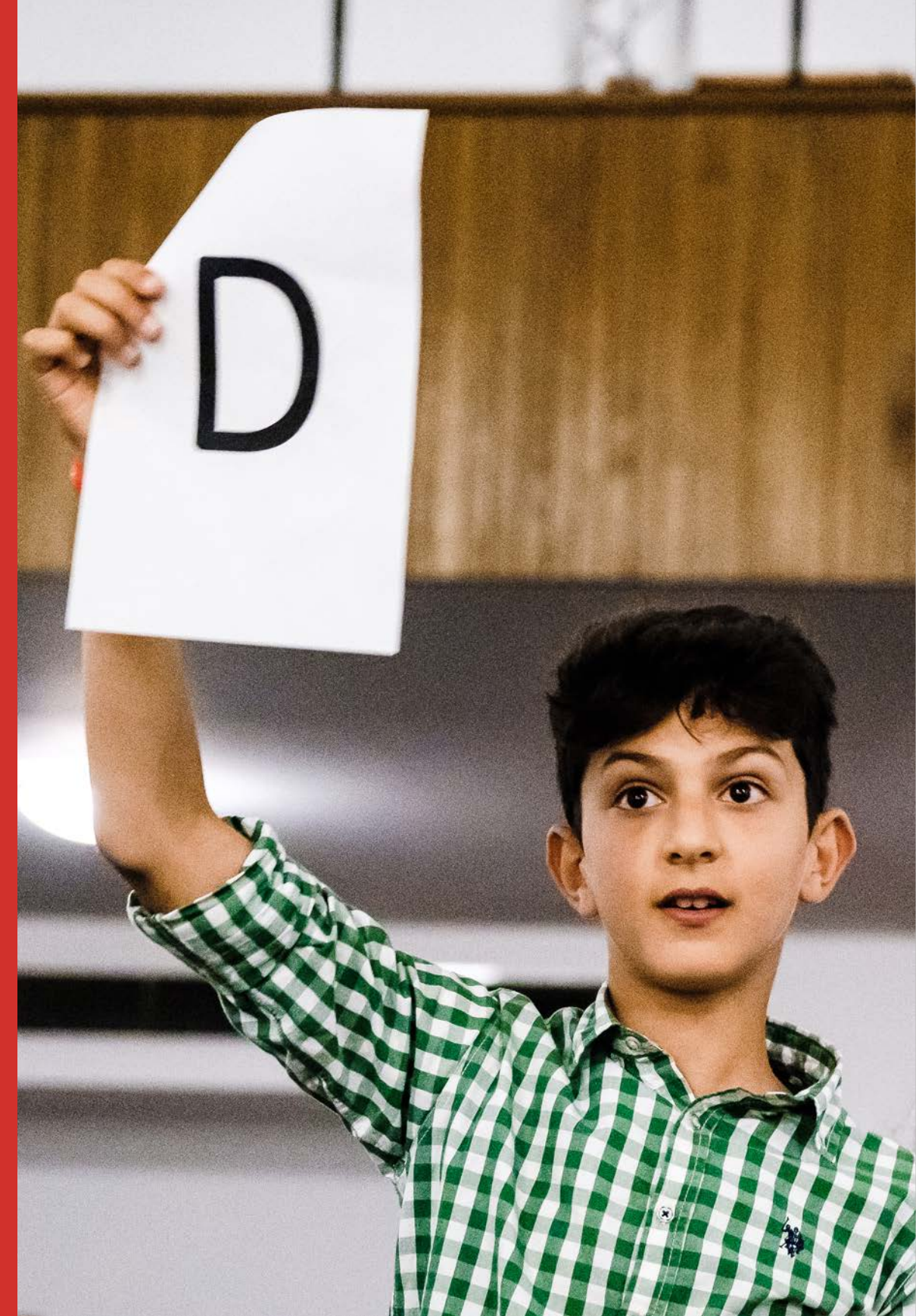
Topics for the future: Empowerment and Anti-discrimination

This chapter looks at methods that question authority and give more weight to the concerns and self-expression of children and young people. Practical examples and experiences describe the current situation and highlight opportunities for cultural education.

Empowerment is a must! Inclusive and discrimination-sensitive strategies in youth work

Ely Almeida Rist

Children and young people are particularly likely to believe the labels that other people apply to them. They get used to discrimination and often blame themselves for their negative experiences. An empowering learning environment can counteract this mechanism, says Ely Almeida Rist and recommends reflection strategies that education professionals can use in their work with young people.

Ely Almeida Rist is a Political Education Practitioner and Trainer with a focus on empowerment, anti-racism and women's politics. Since 2011, she has been actively involved in Education for Sustainable Development, supported volunteer services and worked as a consultant for refugees.

> It is about a view that is defined by deep respect, care and a sincere belief in the ability of the learner, and about a view into ourselves. It requires listening, taking clients seriously and self-criticism. Children and young people are not seen as objects that will one day become subjects but as people that are already subjects who know their own needs; not as beings that will one day be citizens but as people who are already citizens.

Vasconcellos 2009: 201

Inclusion: new knowledge for a new kind of education

According to Sassaki, inclusion can also mean changing society as a condition for exercising human rights and citizenship (2005: 22), i.e. including everyone not to form homogenous groups but to enable people to be part of groups and have their individuality recognised and valued.

Inclusive and discrimination-sensitive education is about unlearning discriminating knowledge, creating new knowledge and adopting new strategies that enable us to have an understanding of inclusive attitudes.

To this end, we must develop a sensitive approach that aims at inclusive practices, adapt our teaching methods and practices to new educational requirements, define a new plan of action and reflect on our own attitudes, abilities, knowledge and skills. In an inclusive and discrimination-sensitive educational context, everyone can exercise their rights, be different, act differently, learn differently and find different answers.

Experiences of discrimination: a negative spiral

The everyday experience of discrimination creates social injustice, and this often produces feelings of inferiority, passivity and inertia. Most of the time, this discrimination is not obvious. Young people are often divided into categories such as 'victim', 'poor', 'excluded', 'criminal' or 'without hope'. These attributions and exclusions lead to a sense of isolation and grief. Experience also shows that young people get used to a sense of inferiority, isolation and inertia, which they are driven to by repeated experiences of discrimination. Some young people even interpret exclusion and harassment as fate or bad luck because they are often blamed for their experiences of discrimination.

If those responsible are not identified and if these mechanisms are not laid open, the disadvantaged individuals themselves will be made responsible for their situation. Discrimination will then regrettably be portrayed as a consequence of misfortune, the victims' choices or their inability to include and integrate themselves. An empowering learning environment is an important means of counteracting this. However, child and youth organisations or educators rarely reflect on and examine these experiences even though they are commonplace..

Social transformation:
Breaking down structural discrimination

Based on this understanding, structural discrimination is a deeply rooted phenomenon in our society and a historical, political and cultural construct. There is consequently a need for conscious, intentional, social transformation processes at human, social, cultural, institutional and structural level. The beginning of the 21st century is likely to be defined by progress in the struggle for a more inclusive society. It is becoming more and more apparent that social movements have been advancing this agenda for decades by mobilising for change in the public sphere and fighting all forms of prejudice and discrimination. Their aim is to break paradigms that have been taught and regarded as the standard model for centuries.

It is encouraging to see that some progress is being made: calls for the admission of refugees and the recognition of asylum rights are among the most important changes we have heard in the media and in people's conversations in recent years. Educators, social workers and artists are taking up the debates on refugees and the reasons behind flight and migration in their work, at home

Cultural education or schools cannot do everything, but they can do more than they currently do. They can take differences into account without turning them into shortcomings.

Ely Almeida Rist

or with people they have a connection with. This does not mean that all these debates take place in an appreciative and discrimination-sensitive manner but it does mean that the discourse has found a place in society. We intervene. We change our narrative and have to acknowledge progress. However, we will not be a truly inclusive society until we have an intersectional view of our society. This view enables us to recognise the intersectionality of different forms of discrimination and our own interconnectedness with this system. The concept of inclusion and discrimination-sensitive education is based on this understanding of intersectionality.

The mere acknowledgement of injustice and racism, e.g. in asylum policy, is not enough to exempt us from getting involved ourselves. The first step is to recognise that we are part of the system and question our own actions. However, if education and society are really about realising inclusion, our work must address minority groups who are prevented from gaining access to positions of power because of their cultural identity or the prevailing social order. It is only by including them that we can conceive and create new formats. This joint effort

will begin and continue with a reflection on social positioning to remind us of our own speaking position. This reflection requires awareness of our own privileges, the redistribution of power and the recognition of the discriminatory experiences of women; black, Asian and indigenous people; refugees; people with disabilities, the LGBTQIA (lesbian, gay, bisexual, transgender, queer, intersex and asexual) community; older people; and people who are economically and socially vulnerable. Examining intersectionality therefore means turning our understanding of imbalances into conscious action.

Inclusive education and empowerment: the responsibilities of organisations and professionals

The defence of the universal right of access to education and the guarantee that everyone can participate in education – regardless of social, ethnic, economic and cultural differences – is a step forward in the way education is organised. This also highlights that this "new" context requires new thinking and debates on new paradigms. New paradigms that challenge constructed norms and establish that inclusive education is no longer about conflating 'normal' with 'exceptional' but about creating a different definition of normalisation. Inclusive and discrimination-sensitive education relies on fair and open discussions that contribute to the realisation of inclusion processes at all levels of society. This requires, for example, acknowledging everyone's social inadequacy and engaging in postcolonial discussions.

The responsibility for changing the system must not lie with those affected by discrimination. Everyone, especially educators, has to offer resistance to force the system to change. We all have to make sure that children and young people can talk about this, that they do not feel lonely and that they believe in solutions. These solutions should be applied to open education programmes as well as organisational structures to make profound changes possible in educational establishments and methods.

This relies on a form of education that represents a new way of relating to knowledge, in which educators, students, parents and society act together to unlearn and deconstruct discriminatory knowledge in order to create an inclusive learning environment.

Discrimination is a power dynamic that is embedded throughout our society, including education. A discrimination-sensitive educational approach must therefore also examine discriminatory structural practices. The role of educators is to convey a position that is critical of discrimination. This starts with each individual

Empowerment happens through transformation. Transformation happens when people allow themselves to dream and believe in themselves and in their own strengths and abilities to transform the context they live in.

Ely Almeida Rist

person and goes up to institutional level. It involves a critical examination of the culture and structure of the establishment, the assumption of responsibility and the creation of inclusion methods and safe spaces.

Empowerment as a practice aimed at creating autonomy and emancipation is of crucial importance and must be realised immediately at all levels. This is the only way to disrupt the endless repetition of discriminatory violent experiences. Empowerment happens through transformation. Transformation happens when people allow themselves to dream and believe in themselves and in their own strengths and abilities to transform the context they live in.

Professionals should be able to create spaces where young people who have suffered discrimination can talk about their experiences. These children and young people need spaces where they can talk to others with similar experiences.

Spaces in which they can explore the inequalities caused by discrimination, e.g. racist experiences, that occurs in language, in education or in the media and break through them with sensitive measures.

Cultural education or schools cannot do everything, but they can do more than they currently do. They can take differences into account without turning them into shortcomings. It is possible to realise an inclusive educational approach that is not afraid of unfamiliarity or of the development and self-awareness of the learner. Cultural education is a different and heterogeneous form of learning. Places of cultural education are voluntary spaces beyond the classroom, where young people can learn things in a different way than at school and where they experience freedoms that allow them to act autonomously and participatively. This is how empowerment can be achieved.

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"We try to make a difference"

In conversation with Olla Amoura from the TALK project,
adis e. V. – Antidiskriminierung Empowerment Praxisentwicklung, Reutlingen

Hip-hop, dance, rap, songwriting or choreography workshops give young people who regularly experience exclusion in our society a chance to meet each other. They talk, listen, understand or find solutions and together they change the world.

Let's start by talking about the TALK project. What do you do in this project?
The TALK project is an anti-discrimination and empowerment project for young people. We do hip-hop, dance and rap. We meet every Wednesday and at the end of the school year, we have a TALK Show. That's our big performance where we put everything we've done and produced throughout the school year onto the stage, like songs that we wrote ourselves, beats that we built ourselves and choreographies that we invented together.

What are your tasks or what role do you have? Which areas are you actively involved in?
I don't want to talk just about myself but about all the participants. There's a saying in hip-hop 'each one, teach one' and we all follow that. This means if I can do some-

thing, I will teach somebody else to do it. And if someone else can do something better than me, they will teach me. There's no one who is better than me and I'm no better than anyone else, either. We are all equally important. Our role is to show consideration for each other, to look out for each other, to have fun and to make sure that none of us experience any kind of discrimination or bullying at TALK. When someone just needs someone to listen to them, we're there for each other because we're not just a project or an association, we are a family.

And what do you enjoy the most?
What I enjoy the most is the time when we come up with choreographies together. That's when you really notice how different we are. We become more open, and we can talk to each other. Tell each other

clearly and honestly what we think, like 'I don't like this step'. This makes us more creative and so we will invent a different step or a step that we're all happy with. We held an intensive workshop last week. We're rehearsing to make sure that we're in synch or that our expressions look good while we dance, for example. We do stretches, warm-ups, and practice our choreographies until we can do them perfectly. That's like a full day's work, eight hours. At the end of the week, we feel like we've really achieved something together. Every one of us is incredibly cool and has a lot of talent.

You've said that this is an anti-discrimination project. How do you deal with that issue?
Discrimination happens every day and everywhere. On the bus, in the classroom, at the market, in shops, in parks, in gardens. Wherever there are people, there's discrimination. I'd say, for instance, we women experience a lot of discrimination in the form of sexism. And this is some-

thing we really get to explore during the TALK project. We talk to each other. Woman to woman, man to man, woman to man. We try to understand each other. The same goes for racism. There's racism everywhere, in every country. Wherever there are people, there's somebody who is racist or someone who has experienced racism. We try to make a difference. For example, after George Floyd was killed because of police violence, there was a protest in Reutlingen. Me and another participant wrote some rap lyrics against racism and performed them on stage. We're trying to speak more openly about it.

Which other current world events are you dealing with and why?
I'm concerned about racism. I'm a foreigner myself. I've lived in Germany for four years and I've experienced a lot of racism in Germany and in other countries because of my looks, my language or my accent. I have been laughed at and treated in a racist way by teachers, by the school, in shops or at the bus stop.

> I hope that the world will change in the future when I have children or when my friends have children. I wish that these children won't have to make the same experiences and that they can simply live in peace and be happy.

Olla Amoura, TALK Project participant

The other thing that bothers me as a young person is that adults often don't take me seriously. That's why the most important thing for us here at TALK is that we have a space where we feel comfortable, where people listen to us regardless of our appearance, our weight, our nationality, skin colour, sex, sexual orientation, or our rapping or dancing skills. I wish that there was a project like TALK in every city and every state in Germany. There aren't that many projects that give us a voice.

What do you wish adults would do to give you this space and listen to you?
I wish that the world would change generally so that there isn't so much hatred anymore. Many men hate women, and likewise, many women hate men. Germans hate foreigners and the other way round. I wish that we'd allow ourselves to see that each one of us is a different person and that each one of us is good at something. That there wasn't so much discrimination anymore. That there was equality between women and men. Many children grow up with hatred and violence. The most important thing is that I as a TALK participant can

make my voice heard loudly and clearly, that I can talk and that I don't feel afraid. That I simply ignore the haters. I'll stay the way I am and I'll give this advice to every young person who feels unhappy because of their looks or their character: stay the way you are.

What exactly do you need, e.g. at school?
We're not taken seriously and there are very few teachers who take the time to treat each person differently because each young person, each student is different. No student is like the other. Some people can do maths and others can't. Instead, they're good at English or German. That would be really important for us to feel comfortable.

When you think of your friends now, what is your generation concerned about, what do you wish for?
I would say it always starts with discrimination. I hope that the world will change in the future when I have children or when my friends have children. I wish that these children won't have to make the same experiences and that they can simply live in peace and be happy.

Olla Amoura has participated in the TALK Project since 2018. She is 21 years old and lives in Reutlingen. Olla is deeply concerned about discrimination and wishes to share her experiences and thoughts through her rap lyrics. She hopes for more respect in our interactions with each other.

The **TALK** project is aimed at young people between 14 and 20, who experience exclusion because of their origin, skin colour, social status, disability or other reasons. The rap, hip-hop or dance workshops give them the opportunity to creatively work through and express their experiences and interests. The Youth, Education and Migration Service of the Bruderhaus-Diakonie in Reutlingen organises and hosts the project in cooperation with the franz.K Cultural Centre in Reutlingen and the association adis e. V. – Antidiskriminierung Empowerment Praxisentwicklung.

Website von adis e. V. – Antidiskriminierung Empowerment Praxisentwicklung:
https://adis-ev.de/empowerment/lokale-empowermentgruppen/talk

Rap yourselves together

'The Wedding Story' project, Interkulturell-Aktiv e. V., Berlin

Romeo and Julia meet in Berlin, in the midst of insecurity and privilege. Inspired by West Side Story, the youth musical The Wedding Story sees teenagers from the Wedding and Pankow districts collide with each other and overcome social barriers.

Melek from Wedding and her friend Lukas from Pankow would love to get married but Melek's family opposes their union. This is one of the many versions of Romeo and Juliet, but the story has probably not often been told as a rap musical. The drama teacher Ufuk Güldü from the Interkulturell-Aktiv association in Berlin came up with the idea for the project and together with Herbert Weber, the Director of Medienhof-Wedding (RAA Berlin), wrote the initial draft of the play: 'We had written some lines but the young people changed them a hundred times during rehearsals. They enjoy performing and being part of it much more when they can bring in their own experiences. Ninety per cent of them listen to rap. Rap is the sound of young people's protest. So it was a no-brainer.' The young people wrote all the lyrics themselves and – with help from a composer, a choreographer and a director – put their ideas into practice and brought them to the stage.

A diverse group

The majority of the twenty-two young people are from Wedding, about one third is from Pankow. Transferring the conflict played out in West Side Story was far from easy, says Ufuk Güldü. In any case, he wanted to avoid casting young people from Pankow as the white Jets and young people from immigrant families in Wedding as the Puerto Rican Sharks. That would not have been possible anyway: 'We would not have been able to form two groups, each with a clear distinguishing feature. We had people with light skin and people with dark skin, Germans, Turks and Arabs. It was all very ambiguous, so we decided to play with it instead and even put a headscarf on a dark-skinned boy. The groups formed themselves, and the young people joined the one they felt most comfortable in.' The fact that the young people had such diverse backgrounds made it easy for them to blend into the group and dance together.

Love and prejudice

The young people from Wedding and Pankow found it easy to imagine themselves being part of the ethnicity-based conflict played out in West Side Story. 'Affiliation with a particular group is as good a hook for the story as love: everyone has experience of it, everyone who took part had already become critically aware of it. Some had also suffered because of it.' Even the more socially privileged among them can become outsiders. During the rehearsals for the play, young people from different backgrounds told us that their parents

> Everyone who took part in the musical will probably no longer judge people they meet by their appearance. Instead, they will try to get to know them and find out who they are and what they are like. Their attitude has changed noticeably in this respect.

Ufuk Güldü, Interkulturell-Aktiv e. V.

were prejudiced, that they fabricated concepts of 'foreign' or special 'ethnicities'. 'There is discrimination not only between German and non-German, but also among Muslims. You often hear you're not a real Muslim for such and such a reason, or a Turkish boy tells his Turkish girlfriend, you have to wear a headscarf if you want me to marry you. Discrimination is omnipresent, especially in relationships.'

Confined disparity

These shared experiences have created a common bond between the young people even though their situations could hardly be more different despite their close proximity. The railway embankment that separates the two districts previously formed the border between West Germany and East Germany. The embankment still marks a border today: that between social participation and social discrimination, between educational opportunities and a lack of access to education. The annual Social Urban Development Monitoring (MSS) report documents changes in the social structure of Berlin. The report from 2019 classified the Wedding neighbourhoods Soldiner Strasse and Brunnenstrasse as areas in need of special attention, with a very low status and stable dynamics, which

means that there currently is no change in sight. This shapes the way the local young people see themselves and how outsiders see them. In the Florakiez neighbourhood in Pankow, which is home to white-collar professionals and academics and just a few minutes away, gentrification is becoming more and more noticeable. Land prices have increased tenfold within a decade. However, the young people managed to overcome these differences during the project. Friendships were formed, which would otherwise not have happened because of a lack of contact. The young people met twice a week between August 2018 and June 2019, worked together for eight hours a day during intensive weeks and spent a number of weekends together to learn their lines. Ufuk Güldü saw them go out and party together in the theatre on Saturday evenings after rehearsals. 'They established bonds and built trust by working and performing together and by learning dance styles together.' There was some tension when they wrote the rap lyrics but that was because everyone was so keen to find the right words.

Dance into the future

For some of the young people, the experience of being part of a group had a

positive effect on their personal development and future plans. There was a very religious girl who was very reserved during group interactions at the beginning. In the end, she was the craziest of them all; she took part in everything and was fully integrated in the group. Two of the young people now want to become actors. One of them got a part in a commercial after the play, the other one is already being looked after by a casting agency.

The young people also dealt with the future at the end of the musical. In their Song of the Future, they made the case for bringing about peaceful coexistence by working together as a community. Ufuk Güldü got the impression that they wanted to work through their learning process with this song: 'Everyone who took part in the musical will probably no longer judge people they meet by their appearance. Instead, they will try to get to know them and find out who they are and what they are like. Their attitude has changed noticeably in this respect.'

Of the one hundred or so projects Ufuk Güldü has supervised for Interkulturell-Aktiv e. V. since 2012, The Wedding Story is among his top three: 'It's a pity that there's no money for such projects to continue. All of the participants would have been there. Just as for everyone else, the only downside for me was that we had to go our separate ways after only one year.' In future, he would like to run a similar project in Spandau, the "forgotten" district of Berlin with growing social problems and few prospects for the young people who live there. Ufuk Güldü believes the boundary between Spandau and affluent Charlottenburg with its elite schools would provide a similar starting point and have a similar potential as the railway embankment between Wedding and Pankow.

German text by Waldemar Kesler •

The majority society's disbelief and hidden racism

In conversation with Susanne Bücken,
Catholic University of Applied Sciences in North Rhine-Westphalia

Susanne Bücken and her colleagues looked at 1,270 funding applications for cultural education projects involving children and young people with the aim of identifying discriminatory thought patterns. The result revealed that there is a wide gulf between the aspiration and the practice of cultural education.

What does the discourse on discrimination mean to those who work with children and young people?
It is vital that education practitioners and artists look into how much they themselves are involved in discriminatory and power dynamics, what their positions in these dynamics are and which culturally dominant ideas or stereotypes they potentially reproduce or reinforce in their activities. It is fundamentally important to give thought to the everyday discrimination experienced by children and young people – be it on the grounds of sexuality, religion or physical attributes or because of the prevailing "white" norm. It is essential that child and youth workers want to take this perspectivity on board and develop awareness of social power dynamics and their impact. This also includes children's worries about deportation because of the current asylum regime. These reflections can give rise to questions about the educational conditions that are necessary to talk about experiences of difference and discrimination and to create empowerment and actual participation.

What is the subject of the funding applications you have examined?
The funding applications come from the federal 'Kultur macht stark' or 'Kultur macht stark Plus' agenda. They are about the funding of cultural education programmes that local alliance partners, such as cultural establishments and organisations in the social sphere, have applied for to support their work with what are referred to as educationally disadvantaged children aged between 3 and 18 or with young refugees up to the age of 26.

> At funding application level, I would very much like cultural education practitioners to [...] make clear that experience of discrimination constitutes an educational disadvantage.

Susanne Bücken

What are the key findings of the anti-racist analysis of these applications??
The target groups addressed in the applications were mostly designated as deficient. It became clear that refugee children and young people and their families – and this also applies to Roma and Sinti communities – are particularly thought to lack culture and education, and not have values and a capacity for democracy. At the same time, we found signs of secondary discrimination or secondary racism because there is almost no mention of the fact that educational disadvantages are also the result of racist experiences, sex discrimination, class discrimination and structurally unequal access to social goods and resources. The high concentration of stereotyping statements and the prevailing culture of othering in the analysed application discourse was striking. The overall result revealed that existing class relations were retained, that no thought was given to inclusion and that gender relations were almost always assumed to be heteronormative. We have analysed the racialised thought patterns of the majority society's disbelief and by this we mean ways of speaking that reveal astonishment at the fact that refugees have similar interests and abilities as "us Germans". The team was quite shocked by the Eurocentric thought patterns and the one-sided perception of children and young people on the basis of ascribed national, ethnic or cultural affiliations, which were used to decide who they are and who they are not.

How much did these results surprise you?
We had expected openness and ideas that symbolically crossed borders to initiate and implement multilingualism and learning processes appropriate for a migration society. Instead, learning is treated as a one-sided process, in which supposedly educationally challenged children and young people from a different culture are expected to acquire German everyday culture and a German aesthetic practice, which is considered superior. Especially in the context of flight and asylum, we had hoped to find expression of a political solidarity-based position in the cultural education discourse.

These are very sobering findings overall. Did you also come across countermodels?
We found only a small number of applications that described how the housing conditions of the children and young people led to isolation and emotional stress or referred to children and young people experiencing prejudice, exclusion and rac-

ism. These cultural education programmes wanted to help create safe or empowering spaces. Another project stated its aim as making the social environment aware of issues such as everyday racism and right-wing extremism and generating solidarity and warmth around refugee homes. We also positively reviewed applications that regarded people with refugee experience as a heterogeneous group that we first have to get to know. However, these applications were the exception.

What would you recommend cultural education organisations do to actively engage in the discourse?
In particular, I would recommend that providers and educational institutions subject themselves to a continuous self-questioning analysis and criticism: Who works here? Which one of us has a permanent job? Does our institution reflect social differences? Do people from a non-dominant culture have the power to make structural decisions or do they perform an alibi role, which ultimately reinforces the dominant system? It is important that these reflections are linked to an interest to bring about changes inside and outside

the institution. The move forward is always accompanied by a loss of privilege relating to the control of the narrative and normalised knowledge.

What do you wish from cultural education now and in future?
At funding application level, I would very much like cultural education practitioners to adopt a power-critical perspective and conceptually also make clear that experience of discrimination constitutes an educational disadvantage. Our hypothesis is that applications that make reference to racism or discrimination are very likely to be approved. At the political level of the funding programmes, it would be necessary to scrutinise the basic assumptions of the funding approach, develop anti-discrimination clauses, as appropriate, and carry out a discrimination-critical evaluation of the funding programme. I believe it would be productive if these change processes allowed for uncertainties and tolerated contradictions and if providers were open to untested freedoms, actions and developments, which may occasionally "fail".

How do you approach your work in a way that questions authority?

This is a key question that I reflect on in my thinking and acting. I have recently decided to do more work outside the university because I was finding it increasingly difficult to deal with the structures that persist at a "white" university defined by a dominant culture. I initially hesitated to do this interview on my own as a white person. In the end, I decided to go ahead in order to present the results of our research here and so provide authority questioning impulses. And I am confident that non-white experts will also get their say in this practical guide. •

Susanne Bücken is a Lecturer at the Catholic University of Applied Sciences in North Rhine-Westphalia and works in the field of political and cultural education. She is currently writing her doctoral thesis on Cultural Education as Political Discourse. Between 2016 and 2020, she was a research assistant and together with her colleagues analysed cultural education applications as part of the research project 'Flight/Escape – Diversity – Cultural Education', which is funded by the Federal Ministry for Education and Research. The analysed applications came from the 'Kultur macht stark' funding programme and its supplementary programme for young adult refugees up to the age of 26. The aim of the research was to carry out a racism-critical and diversity-sensitive investigation into the interconnections between artistic-aesthetic educational practice, notions of culture, social and political concerns, and normative orientations in the context of flight and migration.

Topics for the future: Democracy and Social Cohesion

What do political education and cultural education have in common? What is the potential of cultural education, especially in terms of democratisation? And which social issues are children and young people actually concerned about? Chapter 2 aims to shine a light on these questions.

Politically relevant!
Political reflection and action
through cultural education

Kirsten Witt

While there is an overlap between political education
and cultural education, they differ in a number of ways.
Orientation towards the living environment, aesthetic
perception, changes of perspective and self-efficacy are
relevant potentials in cultural education that facilitate
political learning, which can offer alternatives to social
developments through artistic means.

Kirsten Witt is Head of Education and Culture for the city of Monheim.
Until mid-2020, she worked as a Consultant and Deputy Director at the German
Federation for Arts Education and Cultural Learning (BKJ).

> Cultural youth education and its subject matter have a particular potential to strengthen innovative and creative forms of the political and offer young people positive experiences of engagement and participation.

Kirsten Witt

A play about flight and deportation, film-based research into climate policy, songs against racism and against bigotry. Cultural expression is paramount to young people when it comes to developing and voicing their positions. They are important to forming opinions and adding them to the social discourse.

The subjects that children and young people tackle in cultural education projects and activities are often political issues or socio-political questions that currently affect and occupy them. Practice insights clearly shows that there is an overlap between cultural education and political education.

At the same time, political education and cultural education differ in their methods and objectives. This article examines the specific potentials of cultural education with regard to political learning and democratisation and seeks to identify its limits. It looks at the following questions:
- To what extent does the professional self-definition of cultural education include responsibility for the political education processes of young people?
- What kind of political education do children and young people need?
- What do professionals and practitioners who organise the programmes need to know and be able to do?

The significance of cultural expression

To begin with, it is important to remember the role that arts and culture play in the everyday lives of young people. Only a small number of children and young people regularly go to the theatre or visit museums. However, this view of culture falls short of the mark. If we take a broad view of culture, it becomes clear that young people heavily engage with cultural and artistic products and activities on a daily basis – through writing, music, computer games, photos, video clips, etc. – on social media and in everyday life, in their free time and at school. They use these activities to express themselves and their attitude towards life. Although

most of them would not describe it in this way, this is where educational process-es – especially **self-education processes** – take place. If education represents the individual's ability to find their way in the world, to shape their own life and to take responsibility for their social interaction with others, then cultural education is the way to do this by using different forms of art, cultural expressions or play. This process also includes self-acquisition, that is, becoming aware of the fact that – and to what extent – our own identity is defined by social and cultural influ-ences and that it is possible to play an active role in this influence. It also involves identity models that deviate from the usual (Braun 2015: 292–293).

Each individual uses the cultural practices of the community they live in to find their own place in life, understand and evaluate attitudes and processes and place them into a meaningful context. To do so, we must be able to read and apply the codes and meanings of these practices, in other words, we first have to acquire them. This is where cultural education comes into play: artistic processes and forms of cultural expression can open up avenues that enable us to explore the world and make it our own in a special way, and deal with contradictory is-sues and experiences individually or together with others. This is about a playful, enjoyable, curious – and often also ironic – exploration of the unknown, and of our subjective experiences or our thoughts and feelings. Through the arts, young people can engage with their lives or issues that concern them at a different level and express what they perhaps could not put into words. They can take a stand and learn to debate their position with others.

Pathways to political judgement and empowerment

If cultural education for children and young people defines itself as socio-politi-cal education, it can be linked to a concept of political education that is aimed at the development of political judgement and empowerment. Political education seeks to clarify the **connections** between individuals and society, and the **mechanisms** of decision-making processes and power (Becker 2009) to facilitate participation. Political education as part of cultural youth education is therefore more than just the transfer of knowledge about political structures and process-es. It sits in the context of co-determination, active involvement, participation and political action.

For cultural educators, professionals and providers, this means that their pro-grammes and activities should contribute to strengthening young people's abil-ities and personality traits, which they require to participate and actively shape the social and political discourse and decision-making processes. Based on the principles of youth work, such as voluntariness, orientation towards strengths and interests, an error-friendly culture and participation, cultural education

practice aims for **empowerment and self-empowerment**. Artistic debates that tie in with the interests, experiences and lives of young people offer them the opportunity to experience connections between their own life situations and social conditions hands-on, and this forms the basis of empowerment and participation.

Specific potentials – special features of cultural education

Apart from the above-mentioned importance of cultural expressions, what are the specific potentials of cultural or artistic examinations of these contexts?

Linking socio-political discourse with our own questions

Cultural education strengthens the political education processes of young people, especially when it addresses socio-political questions that concern children and young people, or when personal issues are put into a recognisable context with the political community and are publicly expressed. Cultural or artistic practice must create the necessary relevance by starting from a specific event, conflict or question that is highly significant to those involved. It must deal with individual and global life environments to make cultural education formats exciting and meaningful for young people. It must give space to issues that worry young people. These issues are often complex and have no easy solutions or answers.

If cultural youth education succeeds in being relevant to children and young people in this sense, it can help them learn to deal with the complexity of global contexts and contradictions so that they are well equipped to develop an individual life concept. This allows alternatives to future social developments to be created, tried out playfully and seriously, and put up for discussion. Artistic examinations or cultural expressions can build bridges and incorporate personal topics and problems in a social and political context.

As indicated above, this refers to self-education, i.e. self-directed education processes. In cultural education programmes, children and young people create settings, scope and frameworks that are free spaces in which they can acquire, develop or create something. This is why cultural education providers have a responsibility to provide spaces and opportunities that open up subjective and institutional perspectives for debate and change or, in other words, political action.

The dimension of aesthetic perception

((Political) change (through social and political participation and involvement) requires a (critical) reflection of the perceived environment. In the case of cultural education, the first step is a conscious reflection of an aesthetic-sensory experience in the sense of classification and evaluation. Our own impressions – together with others – are correlated with socio-political, social or personal questions. The special quality of doing this through the arts or play is that the examination of the perceived references is intensified and accompanied by simultaneous disassociation from them (Braun 2015: 294). These experiences have a political learning effect if disassociation and classification take place by way of reflection. If these criteria are met, cultural education practice can, as indicated above, teach young people that supposedly individual problems and challenges have a political dimension.

This contradicts the often-stated assumption that cultural education has only emotional and sensory aspects in contrast to political education, which is based on the principles of neutrality. An artistic or playful debate is about conscious perception to actively form an image of oneself and the world and become an observer. This disassociation can lead to a second step, which is the realisation that our life situation is something that can be mastered and shaped. The aesthetic experience involves reflecting on the 'how' of our perception and action.

Changes in perspective are fundamental

Perspective changes, seeing things in a different light, are an inherent feature of artistic processes. They enable us to experience a productive approach to contradictions and a constructive examination of different views. Dissent can be explained and represented in artistic debates and play without a destructive power struggle. The open-ended activities of cultural education allow us to experiment by handling areas of conflict in a way that does not make us feel powerless but lets us engage in dialogue and creation.

This can also be a requirement for identifying power dynamics and heteronomy in the first place, understanding how they work and ultimately finding a path towards self-determination and co-determination.

> The open-ended activities of cultural education allow us to experiment with handling areas of conflict in a way that does not make us feel powerless but lets us engage in dialogue and creation.

Kirsten Witt

Moments of surprise and irritation

The aim of cultural education is to create space for the unplanned and surprising. Specific features of this are contrasting and borderline experiences and irritation. Cultural education practice enables participants to experience the potentials of unusual places and settings, constellations of topics and materials, and encounters with different people and their very own experiences and forms of expression. Another characteristic feature is eventfulness, which refers to the staging of an event that represents an exception to everyday life – as a moving experience that contains both playful and polarising elements.

The experience of self-efficacy

Although cultural youth education involves the creation of artistic products or productions that are presented to the public, a major focus lies on processes of questioning and searching, of experiencing the self and togetherness, and of exploration and rejection. Combined with a self-definition that considers participation fundamental, cultural education provides opportunities for experiences that can strengthen young people's empowerment and self-positioning. The key to this is the experience of self-efficacy. Putting their own ideas onto the stage by working hard together with many others can be a formative experience for young people despite all the difficulties.

Creating publicity and taking young people seriously

Cultural education practice offers young people open forums and stages. They can see how their opinions and perspectives are being taken seriously, sought after and regarded as valuable and important. This is another prerequisite for political empowerment and relies on educational practice being oriented towards strengths (and not alleged shortcomings). In terms of political education processes, the aim of cultural education is to create spaces and experiences for young people that enable them to take up politics as a social activity. In these spaces, young people can find, change and articulate their own standpoints and expressions, play with them and experiment with different ideas. Cultural education programmes and projects are like laboratories with a serious character or like serious situations with a playful experimental undertone.

Cultural education is not the same as political education

According to its self-definition, cultural education is not primarily and centrally focused on political education. Its constitutive open-ended outcome is generally defined by a wide **range of possible strategies and aims.** While there is an over-lap between cultural education and political education, they differ in a number of ways. This separation is important to preserve and develop the potentials of each field. By focusing on different subject matters (arts, cultural expression, play, etc. versus politics/policy issues) the two fields offer different experiences and competences (Becker 2009). Neither of the two fields would gain anything if they were united under a shared canon of methods and objectives.

The political responsibility of cultural education practitioners

Cultural education practitioners have a responsibility to critically question social frameworks and institutions in which young people communicate about themselves and the world. They must also examine how cultural education can contribute to **transforming existing conditions** where they do not meet the needs and rights of young people (Braun 2015: 293). This is based on a **self-image as a political player** who advocates for young people's rights of involvement and participation.

All players in society and cultural education are called upon to do more to recognise and support the actions that young people take to relate to the community with critical, transformational and formative intent as political actions, as stated in the 15th Child and Youth Report (BMFSFJ 2017: 230). Cultural youth education and its subject matter have a particular potential to **strengthen innovative and creative forms of the political** and offer young people positive experiences of engagement and participation.

At the same time, cultural youth education and other areas of youth work must critically reflect on how their own practice is politically discussed and instrumentalised. Cultural education is not found somewhere beyond the social and political discourse but is part of it. This applies to keywords such as educational pressure, creativity dispositive and self-optimisation (Witt 2012a).

The field of cultural education is currently facing up to a much-needed development process with regard to inclusion, participation and access (Hübner et al. 2017). Cultural education promotes not only self-empowerment and participation but also social distinction processes (Witt 2012b). This is why cultural youth education has to make norms and constructions visible, critically question them and acknowledge young people's right to self-will. The demand for making cultural education available to everyone is inherent in the concept of cultural education as general education. In its application, this means paying attention to equal opportunities in terms of access and respecting the equal development of individual cultural needs. This includes a **critical self-reflection of our own privileges** and positions of power, and the question of how people are (perhaps unintentionally) excluded and made invisible. Cultural education as self-education also always asks about the pedagogisation of spaces or about adults invading young people's free spaces.

A separate definition of political education within cultural education seems difficult or of little use for the above-mentioned reasons. Instead, we should focus on the question of where its activities have a political learning effect and how its providers define themselves as socio-political players.

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Shining a light into the future: climate, digitalisation, education

In conversation with Marie Borst from the 'Jugend Macht Zukunft' project, Saxony-Anhalt Children and Youth Association

Marie Borst is interested in a wide range of issues. With the support of the Saxony-Anhalt Children and Youth Association, she is working with other young people to raise issues that are important to them with politicians. And to make sure that change happens.

You are involved in the 'Jugend Macht Zukunft' project. What is it about?
It's a national youth participation project in Saxony-Anhalt run by the Children and Youth Association. Our aim is to represent the interests of young people at regional level and develop long-term structures to maintain this representation. It's not just the adults who are working towards this but us young people, too. We call ourselves young future shapers, we meet up and discuss current affairs and we've also decided to focus on some flagship issues.

What exactly is your job in the project?
We hold regular meetings to discuss things. Whatever we've agreed will then be passed on to government officials and politicians by our two full-time staff members. And then there are also events

where we young people talk to politicians. For example, we recently interviewed the Environment Minister of Saxony-Anhalt and we actually got a chance to speak and ask questions.

You said that it was about flagship issues. Which issues are they?
The two main issues at the moment are sustainability and climate protection. They came up in the last few years because they are so relevant at the moment. We ran a series of workshops last year, and the feedback we received was that these are the topics that are really important to young people. And since we represent their interests, we've taken up these topics. In previous years, it was mobility and digitalisation. The topics change every so often, but we try to stay on top of things.

What are you most concerned about, what is your burning issue?

I am interested in so many issues, including many that go beyond this project. Within the project, probably our main demand is to make Saxony-Anhalt more sustainable. One demand would be to expand the use of sustainable energy. In fact, Saxony-Anhalt is a pioneer in this area, and we believe that we should maintain our pioneering role and not – as is happening right now – cut jobs.

What do you particularly enjoy about the project?

To be honest, everything. The discussions, the fact that everything is a level playing field and that we can really talk to each other. The fact that ultimately something happens when we communicate with the outside world. I've been involved for less than a year but I can already see how all the things I helped to initiate continue to develop. That is something that I really enjoy.

When you look at current global issues, what concerns you most?

One topic that really concerns me at the moment is freedom of the media. Even in Germany, things can go wrong when journalists can no longer work in the way they should be able to. That's a development that I became properly aware of only a couple of months ago. I'd say that I've always been curious and always wanted to know everything. That's why I'm interested in how people report about something and the fact that there are two sides to every story. Once you've got a foot in the door, you see more and more and you read more and more.

> It's extremely important to make people aware of the fact that there is a whole world of opportunities that you can get involved in. At school, I never realised that I could get actively involved in anything.

Marie Borst from the 'Jugend Macht Zukunft' project

Is there an issue that is on the minds of many young people at the moment?
Definitely. When I was at school lots of students got involved with Fridays for Future. Digitalisation is another major issue for young people. And one thing we always come across is that people have had really bad experiences of education. That's another subject that really concerns me because so much is going wrong at the moment. And then there's the link between education and digitalisation, e.g. people think it's enough to give schools some whiteboards and hand teachers a laptop and that will solve the problem. Climate, digitalisation and education are three topics that I believe are very important.

When you say so much is going wrong with education, what do you mean by that?
There are lots of separate issues. First of all, I find this federalist approach very complicated. Then there's a shortage of teaching staff, which you sometimes notice at school when lessons have to be cancelled. I'm basically in favour of comprehensive schools but I've also seen people who had difficulties there.

What do you want from adult decision-makers so that you can continue to be involved as a young person?

Youth participation requires two things: young people who want to do things and the structures that make it possible. I believe that is one of the great challenges of youth work. It's extremely important to make people aware of the fact that there is a whole world of opportunities that you can get involved in. At school, I never realised that I could get actively involved in anything. And then there are setups like the Young People Shape the Future project, which give people a chance to really make a difference. That doesn't have to be done at regional level because local projects can also help young people see that they can make a difference and give them the support they need. And obviously, politicians and government officials must be willing to listen to young people.

You are a future shaper. What does your ideal future look like?
There are so many things that still can and must change but what I really wish for is that all of us, especially young people, have the same opportunities. I think that has a lot to do with the education system and that goes for all the other participation opportunities, too, including sports and culture. Yes, it would be important to me that everyone has a chance to be supported and take part in projects.

Marie Borst is 19 years old. She completed her voluntary political year in the summer and is currently studying economics in Magdeburg. She found out about the 'Jugend Macht Zukunft' project through her voluntary social year. She wants to get involved in political events and represent the interests of young people.

The **'Jugend Macht Zukunft'** project is a youth participation project of the Saxony-Anhalt Children and Youth Association in cooperation with the Ministry of Labour, Social Affairs and Integration of the State of Saxony-Anhalt, which wants to strengthen, expand and secure participation structures for young people in Saxony-Anhalt in the long term through a range of campaigns and methods.

Website of the youth participation project 'Jugend Macht Zukunft':
http://jugendmachtzukunft.blogspot.com/

Voice training and political education in unison

The 'EU & DU – deine Stimme zählt' project by pad gGmbH,
a provider of preventive social services for people of all ages in Berlin

In the Berlin district of Lichtenberg, something is being done to combat election fatigue before it sets in. In the run-up to the U18 elections, a karaoke van has hit the road to raise political awareness among children and young people through fun-filled karaoke sessions.

In Germany, the European elections were held on 26 May 2019. Nine days earlier, children and young people were able to cast their votes in the U18 European elections. Manuela Elsaßer, the Commissioner for Child and Youth Participation in the district of Lichtenberg has supervised the U18 project for many years. She knows that children and young people do not yet have a direct connection with political processes. 'Political education alone is not enough to reach them. We have to offer them activities they enjoy to get them interested.' Before the general election in 2017, Claudia Engelmann, the Chair of the Youth Welfare Committee, came up with the idea of combining political and cultural education with a karaoke van, which travelled to leisure centres and schools. Children and young people could sing and take part in fun casting sessions for the election party where the results of the U18 elections were going to be announced. The best karaoke singers were going to perform at this party under the motto 'Your Voice Counts'. The winners had the chance to write their own songs and record them at the Jugendfunkhaus open project house.

From entertainment to democratic participation

Frank Bielig was in charge of the project for pad gGmbH at that time. He remembers that not all of the teachers believed that this approach was a good idea. 'Most were open to it, but some schools thought it was too entertaining. We deliberately wanted to make it easy for the kids to participate, and the casting format is something they know from their daily lives.' The schools visited by the karaoke van became polling stations for the U18 elections on condition that they discussed the election and political issues with the children and young people. The musical part was supposed to tempt students to get actively involved in the election event.

In order to reduce the sometimes perceived gap between "serious" political education and motivation work, the karaoke van included a democracy lounge in the run-up to the European elections in 2019. Before the karaoke system was switched on, the children and young people had to take part in interactive games in the lounge, such as completing a

> It suddenly went beyond cultural and political education. We didn't want to exclude issues. They talked about anything that was on their minds. There are many stories behind the lyrics: family conflicts or the wish to switch gender. .

Manuela Elsaßer, Beauftragte für Kinder- und Jugendbeteiligung in Lichtenberg

questionnaire to find out what "democracy type" they were, e.g. helper, rebel or couch potato. Manuela Elsaßer used the games to encourage the young people to look at their political awareness from the outside. 'When a young person boasted that they were a couch potato and didn't care about anything, I was able to respond to that directly and tell them what kind of problems someone with this attitude might face. And so we immediately got into a debate about the consequences of political attitudes.'

Although the auditions were over, the students were not yet ready to stand on stage in front of 200 invited party guests. Frank Bielig found professional musicians who taught them to sing or play instruments in a series of workshops, taster courses and project weeks and prepared them mentally for their performance. The Lichtenberg version of a casting show developed a special dynamic. The eight finalists for the election party did not just compete against each other, they formed a band after the singing lessons and performed a song together.

A political party
The party was the highlight of the U18 elections, a colourful mix of cultural and political education. The election results from Lichtenberg, Berlin and Europe were projected onto a big screen. Young reporters interviewed politicians and visitors. There were discussions on issues the students had repeatedly raised in the democracy lounge and at the karaoke sessions. One example was the issue of upload filters, which form part of the EU copyright reform, especially the distribution of content without the author's consent. For the young people from Lichtenberg, European politics, which sometimes can be difficult to grasp, were suddenly directly impacting their needs when it came to free internet content. Alongside environmental protection and nature conservation, other major recurring themes were war and poverty. 'Many of the young people experienced the effects of war and poverty among their groups of friends,' said Frank Bielig.

Musical talent was not the only thing the auditions unearthed. 12-year-old Laslo accompanied his Udo Lindenberg song with such rhetorical verve that he ended up hosting an entire casting round at the party by himself. As a thank you, he was given an original Udo Lindenberg hat. Manuela Elsaßer felt that the information and entertainment elements were well balanced: 'I think we were able to give the kids the feeling that something special is happening here and that they are an important part of the whole.'

Personal experiences

After the elections were over, the students wrote their own song lyrics. They met once or twice a week for over a year to make music despite their different daily schedules making this not easy to arrange. The three months after the election were about finding and developing topics. It was an intense time for the young people. They spoke extensively about their family background and personal experiences, about puberty and body image, and about experiences of separation or their parents'

divorce. Manuela Elsaßer was surprised at how much complementary social work was needed: 'It suddenly went beyond cultural and political education. We didn't want to exclude issues. They talked about anything that was on their minds. There are many stories behind the lyrics: family conflicts or the wish to switch gender.'

Since then, the participants have recorded their first songs on CD and received their 'Kompetenznachweis Kultur'. A total of 118,302 children and young people took part in the U18 European elections in 2019. The figure had tripled compared to the 2014 elections. The U18 project showed how this trend could catch on in future using a network of teachers, social workers and artists at dedicated leisure centres who appreciate both political education and the needs of the students.

German text by Waldemar Kesler •

Political decision-making compulsion and cultural moments of freedom

In conversation with Dr Helle Becker, Transfer für Bildung e. V.

Cultural and political education often go hand in hand. It makes sense therefore to look at the differences and similarities. Dr Helle Becker speaks up against adopting an uncritical "soft line".

You have been working at the intersection of cultural and political education for many years. What do cultural and political education have in common?
They share a common basis in a fundamental understanding of non-formal education, especially with regard to the principles of voluntariness, participation, involvement, process orientation and openness.

And where do they differ?
Politics is about governing the affairs of the community through consensual, legitimised and binding decisions. Political education reveals, among other things, the dynamics of power and authority that these decisions are based on and how to deal with the associated conflicts of interest in order to be able to act. Our thinking is basically oriented towards decisions or solutions. In principle, cultural education

teaches the opposite, that is, that ambiguities, contradictions and incompatibilities in the relationship between the individual and society cannot really be resolved but must be publicly debated again and again. This constitutes a moment of freedom, which allows us to represent and look at unresolved issues without being under pressure to find a compromise or consensus. Political education addresses options for governing public affairs; cultural education addresses the freedom to question these options and break with conventions, rules and taboos.

What do you think is needed to interconnect cultural and political education?
We first have to define what we mean by cultural education and what we mean by political education. When we talk about cultural education, is it about initiating

> Political education addresses options for governing public affairs; cultural education addresses the freedom to question these options and break with conventions, rules and taboos.

Dr Helle Becker

cultural education processes, or is it about using the arts or artistic and creative methods to bring about other (e.g. political) education processes, and perhaps also typical secondary effects to promote personal development? The latter could also be achieved through means other than the arts and culture. In my opinion, the unique feature of cultural education is that people, whether big or small, young or old, learn and that they are given space to understand arts and culture and express themselves through them. Before we can identify similarities, we should first discuss where there are common perspectives and where there are different perspectives.

How exactly could the two areas be linked?
I can imagine a productive sequence or a productive mix of cultural and political education but hopefully well thought out and not, as you often see it, naively suggested. The two sides of the coin I mentioned earlier keep changing. Is it about making unresolved issues, ambiguities and contradictions tangible and leaving them as they are or is it about reflecting on how society can deal with contradictions? This should be clear-cut to cultural and political educators so they can make educational decisions. Children and young people deal with the experience and learning

programmes in a self-determined manner anyway and find one thing or another interesting.

Cultural education and political education, are they competitors or on an equal footing?
That very much depends on the structural conditions. Over the last 20 years, basic funding, which allowed organisations and practitioners to decide for themselves how they wanted to design their programmes, has increasingly given way to project-specific funding. This is not only time-limited and unsustainable but also very much driven by politics. We enjoyed a cultural education boom in previous years, now it's all about strengthening democracy. We should, however, always have the courage to ask whether we want our truly excellent quality being threatened again and again by having to meet some political goals. It's not all that simple because the structural conditions can also rule our thought processes. Depending on who has the upper hand at the moment, or what type of funding is available for collaborations, they are either going to be on an equal footing or not. From a purely professional standpoint, I would warn against any kind of hierarchisation; experience spaces and education spaces are equally important.

We should trust children and young people when they bring their own issues with them and help them discover the political dimension of their concerns.

Dr Helle Becker

Does cultural education promote the capacity for democracy?
All youth work or all non-formal education can, if it wishes, promote the capacity for democracy and should do so because we assume that autonomy, personal responsibility and self-education are the key factors of non-formal education and because unlike schools, its programmes do not set standard outcomes. It is about free and open-ended engagement processes, which are important experiences that can strengthen basic democratic attitudes. Depending on the type of cultural education, you can also introduce democratic processes of opinion forming and debate, and so add these two experiences. If it's also about the reflexive, critical questioning of power interests and the democratic mech-

anisms to control them, then this puts us right at the heart of political education.

What, in your opinion, are the key political issues in cultural education?
Quite simply, the political issues of the children and young people. And there are so many of them. There are political issues that are so political that even professionals shy away from them. What caused the war in Syria or how can we save the global climate? There are also political issues you initially don't recognise as such. For example, why has he got a brand new mobile and I've only got this old one? This can be addressed on an individual or emotional level. Or you question what it means to social relations and what kind of policies would be fair. We should trust children and

young people when they bring their own issues with them and help them discover the political dimension of their concerns.

How could cultural education providers strengthen the principle of democratic education in their educational activities? They should listen closely to what matters to children and young people, give them the opportunity to get involved and let them determine what happens. This is very important because we can safely assume that people don't always want the same thing. So there has to be a process of negotiation, and in this respect, the providers are already on the right track. •

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We just want to play: all children have rights!

The 'Kinderrecht auf Spiel und Freizeit, Gestaltung und Partizipation'
project, Kids & Welcome e. V., Hamburg

In Germany, the rights of refugee children are still not sufficiently protected even after 30 years of the UN Convention. A project in Hamburg supports them in asserting their rights to play, recreational activities and participation.

I just want to play

How many children and young people in refugee homes do you reach with a workshop on children's rights? The answer is not many. After spending the day at school, the children and young people return to a crowded portacabin where there is no peace and quiet with people coming and going all the time. Encouraging children to make sure their needs are met is not an easy but an absolutely necessary task.

Asserting the rights to play, recreational activities and participation

The Kids & Welcome association in Hamburg and its alliance partners quickly abandoned their original idea of using a workshop to explain the UN Convention on the Rights of the Child to the six to twelve-year-olds. Simone Will from Kids & Welcome explains why: 'After talking to the children, we realised that many places do not really honour the right to play and recreational activities. The children often told us they wanted to get out more, see more and play more but were unable to do so.' And this even though it is their right. This is where the project comes in to explore places and opportunities for play and recreational activities with the children and encourage them to assert their rights to play, creation and participation.

Discovering play and recreational opportunities around Hamburg Wilhelmsburg

The project begins with a brief theoretical introduction that tells the fifteen to twenty children something about their rights to play, recreational activities, creation and participation. Most of them had already heard about them but none ever thought about asserting their rights as well. It is a case of saying: demand space for your needs, be brave, be children! Empowerment is an important keyword here. The children's ideas and creativity, and their strength and self-confidence are the ultimate goal. The children are encouraged to leave their home (while supervised) but outside the front door of their home in Hamburg's Wilhelmsburg district, there is an industrial estate, hardly any public transport and there are no opportunities for children and young people to play or spend their free time. So it is time to explore other parts of the city.

The alliance partners of the 'Kinderrecht auf Spiel und Freizeit, Gestaltung und Partizipation' project are Kids & Welcome e. V., Bunte Kuh e. V. and Hajusom e. V. each of which add their special expertise. Kids & Welcome provides the theoretical input and organises days out. The association

Our project gives children the space to be themselves – to be children with their own needs.

Simone Will, Kids & Welcome e. V.

offers advice, educational support and play activities at the refugee homes to motivate children and their parents to join the project. Cultural mediators from Kids & Welcome help with overcoming language barriers and establish a basis of trust with the parents so that they will support their children when they go out on a discovery tour accompanied by members of staff and volunteers.

Simone Will is convinced that these discovery tours are important and have a great effect on the children's self-confidence. 'During the project, we leave behind everything that is bothering us, such as worries, responsibilities or parental pressure. Our project gives children the space to be themselves – to be children with their own needs.'

Overcoming language barriers and establishing trust

Children can let their creativity run riot, for example, during a trip organised as part of the Building with Clay for Young and Old project launched by the Bunte Kuh association. They can turn clay into any object they like and so give shape to their imagination. The supervisors tell them about clay as a building material and lend them a hand, if necessary. The children then pick some of the creations and turn them into metre-high constructions together. After the clay project, the children are accompanied by two performers from Hajusom, a centre for transnational art, which brings artistic quality, political activism and social commitment together. The children talk about themselves in interviews and explain how they made their clay creations. They use this information to develop a scenic narrative together without instructions,

The **'Kinderrecht auf Spiel und Freizeit, Gestaltung und Partizipation'** project is funded by the German Federation for Arts Education and Cultural Learning (BKJ) as part of the 'Kultur macht stark' agenda of the Federal Ministry for Education and Research. Alliance partners: Kids & Welcome e. V., Bunte Kuh e. V. and Hajusom e. V.

which is then performed, choreographed, set to music, filmed, edited and produced.

The work of the Kids & Welcome association began at a refugee home in the Hamburg Exhibition Halls in August 2015. Some 150 children were living in bleak surroundings with barely any basic services or private sphere. Kids & Welcome offered three hours of supervised playtime twice a day and also provided drinks and fruit. Via refugee relief services, contact was made with Bunte Kuh e. V. and Hajusom e. V. which had also worked with refugees for several years. Together they campaign for the empowerment of children and young people and their rights to play, recreational activities, creation and participation. •

Topics for the future: Ecology and Globalisation

Children and young people from all over the world are concerned about how we can live on our planet sustainably now and in future. Apart from the ecological angle, this also includes the question of how to create a sustainable and just way of life for everyone. This chapter examines how cultural education can contribute to this.

Cultural Education and the UN Sustainable Development Goals

Amanda Steinborn

What is the significance of the UN Sustainable Development Goals for cultural education? And what contribution can cultural education make to their implementation? This article examines these issues in terms of educational theory and concepts.

Amanda Steinborn is a project member of the youth.culture.exchange team at the German Federation for Arts Education and Cultural Learning (BKJ). She is a fully qualified social worker and educational manager and has worked – sometimes as a freelancer – in critical political education with a focus on international affairs for ten years.

The United Nations Sustainable Development Goals (SDGs) are currently on everyone's lips. They are used as a basis for sustainable development models up and down the country and often have to serve as a vision for the future. The UN member states have high aspirations; they expect that their jointly framed development goals will do no less than usher in the transformation of our world and so make a key contribution to sustainable lifestyles.

These goals are also used as a thematic reference point in educational contexts and as such increasingly influence cultural education. However, it is not necessarily clear what the true nature and context of the Sustainable Development Goals are and how, where and by whom they are meant to be applied. This article examines the SDGs in terms of educational theory and concepts and explores whether and how they can be incorporated in cultural education.

The SDGs: potential and criticism

The 17 Sustainable Development Goals were adopted by the 193 UN member states in 2015 as part of the 2030 Agenda with the intention to correct social and ecological imbalances at a global level. They replaced the Millennium Development Goals (MDGs), whose eight targets had been criticised for not being precise enough and for being based on a linear understanding of development. The formulations of both goals have to be seen in a development policy context as they establish normative goals that are to be achieved in a certain timeframe and whose success can be measured by indicators.

The 17 goals and 169 targets of the SDGs focus on traditional areas of development policy (poverty, hunger, health) and on global problems, such as environmental protection, the climate and clean energy. An important aspect is that the corresponding goals apply to countries of the Global North as much as to countries of the Global South so that each country can apply specific indicators to assess its own development. They therefore claim to end the paradigm of the donor-recipient relationship and instead take a holistic view of problem areas and develop local as well as global strategies. One of the criticisms is that the signatory countries are not obliged to adhere to the goals and that consequently their commitments exist only on paper without any clear national action plans having been drawn up so far. In addition, an end to the donor-recipient relationship seems unrealistic, especially in view of the historic (post-)colonial context of many countries of the Global South, because it would require countries of the Global South to be accepted as equal (trading) partners with equal access to the global market as well as wholesale debt cancellation. This is why Aram Ziai calls the SDGs the next sticking plaster of inequality-generating global capitalism

where learning from the Global South in terms of different knowledge and social forms will still not take place (Ziai 2018).

By embracing an ambitious plan and combining different issues, the 2030 Agenda, which is billed as a 'transformation agenda', receives considerably more attention than debates that are limited to individual sectors. The grouping of individual targets into 17 goals can either be seen as a pooling of strengths and resources or as an ill-defined collection of topics thus deprived of their unique features and reasons for financial support. However, better "marketing" of the overall sustainability package is certainly an advantage but it is doubtful whether this will improve the situation in practice.

Educational approaches to the SDGs and their perspectives

Although the UN Sustainable Development Goals have a clear development focus, they play an increasingly important role in an educational context, both in and out of school. Educational concepts such as Global Learning or Education for Sustainable Development (ESD) frequently refer to the SDGs when choosing topics. Both educational concepts deal with socio-ecological inequalities and seek ways to develop alternative possible courses of action.

Global learning establishes a three-step learning process based on the principle of 'Recognise, Evaluate, Act', which is intended to show participants the complexity of their own actions or consumption behaviour in a globalised world and suggest suitable alternatives. This approach combines social and ecological issues. The Education for Sustainable Development concept focuses more on sustainability in terms of a sustainable global society and emphasises the role of participants as self-empowered future shapers. Both approaches use the individual goals and targets of the SDGs as a springboard for education in and engagement with a relevant key issue. Rather than ensuring that a specific goal is applied to an educational programme, the aim is to educate participants about it and show them which possible course of action can be taken by whom, where and how.

Education programmes, projects, funding, materials and methods relating to the SDGs have mushroomed over the past few years. This is undoubtedly due to the fact that, especially in development education, projects focusing on this issue were more likely to be funded.

> Sustainability issues such as environmental protection, liveable cities, etc. are highly relevant to young people. The issues covered by the 17 UN Sustainable Development Goals therefore also lend themselves to cultural education.

Amanda Steinborn

The great popularity of activities involving the SDGs at the moment is accompanied by an equal degree of vocal criticism of them. Many nations are accused of placing too much emphasis on advertising, communicating and selling an SDG "product" instead of holding in-depth discussions and changing the frameworks that would pave the way towards them (Staudt 2019).

With respect to educational activities, fault is repeatedly found in the fact that programmes refer to just one goal (e.g. SDG 5 'Gender Equality') and so promote a silo mentality in contexts where it would be expedient to engage in joined-up thinking by including other goals to grasp the actual complexity of the problems. Arjen Wals (2019) points out that this limitation often does more harm than good because contexts and relationships are not established and recognised so that goals are sometimes pitted against each other. It is particularly important not to lose sight of the big picture in order to realise that there is great learning potential in change processes (Wals 2019). A holistic view of the 2030 Agenda is often impossible not least because funding will only be granted on condition that the project focuses on a specific goal.

At the same time, the education landscape could potentially benefit from combining the different issues under the heading of the seventeen goals and a straightforward formulation of them. This would simplify background research and methods.

Cultural education between agenda-setting and educational concepts

While normative educational concepts such as Global Learning benefit from a clear objective, the strength of Arts Education lies in its orientation towards

processes and participants. In most cases, the rate of participation is much higher than in Global Learning or ESD, and this enables participants to shape the process far beyond their creative work. At first glance, it seems contradictory to think of process orientation and goal orientation together as one and regard the SDGs as a possible baseline for cultural education projects.

At second glance, however, the SDGs offer an opportunity to look at global issues in terms of living conditions and so mirror the everyday lives and interests of young people. If we follow Arjen Wal's train of thought and look at the learning potential that lies in the change process that we go through on our way to a predefined goal, we quickly move into the area of transformative learning. This approach builds on future-oriented education in terms of learning the skills that enable us to think and act independently in societies undergoing transition. It is about the search process as a subject of education work. While Global Learning often regards the goals as a normative posit, transformative learning focuses on the way there and on the resulting uncertainties and rediscovered strengths.

Cultural education has the potential to enrich and support transformative learning through its own methodological approaches. The principles of cultural education – autonomy, voluntariness and the process orientation of its participants – contribute as much to the development of sustainable skills as creative thinking and acting. The SDGs can provide important initial motivation and a good substantive basis to deepen young people's interests, point to existing processes and thoroughly explore individual topics. However, there is a risk that only certain topics are dealt with and only from a very specific perspective. Therefore, topics should not be set before the beginning of the creative process but instead should be chosen by the participants themselves.

On the one hand, cultural education encourages participants to explore the SDGs through artistic methods, e.g. by using dance or theatre exercises to address an issue. This combines cultural education and the SDGs in a discursive process of creation, so that the participants of a youth circus, for example, can thematically examine a specific goal and incorporate it into their performance. This approach is more oriented towards a public end result.

The collaboration between the Youth Theatre of Constance and a school for modern dance in Dar es Salaam shows what engagement with SDG 4 'Quality Education' can look like. Besides giving input and taking part in sessions using a variety of methods, the participants shared their experiences, visited cultural education facilities in the two countries and reflected on what they had experienced. They put their personal analysis of the goal on stage in the form of a dance theatre performance they developed themselves. Rather than creating a stage play under pressure, the project aimed to develop a presentation based on personal experiences almost as a by-product.

Everyone is learning from and with each other: practical examples. A youth exchange between Dar es Salaam in Tanzania and Constance in Germany. The German-Tanzanian exchange project 'We are all equal but different' saw theatre meet dance, north meet south and small town meet big city. The highly acclaimed performance at the end was a highlight but what remains is friendship and a very special learning experience. https://bkj.nu/wxa

Sustainability issues such as environmental protection, liveable cities, etc. are highly relevant to young people. The issues covered by the 17 UN Sustainable Development Goals therefore also lend themselves to cultural education – especially since they include the biggest global challenges of our time, which (will) affect young people most of all.

Global perspectives and young people as experts

The way forward for cultural education practitioners is to include other political sectors, such as development cooperation. Engagement with the Sustainable Development Goals not only provides cultural education with a wide range of topics in a well-structured framework but also opens the door to other funding sources and other types of projects.

International cooperation and partnerships play a major role in the development agenda. This makes the funding of global exchanges such an important factor in terms of the SDGs. A stay in a country of the Global South or the Global North can broaden our horizon and teach us to appreciate the global dimension of the SDGs, contribute to understanding global contexts and help us be aware of and realistically assess possible courses of action and potential influence within this framework.

Our view can therefore extend beyond the horizon of the German cultural education landscape. Youth exchanges with young people from the Global South allow participants to approach one and the same Sustainable Development Goal in different contexts. This opens the eyes of many (young) people to their own realities and the related global contexts. Working together on a production or presentation often does more for intercultural understanding than any university degree. Cultural education can also create reference points that young participants of global exchange projects were previously unaware of. They will be seen as experts in their chosen forms of expression and become specialists in the everyday experiences relating to a specific SDG. This creates an exchange of ideas that enables young people to learn from each other and so builds bridges between them.

Global Partnerships. Cultural Youth Exchanges between North and South: a practical guide published by the German Federation for Arts Education and Cultural Learning (BKJ) (2020), . https://bkj.nu/gps

Despite the criticism directed at the SDGs because of their wording and implementation as a development agenda, it is safe to say that they provide a good basis for shared discussions of important issues, especially with regard to international cultural and educational exchanges. The principle of process and participant orientation inherent in cultural education provides the perfect conditions for us to focus on search processes and our own everyday life in terms of transformative learning.

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Tackling sustainable development together

In conversation with Dr Verena Holz, Commission on Education for Sustainable Development of the German Educational Research Association

Education for Sustainable Development (ESD) is culturally transforming. Extracurricular providers, e.g. from the cultural education sector, can play an inspiring role as long as they receive appropriate support.

Education for sustainable development, why is this educational concept important to children and young people and their future?
This is the result of the global situation we currently live in. People in the industrialised nations have treated our habitat, our Earth, in a wasteful and irresponsible manner for far too long. We can see the effects of this every day: climate change, loss of biodiversity and ecosystems, wars over resources resulting in poverty and destruction, and many people being forced to leave their home. These processes are exacerbated by a lack of equity between the countries of the North and the South or between rich and poor. The number of people in this country who believe sustainability is important and have changed their lifestyle so that children and young people can also look forward to a future worth

living is still far too small. This has placed ESD at the top of the agenda as educational content that is relevant to everyone.

This makes action-oriented education even more important. To what extent has sustainable development education been incorporated in schools?
ESD is often associated with specific teaching methodologies, e.g. science or geography. The concept is sometimes also found in politics and economics, ethics or general studies. ESD takes an interdisciplinary and transdisciplinary approach in which economic, social and cultural perspectives also play a major role. The humanities are also called upon to add their contribution. Due to the importance of the topic, many curricula have now drafted a preamble that prioritises sustainable development over other content.

> Sustainable development is not just political transformation, it is about how we live together, how we organise our daily lives and our society. This is clearly a cultural issue that must be shaped by everyone.

Dr Verena Holz

What problems do you see in schools?

There are still too few professional development courses for teachers. They have to know how to combine the issue with the prescribed disciplinary knowledge, how to network with extracurricular education providers and what the methodological and didactic questions behind it are. The topic must be similarly incorporated in the education of students everywhere; and teaching structures must be adapted accordingly. The traditional 45-minute lessons make it difficult to establish a problem-based and project-oriented learning programme, which may also include collaborations. It is difficult to get different subjects to work together as long as the boundaries of mono-disciplinary teaching continue to be applied.

How important do you think ESD is in extracurricular education at the moment?

Very important. Extracurricular education providers refer to current programmes, follow socio-political and cultural developments and are consequently more up to date than schools. Extracurricular education is also open to experimentation and uses different working methods. Collaborations are also very important in this sector. Many of its practitioners are people with a diverse career background who unite different perspectives in one person. They often have well-established networks with local authorities and other practitioners.

To what extent is sustainability a cultural transformation process?

The issue of sustainable development takes place at different levels. It is not only a cognitive decision but is also closely associated with habits, emotions, affects and behaviours that have crept in from the relevant culture. The point is to change not just behaviour patterns but also our lifestyles, possessions and ways of thinking. Education is still driven by ideals that promote the creation of elites at the expense of the community. I believe this has to be pushed up the agenda so that people understand that sustainable development is not just political transformation, it is about how we live together, how we organise our daily lives and our society. This is clearly a cultural issue that has to be shaped by everyone.

It is important that cultural education doesn't allow itself to be instrumentalised.

Dr Verena Holz

Let's move from the cultural question to cultural education, what do you think cultural education is able to do?
Cultural education has special perspectives, insights and methods and uses the language of aesthetics. It addresses the senses and emotions as well as interpersonal relationships. Cultural education practitioners offer different approaches to issues relating to sustainable development. For instance, they can turn climate justice into a tangible experience for learners in the form of a play. Cultural education practitioners and artists are experts in their field and well versed in the relevant aesthetic and educational strategies. Cultural education makes a strong contribution in terms of participation because its projects promote active involvement and empowerment of children and young people.

Are the potentials of cultural education appreciated?
There should be more appreciation shown to the various cultural education organisations and this should be reflected in areas like remuneration and the way in which cultural education organisations are institutionalised. The necessary adjustments should also be made to funding structures, which are still very sectoral, e.g. there are usually separate funds available for the environment or the arts. There is often no guarantee of continuity because of the short duration of the projects and the current requirement that they should not be repeated. In case of collaborations, steps must be taken to ensure that the extracurricular side is given sufficient resources and that there are opportunities and spaces for exchanges between the different groups of players. Overall, there should be even more options for cooperation with formal education institutions.

Do you see other limitations to cultural education?
You cannot assume that the artists involved will automatically have all the dimensions of sustainable development on their radar. But that's ok. It simply means that other experts have to take over at this point.

Sometimes cooperation projects don't work because it is impossible to reconcile the various working methods or perspectives of the partners who are essential to the successful implementation of the ESD concept. The limitations of transdisciplinary work are something that we will always have to deal with. It's important that cultural education doesn't allow itself to be instrumentalised. There have been several occasions where I've seen other education sectors using the arts to emotionally charge their sustainability projects. That is the wrong approach and contradicts the self-image of art.

Dr Verena Holz is a cultural scientist and secondary school teacher. Her research interests include access to Education for Sustainable Development (ESD), youth participation and ESD in the school system. She is also Chair of the Commission on Education for Sustainable Development of the German Educational Research Association and a member of the regional board of BUND Niedersachsen.

We want honest support for long-term ideas

In conversation with Nicolas Klasen from the youpaN youth forum

Peace-building, ecology, equal opportunities, inclusion. The young people from the youpaN youth forum think beyond the next federal elections and fight for more youth participation in decision-making processes.

What are you actively involved in and what is your role or task?
I am an active member of youpaN. Our youth panel was created in 2017 to give young people a voice in processes relating to Education for Sustainable Development. We hold regular meetings four to five times a year where we discuss our demands and how we want to proceed. Once a year, there's the big youcoN youth conference where we all help out and organise workshops. The conference is a chance for 150 young people to get together. Each of us sits on one of the expert forums on Education for Sustainable Development where we think about how Education for Sustainable Development could be applied to early childhood education, school education, tertiary education, vocational training, non-formal and informal learning

and local authorities in Germany. We've also been to several hundred events where we do some lobbying. Last year, I did a lot of that, we spoke to members of the Bundestag and the Federal Minister for Education Anja Karliczek.

What is most important to you?
The political side, that is, trying to get our demands into political programmes. I'm also active in party politics myself. That's why I'm quite good at getting our ideas and our demands into political processes and use them for political lobbying.

What motivated you to get involved in youpaN and campaign for these issues?
On the one hand, I really like the Education for Sustainable Development concept because it is a holistic concept. I'm also

Nicolas Klasen has been an active member of youpaN since 2018. What excites him most about Education for Sustainable Development is that it is a holistic concept. He wants to work for an international organisation after completing his law degree.

dissatisfied with our current educational system. I think there is a lot of need for reform. Education for Sustainable Development hits the right spot. We must try to transform the education system as a whole and not just tweak a few aspects and say we need more laptops but we don't care about the rest. I don't think that makes much sense. I think ESD has very good and sensible answers. And the second thing is that I believe that youpaN is a really cool way of ensuring youth participation. It works quite well on the whole and gives us the opportunity to fight for more youth participation in decision-making processes covering many areas in Germany.

Which issue moves you the most?
I'd briefly like to point out that it is very important to us that ESD is not automatically lumped together with ecology although it is an important part of it. But it is so much more than that. Personally, I am very interested in foreign and peace policy issues. I am also involved, to some extent, at international level. I'm moved by many conflicts that are currently taking place in the world and some of that I raise at youpaN. The concept of peace-building

is also an inherent part of ESD. For example, last year I was at a youth conference on behalf of youpaN that was all about peace issues.

When you imagine the future in terms of these issues, what do you think it may look like?
I see a lot of problems that are not being worked on enough, e.g. climate change and other injustice issues. But I also see a lot of potential where things could change. I think there is a potential for a very positive vision of the future. But I wouldn't just believe in it, we also have to do something for it.

What are the areas that need more support?
The transformation of political processes. Many processes have a certain dynamic that is really quite damaging because they are designed for the short term. Young people are not listened to enough even though they tend to be more interested in long-term issues and would also develop more long-term policies. Young people think about what will happen in 30, 40 or 50 years' time and not only about what is relevant until the next parliamentary elections.

I'm also dissatisfied with our current educational system. I think there's a lot of need for reform. Education for Sustainable Development hits the right spot.

Nicolas Klasen from the youpaN youth forum

What would you need from adults to help you make the changes you consider necessary?
Backing. Actual honest support. There was this picture of an activist who was drowning that made the rounds online. It was supposed to represent young people taking to the streets against climate change and saying 'Please help us'. Instead of pulling the person out of the water, the politicians gave him a high five and said, 'You are so inspiring' and basically let him drown. And that's what I think is happening here. They say, yes, you're doing really well, but in the end, it's just talk and not real honest support.

Why do you speak up for young people?
At youpaN, we also try to speak up for young people because we've noticed that young people have long-term ideas. We're campaigning for young people having

more of a voice in political processes and decision-making bodies in general.

Do you have an example of what you are currently working on or what the next milestone will be?
We have our own demands here at youpaN. One is that we campaign for decision-makers to be trained in ESD issues. Decision-makers such as educational practitioners or politicians should know how to implement ESD or what is required to do so.

What would be your ideal vision of the future in terms of ESD?
I would say an education system that is really open and supportive and offers equal opportunities. One that is very inclusive so that everyone has the same chance of succeeding in the education system. That's an issue that really concerns me. I find the segregated school system very outdated

> Young people are not listened to enough even though they tend to be more interested in long-term issues and would also develop more long-term policies. Young people think about what will happen in 30, 40 or 50 years' time and not only about what is relevant until the next parliamentary elections.

Nicolas Klasen from the youpaN youth forum

and stupid. People say that from Year 4, we divide students into different types of schools based on the grades of one year, and this then decides their lives. I find that a very questionable concept. My ideal solution would be to do away with it.

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youpaN is a youth forum of 25 young people who are participating in the implementation of the National Action Plan for Education for Sustainable Development (ESD). It is coordinated by the youboX initiative of Stiftung Bildung and funded by the Federal Ministry for Education and Research.

Video about youpaN, the youth panel on Education for Sustainable Development (ESD):
https://youtu.be/g-0VbKNopuQ

Against the current

'Gegen die Strömung' project, PAKT e. V., Freiburg

Things are getting lively on the banks of the Dreisam even though the river, which meanders through the outskirts of Freiburg, carries hardly any water this summer. Children from a refugee home jump over the rocks and sing and dance. They pretend that the river is an old woman and that they are her spirit. The river woman must the envy of many people for having such a happy, creative and loving spirit as these six to twelve-year-olds from the 'Gegen die Strömung' project.

A few days earlier, the situation was quite different. For many of the children taking part in the holiday projects run by the Freiburg-based PAKT association, Mother Nature is first and foremost a scary unknown creature who they prefer to stay away from and whose needs they are not really interested in. 'It begins with some of the children sitting in a meadow and touching a blade of grass for the very first time,' says Felicia Jübermann, who initiated and now heads the 'Gegen die Strömung' project. The children's first reaction tends to be yuck, there are flies and bugs. Most of them live in refugee homes and many of their parents are happy to simply have a roof over their heads because an enclosed space means safety. So an important part of the project is to show the children the forest, the meadow and the river by the refugee home and explain that nature is a large and unrestricted space that they can animate and enjoy and where they can invite their families so that they can also get to discover this big playing field.

If you want a future in nature you have to respect and protect it

The fact that old Mother Nature herself also has needs is another aspect that the children had to learn very quickly. On the very first day, they looked back at their lunch spot on their way home. There was a lot of rubbish all over the place. Rubbish they left behind. Together they not only planned to clean up their lunch spot but also came up with ideas for doing something good for nature. 'So the ideas poured out, like taking a bottle of water from home to water the dry trees. When it was so incredibly dry this summer, everyone chose a plant and watered it every day. These are the things that the children come up with and that we then put into practice,' says Felicia Jübermann. Not everything turns out to be feasible, but they give it a try, talk about it in the group and keep coming up with new ideas together.

A tree is a tree; an animal is a prince

Appreciation, creativity and solutions are what is needed in all areas of society, from ecology and the economy to politics. Felicia Jübermann is convinced that one of the great strengths of cultural education is to show how this can be done. 'We try to swim against the current and use the arts to do things together with the children that they have never done before,' says Felicia Jübermann. There's body painting, and a tree can be part of a theatre backdrop. Or perhaps the tree can speak and take on a role in the children's play. The groups like to experiment. To them, nature is not only

We try to swim against the current and use the arts to do things together with the children that they have never done before.

Felicia Jübermann, PAKT e. V.

a place to play and relax or a place they care for and protect; Mother Nature herself is also part of the art. And she asks for a lot of flexibility and creativity from her fellow players. When the children were rehearsing their play about the river spirit, they saw a different river every day. Sometimes the water was flowing, sometimes the rocks were completely exposed. The young actors adapted, faced the challenges and played with nature. At the same time, natural sciences also play a part in the project, and the children learn what happens to the water when the river dries up.

'It was nice of you to share your biscuits with me.'
An appreciative attitude towards nature is also reflected in the human interaction that the staff establishes from day one. Although listening to each other is a huge challenge at the beginning, the project workers attach great importance to the children expressing their wishes and thinking about what they could perhaps do better the next day. During the holiday project, each day ends with complimenting the person next to you. The children sit in a circle and say something positive to the child next to them. 'The children really blossomed when a child who had perhaps annoyed them during the day said something nice, and then they went home together with beaming faces,' says Felicia Jübermann. A small deed but one that is hugely important to those involved. 'Many of the children who come to us have internalised a feeling of being "wrong". They are always being told off, reprimanded and put down. Letting these children experience that they are right makes life worth living,' Felicia Jübermann explains

happily. She is not only concerned with the here and now, her approach also has the future in mind.

What remains?

The thing that pleases the project leader most of all is the sustainability of the workshops. It is a great success when a few days of theatre, acrobatics, stick fights and swimming in the river produce a group where everyone treats each other with respect and appreciation, and when four

months later during the next holiday workshop in the snow and ice, this appreciation is still there. When 14 to 18-year-olds who took part in the workshop as children now run small drama workshops themselves and know exactly what content and appreciation they want to teach and set out to do so with creativity and a lot of love and patience, Mother Nature will watch these young people with optimism and look forward to what is to come.

German text by Katrin Köller ●

Me in the water, the water in me

In conversation with Bernardo Sanchez Lapuente,
Ich im Wasser, das Wasser in mir' project, SuB Kultur e. V., Berlin

During a *weltwärts* exchange in San Luis Potosí in Mexico, twenty young people from Berlin and from the local area use the arts to deal with the topic of water. Clean water is the focus of Goal 6 of the UN 2030 Agenda.

In the 'Ich im Wasser, das Wasser in mir' project you combine dance, music and water-related issues in a very hands-on way – what exactly does your work look like?
Our work is colourful and lively. Creative work is supposed to be fun and shape the participants. Our work is of a very interdisciplinary nature. We are artists and teachers. We combine stage work with performance, and the result is music and dance, which can be made part of everyday life. We create an improvisation framework, which can be repeated but will look different every time. When we were by or in the water or listened to a lecture on it, we asked ourselves how we could use what we experience as a starting point for our stage work. One of the young people's tasks was to write a personal water biography based on the following questions:

Which special events connected with water have shaped you? What does water look like to you? What place does water take in your life? Starting from specific research on the topic of water, the question of how water scarcity, abundance and pollution could be artistically represented was on our minds throughout the entire project. This form of multi-dimensional learning gave the participants a kind of artistic access that involved all the senses.

How did this idea come about?
I live and work in Mexico and Germany and I wanted to combine the two countries. The story of how the project came about can easily be described with a metaphor. When you want to cook something, you first think about which ingredients you've got and what you can make with them. What do you still have to get? Once you've

got everything together, you can start. We wanted to use dance as a resource for the SDGs. My personal interests, such as applied theatre, dancing in water, free-diving and my interest in water as a resource all became part of the brainstorming session. And so the ingredients came together and the project idea for 'Ich im Wasser, das Wasser in mir' was born.

How exactly did you approach SDG 6 'Clean Water and Sanitation'?
We work with water and thought about which SDGs we could use to support potential collaborations and at the same time delve more deeply into our artistic work. Rivers, lakes and water supplies should be accessible to everyone. When things are bad for water and ecosystems, things are bad for us humans. There is a natural symbiosis between water and us. We come

from water and water provides for us. We are made of water; our bodies are made of water. The participants were meant to experience water and learn to protect and appreciate it.

How was this achieved?
While dancing in the water, the participants had the opportunity to sharpen their perception and to experience the water, i.e. movements in the water and the feeling of weightlessness. In Mexico, we had different options for a hands-on approach to water. We could drive to the water, visit waterfalls and water sources, swim and dance in the water, and do a lot of different research on the topic of water. Each place provided us with different means to approach the topic from different angles.

> Cultural education is sustainable in itself if we explore different types of access to education, talk to each other and learn to look at materials and resources differently.

Bernardo Sanchez Lapuente, SuB Kultur e. V.

How can the SDGs be applied to cultural education?
Generally, the SDGs are useful indicators for talking and working together on the same issues in an international context. They also have their limitations because they were formulated in a scientific context and within the western capitalist system. Water is not just something at our disposal but a force that we are connected with. This is what we wanted to deal with in the further course of the project. We should be able to use it, we should protect it and we should make sure that everyone has access to water. And we can also admire and respect it.

Why is the link between sustainability and cultural education important?
Artistic work and cultural education essentially have inherent goals. Cultural education is sustainable in itself because we explore different types of access to education, talk to each other and learn to look at materials and resources differently. Cultural education always contributes to sustainability by allowing us to experience other social forms. •

Bernardo Sanchez Lapuente is a Project Manager at SuB Kultur e. V in Berlin. He was responsible for the conception and implementation of the 'Ich im Wasser, das Wasser in mir' project. This exchange project was organised in cooperation with the youth company CeWe 2, SuB Kultur e. V. and the Música para la Vida, San Luis Potosí foundation in Mexico.

Exploring questions about the future with children and young people – developing visions – shaping the future

Cultural education projects enable us to create and discuss visions and prospects for the future through fun and artistic methods. The methods employed in youth and social work or in adult education can also be used to look at questions about the future.

The tools and methods presented below are easily integrated in cultural education projects with different objectives and are aimed at children and young people from different age groups.

Group formats for shared discourses and objectives

Barcamp

Barcamps are used for exchanges and discussions. They are process-oriented and open-ended. This method is characterised by a very high degree of participation and self-efficacy experience among the participants. Subjects, questions and solutions are developed together at the meetings.

Age: from 14 years
Group size: from 20 participants
Duration: one to two days
Input: high

Implementation: A Barcamp is a participatory event format with a programme that is not fixed in advance. At the beginning of the Barcamp, participants get together to decide which topics they want to discuss. Everyone is able to contribute. The resulting topics are then divided into different time slots and rooms. Discussions during individual sessions can take place at the camp or online, e.g. via Twitter. The Barcamp format can generally be applied to any topic that interests young people and to a variety of approaches.

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JugendBarCamp. Leitfaden für ein offenes Veranstaltungsformat: published by IJAB – Fachstelle für Internationale Jugendarbeit der Bundesrepublik Deutschland e. V. für das Projekt jugend.beteiligen.jetzt – für die Praxis digitaler Partizipation (2020), https://ijab.de/fileadmin/redaktion/PDFs/Shop_PDFs/Leitfaden_Jugendbarcamp_Online-Broschuere_Einzelseiten.pdf

World Café

Participants can join moderated discussions on prepared topics in small groups to talk to each other about problems and questions within a fixed time frame.

Age: from 6 years
Group size: from 20 participants
Duration: approx. 2 hours
Input: medium
Implementation: Participants discuss issues in a series of talks at tables whose number and seating capacity is adapted to the size of the group and the room. At each table, they talk about different issues or different aspects of an issue. Participants gather their thoughts and findings and write them on a poster or paper tablecloth. The rounds have a time limit. After the time has elapsed, participants change groups. The host remains at the table and welcomes the new participants before summarising what has been discussed so far and encouraging further debate. When all the discussion rounds have finished, participants get together and talk about the results.

WorldCafé: Methodenkartei, website. published by the Carl von Ossietzky University of Oldenburg (n.d.), https://www.methodenkartei.uni-oldenburg.de/uni_methode/world-cafe/

World Café: Material Diskussionen und Dialoge, website, published by the German Federal Youth Council/Werkstatt MitWirkung (n.d.), https://mitwirkung.dbjr.de/methoden/diskussiondialog/

Future Workshop

The Future Workshop involves participants taking part in an intensive process to examine a topic chosen in advance. They explore the current situation, their ideal scenario and the path towards achieving it.

Age: from 6 years
Group size: 10 to 30 participants
Duration: several days (can be shortened)
Input: high
Implementation: A Future Workshop consists of three main phases (criticism, imagination and realisation) plus a phase-in and a phase-out period. Individual phases can be redesignated depending on the age of the participants.

The phase-in period is adapted to the topic of the workshop and can be about getting to know the participants or a brief introduction to the topic. The next step is the criticism phase, during which participants engage in detailed criticisms of injustices relating to the chosen topic. The identified problems are collected, and participants discuss which of them is the most significant. In the subsequent imagination phase, participants can express their thoughts on the previously collected problems and come up with possible solutions.

In the realisation phase, participants look at how realistic their ideas and suggestions are. The aim is to plan specific actions and projects, which are implemented during the phase-out period.

The Future Workshop method is generally suitable for all age groups but needs to be adapted to the target group and supervised by experienced moderators.

Zukunftswerkstatt: Methodendatenbank – Kinderrechte.de, website published by the German Children's Fund (n.d.), https://bkj.nu/ypv

Zukunftswerkstatt Kinderfreundliche Schule. Ein Arbeitsmaterial für Kinder, die ihre Schule verändern möchten: Methodenreihe issue 1, published by the German Children's Fund (2010), https://shop.dkhw.de/de/kinderpolitik-artikel/25-zukunftswerkstatt-kinderfreundliche-schule.html

Wir-Werkstatt: Für Kinder, die sich auf ihre Stärken besinnen: Methodenreihe Heft 2, published by the German Children's Fund (2010), https://shop.dkhw.de/de/kinderpolitik-artikel/26-wir-werkstatt.html

Wir-Werkstatt: Methodendatenbank – Kinderrechte.de, website, published by the German Children's Fund (n.d.), https://bkj.nu/ycq

We-Workshop

The We-Workshop is a participatory method that builds on the individual strengths of each child and is a useful tool for planning and implementing joint projects.

Age: 7 to 13 years
Group size: from 15 participants
Duration: several hours over several days
Input: medium
Implementation: Participants begin by conducting partner interviews, in which they make themselves and others aware of their strengths. This is followed by a visioning phase, during which the group develops concrete ideas for the project and decides which of them should be realised. Each child thinks about where their strengths can make a contribution. Children then work on the implementation of the project in small groups. At the end, the results are presented to the group before the children get together in pairs for an appreciative review and talk about what they have contributed to the success of the project.

Scenario Method

The Scenario Method is a highly complex technique for analysing current problems and developing positive visions for the future.

Age: from 14 years
Group size: flexible
Duration: 2 to 3 days
Input: high
Implementation: The Scenario Method focuses on a social problem that affects all participants and that they wish to work on. Participants prepare the topic by first defining and substantiating it. This is followed by a problem analysis, during which they describe the current situation in more detail by gathering more information. A brainstorming session brings together areas of influence and influencing factors that could affect the situation. In the scenario phase, participants are divided into three groups and choose which of the three possible scenarios they want to describe.

A best-case scenario: What would the future look like if everything went well? A worst-case scenario: What would the future look like if the worst happened? A

trend scenario: What would the future look like if the current situation continued unchanged?

In the final phase, participants develop a concrete plan of action together.

In Szene setzen: Material Diskussionen und Dialoge, website, published by the German Federal Youth Council and Werkstatt MitWirkung (n.d.), https://mitwirkung.dbjr.de/methoden/diskussiondialog/

Über Arbeiten! Impulse und Methoden für die arbeitsweltbezogene politische Jugendbildung: published by Arbeitskreis deutscher Bildungsstätten e. V. (2016). https://www.adb.de/download/publikationen/AdB_Broschu%CC%88re_Ar-beitswelt_WEB.pdf

Idea Carousel

The Idea Carousel can be used to develop and gather solutions and ideas for specific issues.

Age: from 14 years
Group size: 5 to 15 participants
Duration: approx. 45 minutes
Input: low
Implementation: Participants discuss a problem together and divide it into subproblems, each of which is then written on a sheet of paper. The sheets are passed around the circle. Each participant is given a limited amount of time to write down as many ideas as possible about the sub-problem on their sheet of paper. After the time is up, the sheets are passed around so that each participant can read and add to the others' ideas to solve the problems. At the end, the sheets are collected, and the results are presented and discussed in the group.

Ideen-Karussell: Methodendatenbank – Kinderrechte.de, website, published by the German Children's Fund (n.d.), https://bkj.nu/dak

Stumbling Blocks

This playful method is ideal for making participants aware of specific problems and finding solutions together.

Age: 6 to 14 years
Group size: flexible
Duration: max. 1 hour
Input: medium
Implementation: Participants begin by sitting down in a circle to listen to a brief introduction to the topic. In the middle of the circle, there are several boxes that symbolise the stumbling blocks. After the introduction, the participants identify problems that bother them or get in their way within the scope of the topic. Each problem is written on a shoe box. The boxes are placed in the room so that they build a wall that blocks the way. The group now discusses the problems one after the other and looks for possible solutions. At the end, the children tear down the wall together.

Stolpersteine (Problemfindung): Metho-dendatenbank – Kinderrechte.de, website, published by the German Children's Fund (n.d.), https://bkj.nu/gye

Stolpersteine: Material Diskussionen und Dialoge, website, published by the German Federal Youth Council and Werkstatt MitWirkung (n.d.), https://mitwirkung.dbjr.de/methoden/diskussiondialog/

Playful and cultural methods

Forum Theatre

The Forum Theatre is an interactive form of theatre. A number of possible solutions to a problem are played out with active audience participation.

Age: from 9 years
Group size: 3 to 16 participants
Duration: 90 minutes
Input: high
Implementation: Participants first get together in small groups and think about a situation they would like to portray. The situations are briefly presented to the group. Together, the participants decide which of these scenes should be portrayed and who will play which role. The players then have 10 minutes to rehearse the scene. Meanwhile, the other participants are given the task of finding and writing down several possible courses of action to deal with the situation. After the small group of actors has performed the scene, it is analysed together with the audience. The audience now thinks about which of the possible courses of action they wrote down should be tried out next. After everyone has agreed on the course of action, the scene is performed again. During this round, the audience can intervene in the play at any time and replace people on stage with other participants. As soon as another participant has joined the play, the scene continues and the person who has taken over can introduce other courses of action. At the end, the participants evaluate the method together and discuss the various possible courses of action.

Simulation game

In a simulation game, participants act out a specific situation. The roles and the scenario are usually fixed; participants can develop and play their own solution strategies in this setting.

Age: from 10 years
Group size: flexible
Duration: approx. 30 to 60 minutes
Input: medium
Implementation: The game supervisor begins by briefly introducing the scenario to be portrayed before distributing the roles. It is important that the participants do not discuss their roles with each other. They are given time to familiarise themselves with the scenario and their role. The simulation game begins after the familiarisation phase. The time and content are coordinated by the game supervisor. At the end, participants discuss the course of the game, reflect on their experiences and look at how realistic their solution is. The methodology of the simulation

game is also evaluated together with the participants.

Planspiel: Material Diskussionen und Dialoge, website, published by the German Federal Youth Council/Werkstatt MitWirkung (n.d.), https://mitwirkung.dbjr.de/methoden/diskussiondialog/

Planspiel-Datenbank: website, published by the Federal Agency for Civic Education (n.d.), https://www.bpb.de/lernen/formate/planspiele/65585/planspiel-datenbank

How beautiful the world is

This method involves participants drawing contrasting pictures, which they then discuss.

Age: 8 to 13 years
Group size: 1 to 20 participants
Duration: 50 minutes
Input: low
Implementation: Participants begin by drawing contrasting pictures of their environment. Where would they like to live and where would they not want to live? They then discuss the differences between the pictures with the group and think about how they themselves could contribute to shaping their environment.

Wie schön ist die Welt? Wie wollt ihr leben?: Compasito – Menschenrechtsbildung für Kinder, website, published by Pädagogische Hochschule Luzern/Leistungsbereich Dienstleistungen/Zentrum für Menschenrechtsbildung (ZMRB) (n.d.), https://www.compasito-zmrb.ch/uebungen/index.html@tx_browser_pi1[showUid]=40&cHash=3535942bf7.html

Social barometer

This method can be used to highlight social inequalities. Participants practice changing perspectives by putting themselves in different roles.

Age: from 10 years
Group size: 12 to 30 participants
Duration: 30 to 60 minutes
Input: medium
Implementation: Participants first line up next to each other. They are given a role card prepared by the facilitator and have a few moments to adjust to their roles. The facilitator then asks them questions relating to their role, which they should answer with only yes or no. If they answer yes, they move one step forward; if they answer no, they take one step back. The answers are based on purely subjective assessments rather than factual accuracy. The facilitator asks questions such as 'Do you have enough money to live on?' or 'Do you have enough free time?' After each question, individual participants are asked to explain why they have taken a step forward or back. After the final question, everyone remains in character and in their spot for an evaluation.

Gesellschaftsbarometer: NeXTtools, website, published by the Regional Youth Council of Lower Saxony (n.d.), https://bkj.nu/uvg

Gesellschaftsbarometer: Material, Diskussionen und Dialoge, website, published by the German Federal Youth Council and Werkstatt MitWirkung (n.d.), https://mitwirkung.dbjr.de/methoden/diskussiondialog/

Digital tools that support participation

OPIN – platform for youth eParticipation

OPIN is a digital platform for youth participation, which can be used to initiate, run and map the entire participation process. The platform is currently available in English, Danish, French, Slovenian, German, Swedish, Greek, Macedonian, Georgian and Italian.

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OPIN – Platform for youth eParticipation in Europe: website, published by Liquid Democracy e. V. and nexus - Institut für Kooperationsmanagement und interdisziplinäre Forschung GmbH (n.d.), https://opin.me/en/

ePartool

The ePartool can be used to map participation processes from end to end. It is particularly suitable for coordination processes or the preparation of decisions. ePartool is available in English and German.

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ePartool – Entwicklung und Dokumentation von Beteiligungstools: tool website, published by the German Federal Youth Council (n.d.), https://tooldoku.dbjr.de/epartool/

Camper

Camper is an easy-to-use software for running and documenting Barcamps.

📖

Camper – the Barcamp tool: tool website, published by the German Federal Youth Council (n.d.), https://barcamps.eu/?_l=en/

Padlet

Padlet makes online brainstorming easy with different formats for online pinboards. Comments, ideas, images or videos can be collected and shared between users.

📖

Padlet: tool website, https://padlet.com/

Mentimeter

Mentimeter can be used for polls and brainstorming. Users can answer questions and comment on keywords to produce immediate survey results on moods and opinions.

📖

Information about Mentimeter: Digital Abstimmen und Brainstormen, published by Digitale Bildung trifft Schule/Deutschland sicher im Netz (n.d.), https://www.digibits.de/materialien/mentimeter

Mentimeter: tool website, published by Mentimeter AB Sweden, https://www.mentimeter.com

#stadtsache

#stadtsache is an easy-to-use cross-media tool for child-friendly urban development and consists of a smartphone app, a workbook and a website. The app allows users to collect photos, sounds and videos on different themes, record routes and count objects, which users can assign to specific tasks and actions.

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#stadtsache: tool website, published by Anke M. Leitzgen (n.d.), https://stadtsache.de/

Topics for the future: Shaping Digitality

Digitalisation is one thing, a culture of digitality another, and one that we can shape. This chapter explores how we can do this and what the outcome might be.

The digital future is here and now – thoughts on the (future of): digitalisation and digitality

Sandra Hofhues

When #wirbleibenzuhause [#westayathome] became a social/
media hybrid, it represented all of present-day society and
showed that digitalisation and digitality are the social and
cultural reality here and now. In fact, their future is being
made at this very moment.

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If everything is always smart today (Council for Cultural Education 2019) and cultural education takes place in Generation C (Meyer 2015), then digitalisation and digitality are not utopian or dystopian concepts or notions from a distant future but describe the social and cultural situation in the here and now. This article presents some observations on the (future of) digitalisation and digitality, which use the current Covid-19 situation as their starting point but ultimately reveal that digitalisation and digitality have shaped our everyday lives for a long time.

Digitalisation and digitality in the Covid19 pandemic

People these days instinctively use digital media for their activities, and so much so that they no longer think about their media usage habits. On the contrary, digital media has long since become part of everyday life, especially among children and young people. The annual media usage studies KIM (MPFS 2019) and JIM (MPFS 2020a) – and especially the current supplementary JIMplus 2020 survey on learning and leisure during the Covid-19 crisis (MPFS 2020b) – are useful indicators that help us understand exactly how media is adopted by children and young people.

These and other analyses of media usage also tell us that digitalisation should not be understood as dematerialisation or decorporealisation (Jörissen 2019).

The period of the first lockdown in the spring of 2020, made us realise that the digital has a diverse and complex relationship with the material, tangible and physical (Jörissen 2019: 67). During the pandemic, many bands, choirs, theatres, dancers and many private individuals turned to social media to reach their audience. While these aesthetic practices can be seen as (self-)referential, they also express aspects of community (Stalder 2016). By using the hashtag #westayathome, creative artists showed that they took the pandemic seriously. The hashtag that proved popular during lockdown even became a social/media hybrid when it was gradually picked up by the conventional mass media and, as a result of this, came to represent all of present-day society. This also creates the impression that there is a shared view of the world that is closely linked to the notion of digitality. People experiment with new forms of creativity on various platforms. For example, they use photos, videos, gifs and memes to call for solidarity in the community. In a culture of digitality (Stalder 2016), even family gatherings and/or meetings between friends are streamed rather than cancelled altogether. The pandemic therefore has done no more than reveal that digitalisation – understood as a variety of technical options – and digitality – understood as forms of cultural appropriation – have long since shaped our everyday lives.

While the technical-functional concept of digitalisation implies, but barely focuses on, the shifts in conditions and systems of perceptions (Jörissen 2020: 343), they account for a much greater share of the media and cultural science discourse on digitality. According to this discourse, digitalisation and digitality are two interpretations of current developments, where digitality refers to conditions of perception (material interfaces), conditions of the perceptible (data formats, exclusion of the non-digitisable), aesthetic manifestations (e.g. multimodality, interactivity) and knowledge systems (from algorithmised searches and rankings to the production of knowledge through artificial intelligence) (Jörissen 2020: 343). By contrast, digitalisation has primarily gained communicative figurations (Hepp 2018) during the pandemic. In concrete terms, this means that communication and networking are made technically possible by many applications while being specifically acquired against a background of personal preferences and interests. Moreover, according to Jörissen, digitalisation changes the fabric of subjectivity and sociality not only in a communicative manner but also with regard to the material aspects of life (Jörissen 2020: 343).

Digitalisation and digitality have therefore become inextricably linked, which is impressively demonstrated by the phenomena of cultural expressions during the pandemic (see above). However, because everyday perceptions of digitalisation and digitality are mostly subjective, they sometimes obscure the view of their downsides. These downsides include data trails, which we all leave behind on the internet as a result of our extensive media usage. These digital footprints remain largely hidden from users because they are recorded in the form of technically generated data and saved on a large number of servers for the purpose of software optimisation.

Because media structures are becoming less and less transparent to the user, there is a permanent need for self-positioning, for critical reflection and, ultimately, for an educational approach to individual phenomena. Tillmann and Helbig (2017b: 210) explain that the shift within cultural education towards these (technological) developments is due to the fact that people currently do not know who is collecting and analysing which data about them and in which context, and that the data cannot be deleted retrospectively. We only have to look at the lively Corona-App debates, which are emerging during the Covid-19 crisis and provide us specific grounds for a more in-depth examination within cultural education. Participative projects involving young people should ask questions such as: 'What can software apps do for social well-being?', 'What is my role in the social fabric?', etc.

> It is precisely because discourses on digitalisation and digitality are rooted in the present, that an artistic-aesthetic analysis of their specific perceptions can create an individual or social image of the future.

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Exemplary education-relevant discussions between digitalisation and digitality

While data protection regarding data trails or data collection in the Corona-App has been the main issue raised and discussed in the public sphere, algorithmicity (Stalder: 2016) will turn out to be the inherent and ambivalent feature of profound mediatisation (e.g. Hepp 2018: 28). Algorithmicity as a feature of digitalisation and digitality addresses, among other things, the fact that technically generated data (re)establish social orders on the internet, which become evident to us as online histories but, ultimately, will be incorporated in our own actions as usage habits. According to Jörissen (2020: 343), they include algorithmised searches and rankings as well as the production of knowledge by artificial intelligence. Digitalisation and digitality cannot be separated from each other against this background.

If the divide between the "analogue here" and the "digital there" has long since become a thing of the past from a scientific standpoint, this inevitably raises the question of what alternative views or readings of digitalisation and digitality would look like. Science talks of hybrid materialities (Jörissen 2019: 68), which emerge between digitalisation and digitality, or of the dawn of the post-digitality phase (e.g. Knox: 2019). The latter is used as the basis for questions about 'post-digital education' (Knox 2019: 360 ff.).

There is not enough scope in this article to list and debate the aspects of post-digital education in their entirety, but it is worth pointing out the following: according to Knox (2019), it is not just a matter of educationally supporting the technical-functional aspects of digitalisation but also of questioning the economic mechanisms and agendas of what is referred to as digital education. Knox and other proponents of post-digital education remind us that the digital future is made in the here and now, regardless of the pandemic. This involvement in the shaping of systems affects the various cultural and educational contexts equally,

primarily the way in which they respond to the challenges of digitalisation and digitality and create formats for playful, creative and critical approaches.

It is precisely because discourses on digitalisation and digitality are rooted in the present, that an artistic-aesthetic analysis of their specific perceptions can create an individual or social image of the future. One proposed format for cultural education outside of schools would therefore be to critically examine issues, such as the ethics of algorithms and their technical and social codes, because this is about opening up spaces that – at least for a while – are free from any digitalisation and its related issues and promote perception and awareness of people, objects and the world (Tillmann/Helbig 2017b: 217).

The extent to which children and young people understand algorithmicity as a request and call to take action should become a more central focus of educational work, e.g. in cultural education. The particular strength of the educational debate lies in bringing together the senses, emotions, knowledge, values and aesthetic judgments (Jörissen 2019: 70). Because they produce aesthetic experiences, it is possible to "see" or even "see through" the structures of the media (Jörissen/Marotzki 2009). What remains is a constant challenge to define the limits of the subjectivising potential of media and to make them the subject of a social-communicative debate in the relevant spaces.

These social spaces and workshops could also build on traditional examples, as Jörissen (2019) illustrates using the example of photography. A camera obscura, even a homemade one, has fulfilled a dual function for centuries: on the one hand, it enables us to understand the basic operation of a camera, including digital photography; on the other hand, it literally turns the present that we perceive as reality upside down. In terms of media history, the camera obscura is linked to the question of the social impact of media (in this case, the image) on subjects and their perception of their environment. In this sense, technical (problem) solutions have needed new educational methods even before the advent of digitalisation. They encourage a discussion of the challenges that surround them, including the physicality or emotionality of the individual (Baacke 2007: 100). What digitalisation and digitality ultimately have in common is that they demand *from* subjects an examination of themselves and the world in order to produce subjects *in* society.

The products are often dealt with in fictional works whose systematic reception and joint treatment form part of the media education repertoire in schools. For example, movies like 'Her' (2013) or 'The Circle' (2017, certificate: 12) address human-machine interaction and social networks, which continue to be important to young people (see also MPFS 2019). Development tasks and social transformation processes are the subjects of series such as 'Black Mirror' (2011–2019): episode one dealt with the immersive power of computer games, episode two addressed questions of economisation, power and (hegemonic) structures; and episode three focused on the differentiation between the physical body and corporeality. Cyborgs or artificial intelligence are as much part of 'Black Mirror' as they are of documentary films or series.

In terms of culture and media education, the question of how the above-mentioned films, series and formats can productively involve children and young people in their development tasks in the context of digitalisation and digitality is likely to remain unanswered (Allert/ Asssmussen 2017). While children and young people enjoy making 15-second clips for video platforms, their productions sometimes run the risk of breaching copyright and data protection and so cannot be recommended unreservedly. We must also consider the experiences and, not least, the various thoughts on distance learning during the pandemic. According to Kammerl (2020), the aspects of sociality have not been sufficiently addressed; with the focus being on functional knowledge acquisition, they are currently even ignored in many cases. The digitalisation of lessons accordingly offers one solution in the predominantly solution-based and project-oriented current situation (Knoblauch 2017; Baecker 2019: 151 ff.) but at the same time it produces many unintended (digitalisation) effects and raises new questions about the cultural-social approach to this context.

Shaping Digital Culture: Youth-centred arts education and cultural learning in the digital society; a position paper published by the German Federation for Arts Education and Cultural Learning (BKJ) (2022), https://bkj.nu/hck

Thoughts on (the future of): digitalisation and digitality

According to Jörissen, in digitality, the new and the traditional are interconnected in many ways (Jörissen 2019: 67). This article therefore follows the basic assumption that digitalisation and digitality do not relate to thoughts about the distant future but are already part of everyday life. This also means that it is possible to identify different processes of digitalisation, that other processes become incorporated in society and strongly define the culture of digitality, more so because of the pandemic (Stalder 2016). To arrive at this insight, it was essential to eliminate the differentiation between digital and analogue media because the integration of the digital and the material has already come to represent the traditional outcome of research (Jörissen 2019: 67).

These brief examples illustrate both the light sides and the dark sides (Dander 2018) of the same discussion. With recourse to the theoretical assumptions of this article, digitalisation is more likely to reinforce the traditional orders than lead to the social changes implied by an exclusively technical understanding of transformation through digitalisation. While the phenomena of digitalisation hint at the many possibilities that technological developments open up for people, they also point to the fact that specific perceptions, conditions, forms and (hegemonic) orders (Jörissen 2020) have been attributed to it. The present and future responsibility of cultural and media education in digitality should be to critically examine them with close reference to the real life of each child and young person. This is another reason why we can conclude that digitalisation and digitality only appear to be adequately addressed in the public narratives. Instead, what emerges are various demands that the subject transform itself: tinkering, messing around, inventing, creating, pretending, interfering and intervening are forms of understanding and forms of transformation (Allert/Asmussen 2017: 35).

It is also worth remembering the rapidly growing functionalisation of subjects for the (labour) market. 'Making yourself function' is therefore increasingly becoming the guiding principle of digitalisation (Altenrath et al. 2020: 585). In general, cultural and media education concepts currently consider economic aspects only to a limited extent: we only have to think of e commerce or vouchers for online services, which we can buy like sweets at the supermarket till. While entering a voucher code gives us access to a world of entertainment provided by streaming or gaming portals, we also hand over our personal (location) data with those codes. The above-mentioned digital footprints are part of this problem. The online habits of children and young people could be a starting point here and be

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discursively, critically and playfully reflected to initiate a creative debate about present phenomena and highlight possible courses of action for the individual. Additionally, the fact that discourses about digital matters are actually discourses about political and economic matters (Morozow 2013) (Allert 2020: 32) could also become part of the conversation.

The pandemic has turned out to be a mirror of the discourse and has raised questions of participation in (cultural) education, e.g. the measures proposed during the discussions about the provision of education via digital media during lockdown will reproduce social inequalities in already marginalised groups (e.g. Kammerl 2020, Hüttmann/Fujii/Kutscher 2020). When financial pressures force cultural institutions to rely on online concert broadcasts or virtual tours, the discussions must at least look at the links between digitalisation and (new) markets (for a critical review see Staab 2019: 34) and go beyond individual educational concepts.

I want to conclude my thoughts on (the future of) digitalisation and digitality with Tillmann and Helbig (2017a: 24) and say that culture presents itself not just as a (power) struggle for meaning but also as an arena for the life-or-death struggle for resources. Many participants would benefit from focusing on the specific and the whole as well as on the obvious and the invisible so that digitalisation as (the culture of) digitality can be shaped (again) by as many people as possible.

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When children digitally make the city their own

'AUGENAUF im Westpark Viertel' project, Bleiberger Fabrik, Aachen

Children between the ages of 8 and 10 are not usually interested in architecture or urban development. Things are different in the Westpark Quarter in Aachen. Children from the Catholic Primary School in Hanbruch go out every week and explore their surroundings with their tablets and the *stadtsache* app.

Since September 2018, pupils have spent two and a half hours every Monday afternoon exploring their school's neighbourhood with the architectural historian and urban planner Björn Schötten. Björn Schötten lives in the area himself and has much to say about the buildings and the urban landscape. Hanbruch and the Westpark Quarter are home to many young families and old people, many with a migrant background. The 'AUGENAUF' project is run in cooperation with the St. Elisabeth retirement home and Quartier 55+. In addition to the app, pupils also listen to the stories of the residents, most of whom grew up in this part of town and know what the Westpark Quarter looked like in the old days.

Creations using arts and technology

The project is not just about discovering parts of the city that are easily missed, the children also want to get involved in shaping the future of the quarter. They use the stadtsache app to record the places they believe need improvement. Artists at the Bleiberger Fabrik look at the photos the children took with their tablets and then discuss with them how the place could be made more beautiful.

The roles of the pupils and of the young creative artists taking part in this collaboration are clearly divided. 'The artists act as a catalyst for the children's ideas and help them with the technical implementation, but it is the children who choose what they ultimately want to do,' says Axel Jansen, who is in charge of the child and youth section of Bleiberger Fabrik and manages this project.

The app-based activities are not primarily intended to enhance the children's media skills – one reason being that the app leaves too little creative scope for that. Axel Jansen describes it as a means to an end: 'The distinctly game-like and motivating quality of the app made it ideal for children and enabled them to engage with the places themselves.' It is like a camera but easier to operate and with plenty of useful features. Children can save locations, take videos and create documents relating to each place. 'All the participants had an affinity with new media but they had only used tablets as a medium of entertainment. Now they've learnt how they can be used for work and documentation,' Axel Jansen says.

> All the participants had an affinity with new media but they had only used tablets as a medium of entertainment. Now they've learnt how they can be used for work and documentation.

Axel Jansen, Bleiberger Fabrik

Manhole covers, air raid shelters and a church tower

Each of the children's discoveries brings up a new subject that can be explored at the next meeting. Axel Jansen explains: 'The project always follows the children's interests. We don't tell them to look at particular places. For example, they noticed that there are many different manhole covers in this part of town. Then they thought about why this was the case and what the historical reasons behind it could be. Since this was their first project, they came up with the idea to print project t-shirts with images of the different manhole covers.' They went out with an artist and a handcart full of paint and made colourful imprints of the covers.

During the project, which spans one school year, one group attached QR codes to the trees in the Westpark after looking at different types of trees and painting pictures of them. The QR codes linked directly to the paintings and more information about the specific type of tree on the Westpark Quarter website. On another occasion, the children discovered that the park had once been a zoological garden. They put up signposts that told you where exactly you would have found the lion enclosure or the snakes.

When they looked at the highest and lowest points in the quarter, they climbed up the tower of St Jakob's church and explored the area from above. 'This church tower is the tallest in the entire city. You can see all of Aachen from there. The children were impressed, and Björn Schötten painted a vivid picture of some of the urban contexts from up there, why the city was laid out the way it was, what a moat and a city wall are and how you can spot their former course. Discovering historic traces in a place like that was something special for the children,' says Axel Jansen.

From curiosity to engagement

Björn Schötten's expertise helped the children learn about certain aspects of urban planning. They found out that a building near one of the main roads used to be a mill and wondered what had happened to the stream that used to power it. It turns out that the stream was almost completely covered over. They are now campaigning for the stream to be opened up again to improve the quality of the area around the mill. Axel Jansen saw how the children developed social commitment during the project. 'Since we are coming up to local elections, pleasant surroundings have become an issue that's been picked up

by the media. The children seized on this and went out to find connections between these local political issues and their project.' One of the issues was safety on the way to school. The pupils met activists from the *Radentscheid* free action group who presented their ideas for a more bike-friendly city. Together with architecture students from RWTH Aachen University, they set off to work out how inclusion could be realised in the park to make it more accessible for disabled people. 'The students passed their knowledge on to the children and, in return, the children's impartial views gave the students a new perspective of the problem.' Axel Jansen is certain that this project will lay the foundations for the children's future commitment to shaping their environment in a social and sustainable way.

These types of collaborations are initiated as a result of discussions at the local Community Conference, which is attended by initiatives and institutions that are committed to greater social cohesion and improvements to the quality of life in the neighbourhood. The pupils can present their discoveries and findings at the Community Conference twice a year and show local politicians the areas where they think there is need for improvement. Their work with the app and all its functions prepares them well for the presentations. The children become part of an active citizenry with the aid of digital technology.

German text by Waldemar Kesler ●

From predictability to creative participation

In conversation with Christoph Richter, Kiel University

Digitalisation makes many things predictable, organised and available but it also restricts our view of the world. Cultural education can contribute to an emancipated approach to digital technology.

What do you understand by digitalisation?
Digitalisation is essentially a process with which social practices are prepared and transformed for computer processing. It is an ambivalent process; while we hope that it will ensure productive participation in various social processes, we also notice – especially in the area of social media – that we are dealing with platforms that are based on techno-capitalist calculations. Some think that digitalisation could help us overcome borders, and yet, we end up talking about hate speech. In this sense, digitalisation is not a transitional process that can ultimately be completed but a permanent social challenge that permeates all areas of our culture. Digitalisation is not something that happens outside of us. As users and citizens, we are always involved in the creation of these technologies.

What changes does digitalisation as a cultural and social transformation process bring with it?
Digital technologies such as Google, Facebook and Instagram are increasingly determining what we see and experience. They have a profound influence on the way we access the world, both individually and collectively. Digitality therefore is not an add-on but very much an integral part of our everyday reality. This especially applies to children and young people who are now growing up in a digitalised world. Children and young people will find it particularly challenging to understand digital technologies as a historically evolved and contingent cultural phenomenon.

What does that mean for our view of the technologies?

When it comes to the macrosocial discourse, we first of all need a different view of what digitalisation is. We must understand digital technologies not merely as technical artefacts but also, and above all, as cultural products. We can use this as a starting point for thinking about how we can support children and young people to become actively involved.

What new visions of the future are going to emerge from this?

It is difficult to outline a vision of the future even when one is urgently needed. I believe the central question is whether we align this vision with what David Gräber has described as the utopia of the rule, i.e. the guiding principle that everything should be predictable, categorisable, organised and available, or whether we try to create a future in which there is something human that eludes predictability, organisation and thus algorithmic control? Where is our social consensus on this? Where are we going?

How are educational concepts developing in times of digitalisation?

The public primarily sees digital technologies as educational tools. There is a growing debate – not least because of the pandemic – about what technical equipment will be required in schools to ensure that children and young people can participate in formal education. The types of skills needed to use these technologies are another factor. However, the main thing is that we think of digitalisation beyond the context of a tool or subject and understand the interaction between people and digital technology. This must not be about standardisation, availability and predictability. If we do not want this to be the only socially desirable model, we must look for alternatives and think about improving education. In my view, the most important educational project is finding new ways in which we can all help shape digitalisation at various levels.

Digital culture and cultural education: what links the two concepts?

Without question, the first link is the concept of culture. If we adopt a broad interpretation of cultural education, it will also include the digital as a cultural process. In essence, I think both can ask the same question from an educational perspective:

In my view, the most important educational project is finding new ways in which we can all help shape digitalisation at various levels.

Christoph Richter

What is important to us and how do we actually want to live together? The concept of digital culture emphasises that there is something cultural in the digital that goes beyond pure technology.

What importance do you attach to the "analogue" providers of cultural education against this background of digitalisation?
Cultural education gives us many starting points to rethink digitalisation. Children and young people can gain experience using its scope for creativity and action and develop aesthetic opinions by taking an experimental or playful approach to the world. In the end, this puts them in a better place when it comes to developing an attitude towards digital technologies.

Your online lab for digital cultural education provides a wide-ranging platform for discussions on the topic. What do you want to find out and what have you already found out?
The aim of the online lab is to develop as multifaceted a picture of social media usage as possible. We want to show where the differences and the scope for action and experience lie. In fact, we discovered that there is a very large amount of heterogeneity both in terms of the kind of media used and the manner in which they are used. Often many different kinds of media are used simultaneously and they produce a unique footprint because practically no two people use the same mix of social media. The second finding is that social media use has indeed become the norm

> Children and young people will find it particularly challenging to understand digital technologies as a historically evolved and contingent cultural phenomenon.

Christoph Richter

for many people of all age groups. In analytical terms, we are also interested in traditional categories that are often blurred or recombined in real life, e.g. what exactly is public and what is private? How do authenticity and orchestration relate to each other?

Who benefits from digital developments and who do they fail to reach?
In terms of the digital divide, we see that people who are doing well are more likely to benefit than those who are already socially disconnected. In a school context, the pandemic has made it even more apparent that socially disadvantaged children and young people are falling behind in this respect as well. Obviously, technology companies are benefitting greatly. But I also get the impression that we will all be falling behind as long as we feel passively exposed to digitalisation and don't understand how we can get involved in actively shaping it.

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All digital

In conversation with Fabian Müller from the Minetest Education Network

Can digital technology make learning fun? As soon
as schooling moved online because of the pandemic,
a powerful server was rented to enable youth groups
and school classes to meet online and participate
in projects. This educational server, which mainly
uses the Minetest computer game for learning, has
created a digital network for long-term use. And
Fabian Müller does the programming.

You are involved in the Minetest Education Network project. What type of project is it?
The Minetest Education Network is an official network built into a game. It allows young people, school groups or adults to work on projects on the server, e.g. we've got a class that's doing a maths project. How do you calculate the area of a square? The software lets you try out different possibilities. We also have a religious education group, which is setting up different aspects of religion, e.g. the ten commandments. We try to make education available to everyone in a fun way. Because we started during the pandemic, it was initially known as the Corona Education Network but then we realised that lots of people enjoyed it and so it became a general education network.

People say computer games are educational. What can you learn from playing computer games on this platform?
You can learn to visualise a space. We've set up a new system that makes maths projects easier and that gets you to learn in a fun way. This helps a lot of students because I know from myself that learning isn't normally that much fun. We're open to almost any subject.

What do you like best about the project?
What I like best is to see people access the server, enjoy the games and learn something at the same time. We won an award from an institute in North Rhine-Westphalia. We came first in 'Media and Learning'. Our aim is to get as many users as possible onto this server and so make our project as big as possible.
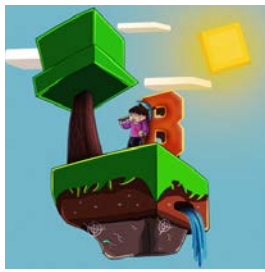
Minetest Education Network
Gamification or game-based learning is the use of (computer) games to acquire knowledge and skills. The applications used for this are Minecraft and increasingly also Minetest for Education.

What is your role in this or what are your tasks?

I am one of the administrators and a lateral entrant to the project. I found out about it through my confirmation group. I was already well versed with servers and Discord. That was good because we use the Discord speech and text platform. And so I offered to help with programming the Discord and Minetest for Education server. The founders and Thomas Ebinger must have thought it was a great idea.

Why is it important to you to learn by digital means and not just in the classroom, for example?

During lockdown, we did a lot of work via online schooling. We want to expand on that as much as possible and try to forge ahead with the technology. And I believe it's very important that young people learn how to deal with the technology and that's something we manage to do quite well with our server. We show that these types of media can be used for learning and not just for gaming.

Learning in a fun way or through gamification, what would you like to see in future?

I would really like to see our reach to go even further. I'd like more adults to access

the server and perhaps encourage or motivate their children to do so. Everyone has their own preferences. Some people like to go horse riding and other people love to play computer games. And for people who love to play computer games, Minetest or an education network actually make sense because they will learn more through them and not just waste time in front of their PCs or games consoles.

If we take a step back from the project and take a more general look at current world events, is there an issue you are concerned about?

When will we go back to living as normally as possible again? That's a really big issue because everyone at school is wondering when we will no longer have to wear masks. When is there going to be a vaccine? We can no longer meet outside and we have to keep a minimum distance. We used to hug our friends at school, and now you're no longer allowed to do that. Lots of people miss that, me included. It really gets you down and it worries me. During the pandemic, I've come to realise that I am spending a lot of time at home. And it's become clear to me that this has limited my options enormously. So I think that once this is over, I will definitely lead a completely different life.

> During the pandemic, I've come to realise that I am spending a lot of time at home. And it's become clear to me that this has limited my options enormously. So I think that once this is over, I will definitely lead a completely different life.

Fabian Müller from the Minetest Education Network

If we could get back to talking about digitalisation, what do you wish to see in the digital education sector?
I wish that schools would take notice of digitality. My school claims to be a media school, which isn't really true. Our IT rooms have all been closed because our servers aren't running anymore. My wish is that schools would now deal with digital issues and say that they'll provide more opportunities for working digitally. Digitalisation is important because we are heading toward a more modern world and are leaving the analogue behind. One day, there won't be anything that cannot be done digitally. And that means we have to learn what we need to do to keep this digital life going.

What would it take to keep it going and what skills should everyone have?
There should be more learning methods relating to this technology in vocational training. At primary school, it's enough to know the basics but later you should learn how to work with the technology properly so that you can perhaps apply it to your job. Let me put it this way, the vision for the future is that everything will work digitally one day. •

Fabian Müller is 14 years old and in Year 9. He has been an administrator for the Minetest Education Network since March 2020. He considers digitality to be the future and believes that the analogue will gradually disappear.

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Future: illusory spaces ruled by the algorithm?

In conversation with Prof. Benjamin Jörissen,
University of Erlangen-Nuremberg

We talked with Prof. Benjamin Jörissen about how cultural education can enable young people to act independently in the economised illusory spaces of digital networks.

What new educational requirements are emerging from the comprehensive digitalisation of our lives

The most important educational goals of democratic societies are a capacity for democracy; community orientation; the ability to relate to otherness, i.e. a shift in perspective and an understanding of the otherness of otherness; and a transformative habitus, i.e. open-mindedness towards change instead of a rigid identity. If we ask ourselves what conditions exist today that allow us to practise and teach democratic models, we will see how incredibly difficult it is to put this into educational practice in our digitally networked era when we are faced with a tweeting US president, fake news or Cambridge Analytica using artificial intelligence to massively manipulate voters via social networks. It is not enough for educational policy to speak of

digitalisation and just take this to mean more equipment and more IT lessons. It's not wrong but it doesn't go far enough.

How is resistance reflected in digital media?

That question is quite difficult to answer even though it is part of my empiric research. The modes and means of expressing resistance that were used by my generation, i.e. people who grew up in the 1980s, were shaped by the after-effects of the 1968 generation. By images of demonstrations; by the experience of the terrorist Red Army Faction, i.e. armed resistance; by binary differentiations, e.g. against the stationing of nuclear medium-range missiles in West Germany. That was relatively easy if you like. When we look for this kind of aesthetic in today's youth culture, we're not going to find very much.

What will we see instead?

When it comes to the young people's everyday lives, we essentially can't see what is happening or what the reasoning behind it is. This is because we are not part of their networks. In our research, however, we do get to see quite exciting images of resistance on an aesthetic level, e.g. a profile picture that appears to be badly lit by accident and does not meet the usual criteria – a nice example from Viktoria Flasche's PhD project. In fact, young people use these photos to take a stand against certain hegemonic discourses and this can lead to more organised move-ments, which find networks and are then flushed to the surface by the algorithm. Hashtags work on the basis of the same attention economy logic as everything else on these platforms. This means people act affirmatively at the level of network logic. They don't actually want to critically under-mine it anyway. They have nothing against Instagram being a huge corporation or against algorithms that draw attention to their posts, in fact, by using them they suddenly experience a disproportionately high degree of visibility and political effec-tiveness. However, there are also smooth transitions towards actionist network effects, for example, you signal your an-noyance at something you happen to find

stupid at that moment by quickly clicking 'dislike' without really thinking about it and this may then contribute to creating massive online outrage. We often fail in our attempts to separate the affirmative from the non-affirmative in the digital worlds.

What kind of resistance must children and young people develop to manage the future?

I think that this comes down to a question of the specific quality of resistance. It's not a matter of more or less but 'in what respect'. I always feel slightly awkward when we as experts talk about the prob-lems of children and young people without understanding the specific perspective of their generation. For example, as adults we recognise crises and changes more clearly, simply because our personal experience gives us plenty of opportunities to make comparisons. One crisis follows another. That is the adult view. However, children and young people grow into these chang-es, which are happening very rapidly at the moment. We look at them from the outside, but they don't necessarily regard them as changes. They consider this to be the normal state of affairs, i.e. normality. At the same time, as educational researchers we see social regression trends that are not always "normal". So as an educationalist

Cultural education must understand that it is one of the main protagonists of digital education.

Prof. Benjamin Jörissen

you want young people to be resilient and not fall for nationalism or identity politics. To give another example, we are witnessing an enormous increase in consumerism, which we perhaps think of as affirmative and uncritical, but it may also be directed against the adult imperative. YouTube fans often particularly like it if "their" influencer signs a high paying advertising contract. There is always a certain risk that we as the older generation use young people to solve our perspectives and our crisis diagnoses. We diagnose the world and say, well, there is such and such a challenge and we have to change education now so that the next generation can do better instead of our generation doing better. That would ultimately be something like educational solutionism, i.e. delegating the solving of social problems to the next generation. That does not argue against the hope that education can make the world a little better.

Which forms of expression and free spaces in the digital worlds are particularly important to enable children and young people to articulate resistance?
By phrasing your question like that, you're trying to create "good" free spaces in which something like this would work. However, if we look at digital cultures, we will see that they consist of networks rather than free spaces. These networks are always corrupted by dominating network logics such as ranking algorithms. It is important to know what is going on there and understand which aesthetic discourses play a role. I am interested in the cultural education strategy that aims to dissolve spaces transgressively, e.g. by relating theatrical spaces and online worlds to each other, perhaps not just by using a projector on stage but in more complex ways, and to let yourself be inspired by avant-garde art.

> Cultural education will be able to develop its potential only if its practitioners learn more about the complexity of digitalisation and the dynamics of rapid social transformation.

Prof. Benjamin Jörissen

What does this mean for future digital-cultural education?

Digital worlds are producing their own new aesthetics, which are increasingly algorithmic, manufactured by artificial intelligence and based on non-human principles. They are created in a highly economised space. It is important to make children and young people aware that while these spaces can be fun and beautiful, they are ultimately illusory spaces. The reason for this is that the content we see is only the top 0.5 per cent that is fed to us by personalised algorithms. These are images that have moved to the top because of an algorithmically calculated understanding of fun, beauty and interest.

There is a risk that the algorithmically normalised becomes part of a practical, aesthetic norm. One of the important tasks of cultural education, and not just with regard to digitalisation, is to deal with the aesthetics of our understanding of ourselves and the way we perceive and understand the world. Digitalisation remains an important factor because it dominates today's horizon. Multipliers must therefore have a far more specialised set of skills in digital and post-digital aesthetics and worlds. Cultural education must do more to intervene in the processes and not fall into the trap of believing that this is nothing more than technology and IT. It has to recognise its own relevance in the radical changes that are currently happening in the light of digital developments – and digitalisation cannot be thought of without globalisation and transculturalisation – and it must be less attached to its own traditional material-media formats. •

Benjamin Jörissen is Professor for Education with a focus on culture and aesthetic education at the University of Erlangen-Nuremberg. He conducts research into the changes in digital media and their effects on the aesthetic practices of young people.

At a distance and yet so close!

Projects by Urban Souls e. V./Heizhaus, Leipzig, and the
'Wer bin ich und wer will ich sein' project, Berlin Massive e. V., Berlin

Funny stop-motion videos, recipes to fight the corona blues, circus tutorials, dance challenges and so much more: the things children, young people and cultural education providers have digitally created in 2020 are truly something to behold.

When schools and leisure centres had to close their doors overnight in the spring of 2020, the cultural education sector responded quickly by looking after the interests of children and young people who were suddenly stuck at home. Artists from theatres and circuses learnt how to become film producers at lightning speed. People lent their end devices to others. Any concerns about digital tools were resolved pragmatically, and projects were reorganised to keep in touch with the young people at least digitally.

Using social media in a social way

This worked particularly well in cases where there was existing contact and where it was possible to build on existing structures and previous relationships. The Schilleria girls club in Berlin, for instance, was able to reach its members easily using social media and video conferencing tools and moved its courses online without further ado. The analogue workshop 'Who am I?' became first a digital and later a hybrid course entitled 'Who am I in times of crisis?' where girls could learn rap or creative design and talk about their fears and worries at the same time. 'However, unlike the normal courses, you couldn't just say, OK, we'll be doing this every Thursday between 2 p.m. and 6 p.m. In fact, I had to chase up on a lot of things,' says Sinaya Sanchis,

Director of the Berlin Massive association. She keeps in touch via WhatsApp, asks questions, sends out reminders and encouragement. The growth in digital communication offers the girls support. They use the easy-to-use communication tool to work on their raps and exchange ideas with each other and with the workshop leader. Sinaya Sanchis herself now sends rap videos and other music to her participants' mobile phones so that they can prepare. 'It gives us a head start. Some of the discussions already begin in the forum or the chat group. I definitely want to continue with this direct exchange.'

Getting people to do things for themselves

At Heizhaus, a youth centre run by Urban Souls in Leipzig and offering activities such as skating, graffiti, rap and urban dance, staff developed innovative formats when the centre had to close for the first time in its existence because of the pandemic. The big challenge was to provide young people, who were struggling with a loss of motivation, school phobias and existential fears, with digital services that enabled them to become creative and experience themselves as self-effective. The first activity was the rap chain, a free format where the young people recorded small videos on their mobile phones. The clips were then pieced together and put online by the

> Ist es jetzt wahr oder noch nur ein Traum? |
> Oder sollen wir über uns hinauswachsen, uns was traun? |
> Die Hoffnung stirbt zuletzt. Eine Lösung ist komplex. |
> Das Leben ist ein Battle. Das Gute gewinnt den Contest.

German rap lyrics by Ronja, rap artist in the Berlin girls' club Schilleria of Berlin Massive e. V.

youth centre. Those who did not want to make their own videos were able to send text fragments instead, which were then performed by a rapper and a musician. The open stage format is perhaps the closest thing to a real event. Young people can send in their performances, which include a ukulele solo played at home on the sofa and an animated German rock video. Two staff members are clearly enjoying their new role as open stage quiz show hosts when they draw lots for the next entry for the 90-minute programme. Everything is live streamed, while hybrid events also take place in front of a small audience. Sven Bielig, Director of the youth centre, is glad to be able to offer the young people fun activities that give them the chance to express themselves and participate, even in times of crisis.

And still lonely

Although these videos and performances are incredibly creative and empowering and were produced by the children, young people and cultural education providers with great attention to detail, digital formats usually reach their limits when it comes to satisfying the need for close personal contact and interaction. Performance is one thing; an audience is another. The most fantastic circus video,

the best rap song, the coolest play, they all lose some of their sparkle when you cannot watch them, hold your breath or cheer your heart out together with others. And then there are the little moments. The website *corona-allein-zu-haus.de* of the Institute for Media Research and Media Education in Munich publishes posts by young people who are creatively exploring the crisis. The 20-year-old photographer Marvin van Beek published 'Memories of a Normal Life', a video cut together from everyday images of 2019: young people cooking together, jostling with each other, hanging out together and hugging each other. It is very moving.

Art as an outlet

Cultural education, even in its digital form, gives children and young people the chance to deal with frustration and relieve pressure in an artistic way. There is plenty of pent-up frustration about the fact that everything that is the most fun is not allowed, that there are hardly any places to meet and that school has become even more difficult and no fun at all. These feelings are echoed in Ronja's rap lyrics. She always used to be in a good mood but has become mildly depressed because she no longer knows if or when she will or won't be allowed to meet her friends. Her rap

instructor from Schilleria is sure that there will be plenty to deal with in the new year. 'I get the feeling that the activities we offer have become even more important than before. And conspiracy theories are a problem that will stay with us for a long time.'

Emerging from the viral coma
And the prospects for 2021? Ronja's rap reminded Sinaya Sanchis that digitality is not the main issue and not an end in itself. The most important thing is, and always will be, to listen to young people and their issues. And a lot of that has fallen by the wayside in 2020. The climate disaster, gender issues, questions about the future, and discussions about racism and colonialism – young people are interested in more than just the mask in front of their nose."

German text by Kathrin Köller •

Imprint

In the mood
for more cultural
education?

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