

Art and Culture make a Difference.
On the Role of Arts and Cultural
Education in Rural Areas



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Introduction and Overview

Major societal transformations – such as globalisation, the climate crisis, digitalisation, migration and the resulting diversification of society – are affecting both rural and urban areas in Europe and across the world. The subsequent structural changes are creating enormous social and economic pressure for adaptation, especially in the rural regions. Even though the discussions about these important topics are happening mainly in the cities, rural areas are also gaining traction with the discourse of education and culture. Creation of equal living conditions and equal opportunities are important targets at both national and European levels.

On 19th November 2021, the Genshagen Foundation hosted the European online conference 'Art and Culture make a Difference'. It brought together 250 participants from over 40 countries from relevant areas of research and practice to discuss the role of arts and cultural education in rural areas and future prospects across borders. Research projects from the Federal Ministry of Education and Research (BMBF) funded programme 'Arts and Cultural Education in Rural Areas', which have been dealing with the topic since 2019, were central to the conference.

Since March 2020, the COVID-19 pandemic has been heavily impacting arts and cultural education, in terms of both practice and research. It has also impacted European exchange on these topics. The aim of this symposium was to converge experts from different disciplines within this field, in order to strengthen the sector through networking, the exchange of knowledge and best practices. It was hoped, through this initiative, that post-pandemic regeneration of arts and culture education would be fostered and supported, in both Europe and beyond.

The first part of the event provided insights on overreaching global issues and was dedicated to the cultural transformations taking place in rural areas. In the second part, more concrete and practical issues were discussed during the workshop sessions. A panel discussion on the topic of arts and cultural education and 'Glocalisation' – the connection between globalisation and local or regional particularities – noted the decrease in volunteering, which has had an adverse effect on this sector. There was a call for immediate action towards the stronger use of the 'bottom-up' approach, which strengthens ownership of projects, initiatives, and sustainability within communities. Several speakers expressed their concern towards some of the challenges faced in rural areas, which includes shortages of jobs, an exodus of young people to the cities, loss of cultural appeal, and problems with accessibility of cultural centres in the closest towns and cities.

Topics were discussed and reflected upon in smaller groups. Experiences were shared and new connections were made among the participants. The aim of the conference was to invite the participants to build new connections and thus acquire new perspectives.





Markus Braig, the representative of the German Federal Ministry of Education and Research (BMBF), which funds the programme 'Arts and Cultural Education in Rural Areas' as well as the conference, stated that cultural education significantly helps to develop emotional and social well-being. In light of this, cultural education can be seen as a vital component of a successful life, irrespective of one's ethnicity, gender, profession or nationality. This international exchange focuses on a perceived non-international space, with a focus on the comparison of particular situations in different countries, through virtual interconnections.

In her keynote speech, Professor Nina Kolleck gave an insight from Germany and emphasised the changes brought about by the pandemic, where digitisation has become part of daily life. Three areas were highlighted that have a great influence on cultural education in Germany: the federal, state and local politics; infrastructure and social structure (accessibility, mobility, structural transformation, cultural attractiveness, emigration and/or immigration, ecological changes and digitalisation); and the social dimensions (commitment of individuals, volunteering, collective impact, participation diversity).

In the second keynote speech, Piotr Michałowski gave an insight from Poland into the post-pandemic situation, and reasons for urban migration. He emphasised that it is crucial to consider urban and rural areas as one organism. The key aspects of regional development include: the importance of continuing arts education; the transformative effects of empowerment programmes; fostering skills for self-organisation; centralising creative thinking, innovation, accessibility, inclusion and social cohesion.

Funded research projects by the German Federal Ministry of Education and Research shared their latest findings in workshops, giving participants an opportunity for further discussions regarding the topic 'Arts and Cultural Education in rural areas'.

SKUBIL concentrates on Diversity of Regional Specificity: Structures and Processes of Arts and Cultural education in Rural Areas. The team discussed the highly differentiated cultural landscapes, where the structures are primarily associations, individual operators (such as artists and teachers) and public education institutions.

PReTuS analyses the importance of cultural and musical services for the development of schools in rural areas. This includes the form of musical practice given, and what role the school and other providers play in this discourse.

WasteLand? concentrates on the subject of 'Tracing Affects in Rural Areas'. They discussed how to investigate rural areas as a 'space of affective localisation' and, as a result, to examine the complex interrelationships between feelings of belonging and experiences of loss in the face of changes in familiar environments; the processes of relinquishing and residing, and cultural education.

BiDiPeri looks at the changing meaning of the library against the background of the transformation of rural areas and digital-cultural development. Here, comparisons of the different services provided by the library and the changes needed were made.

DO KiL focuses on 'Defining New Goals for Artistic Residencies in Rural Areas' by discussing the roles of artists; where the population is shifting towards participatory residencies; and how the artist can impact local communities.



HeimatWeltBühne/HomeWorldStage presented 'Recalling Notions of Home: Questions on Transfer and Perspectives – Amateur Theatre in Peripheral Regions'. Questions were raised on how amateur theatre and cultural education can contribute to strengthening democracy, successfully communicating with strangers, and being open to the world.

The last workshop presented two European projects on **Placemaking in Rural Areas through Arts and Culture**, which focuses on a Latvian project called 'Creative Industries in Small Towns: Potentials and Contributions to Sustainability'. Here, the concept of the 'fourth place' is explored. The second project called 'Tuam Creative Places Programme' came with an insight from Ireland, where discussions lead to the question of co-working spaces between artist and community members.

In the panel discussion Nancy Duxbury, Fernando Garcia-Dory and Professor Benjamin Jörissen gave an insight in the subject of 'Glocalisation' and the implication for the arts and cultural education. They examined ways of connecting rural areas and regional roots with global processes and dynamics, focusing on globalisation, the COVID-19 pandemic and climate crisis. These major transformational processes have had – and still have – a massive impact on arts and cultural education in rural areas. Nancy Duxbury's project CREATOR aims to connect the cultural and the tourism sectors in Portugal, and to catalyse and empower local communities to identify the specific needs of their region. Fernando Garcia-Dory's project INLAND focuses on the problem of industrialisation in rural areas, and the effect this has on the new generation of farmers. He is engaged in how to "reinvent the rural" and how artists can add value to local areas. Professor Benjamin Jörissen spoke about the important role resilience plays in terms of rootedness. Not only does resilience require a sense of

belonging, but also a sense of being in charge, while having the necessary support to develop the semantics and concepts that play an important role to the people.

The following report serves as a comprehensive summary of the event. The online conference was moderated by Eva Lindner, Journalist and Moderator from Germany/Spain.

We would like to take this opportunity to thank all speakers, moderators and artists for their contributions, and the participants for their input and their committed participation in the discussions. Our special thanks go to the German Federal Ministry of Education and Research for its funding.



Deep Listening

(Poem by Joelle Taylor)

[Link to listen to the poem.](#)

(i)

A story migrates from the city
suitcase stuffed with cathedrals of pixels
live streams pouring from pockets;
at the end of the world
we are borderless
reborn
we are present
deep listening
the algorithms of connection
readjusting
to be seen. to perform ourselves.
our fall
caught by an internet
balanced between the branches of an old tree
while behind us
cities burst into multiple centres
(almost a virus)
in the conversation between concrete
& sky
& now we are hybrid
part kitchen table
part iphone application
each of us a bright stone
in a rapidly evolving mosaic
spreading between nations

we eat together.
in the centre of the table -
under a silver dome -
an idea
we eat our history and pass language
between us
rules ritual and relations
the feast of affinity
of wide inclusivity

(ii)

paint migrates from the canvass
& coalesces into poetry
that communes in books
that learn to dance
& remember your name.

we watch the cartoon flick of decorated bus stops
an organic film curated by children
call it
the museum of belonging
we see
the amdram group drunk on philosophy upstairs at the village pub
we see the post officer who paints in the quiet light
we see the children whose arms grow into guitars
all the back bedroom operettas
the social media intelligencia
we see the library throwing open its arms
the workers at the coal face of the page
hacking words out of white
we see the dancers at the edge of ideas





know this:
collectivity is the antidote to cultural fascism
& we are animals of value
scrubbing the ground for new narratives
crossing the chasm between audience and performer
concrete and country
balancing on thin strands of (wool) web
understanding
both branches are essential
for keeping the thread tight
knowing
a bridge
moves two ways

the more we define art
the less it understands itself
deep listening
let the hills tell you what they saw
let the ground remind you of the story of the boot
let trees be our libraries
the archives of the forest
let rock fall echo dust
let art interrupt us

(iii)

if we throw words into lakes
let us be alive to the meaning of ripple
let the ripples go where they need to
you cannot tell the waves to
go home:
open your theatres to water
your workshops & festivals
your nurseries, your schools
open your homes to the ocean
let the waves flood the library
& carry the books
into the streets.

we are throwing the stone now
in the quiet corner of here.

while digital trees fruit faces
that burst into seeds
& pollinate policies

(iv)

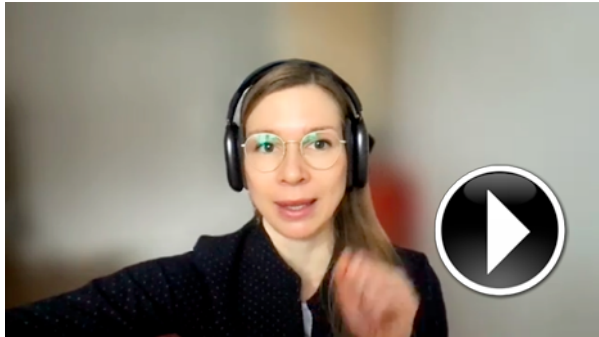
an old thinker finds their face at last
pinned between the pages
of a new
handshake.





Prospering Research, Sophisticated Practice, and Diversity of Cultural Education in Rural Areas.

Professor Nina Kolleck, Director of the BMBF funded Meta-Project 'Arts and Cultural Education in Rural Areas' (**MetaKlub**), University of Leipzig, Germany



“COVID-19 has shown us that arts and cultural education is indispensable in rural areas.”

The pandemic has ushered in challenges for non-formal arts and cultural education. Gains have been curtailed in children's education, participation opportunities, and freedom of cultural norms. The German Federal Ministry of Education and Research (BMBF) funds the programme 'Arts and Cultural Education in Rural Areas', which involves 20 projects, including the Meta Project 'MetaKlub', that is directed by Professor Nina Kolleck. Through preliminary research and systematic review, the Meta Project shows there is a high level of diversity in cultural education and arts education in rural areas of Germany. These research projects are tailored to impact rural areas by developing a systematic review of research literature which underscores pathways of understanding methods and theories on artistic, cultural, sociological, and musical education. Other viewpoints consider cultural education as primarily to learn the aesthetic aspects of artistic practices. Some conceptualise cultural education more openly, such as empowerment, self-determination, or fundamentally shaping one's own pragmatic reality. Therefore, culture or cultural education takes on many different perspectives, narrowly such as arts education instead of a broad conceptual formation like ideas, pedagogies and symbolic objects. On the one hand, it was found that peripheral regions with strong migration tendencies have major problems in the provision of central facilities. On

the other hand, there are rural areas that have a lot of support of cultural activities and non-formal education. These areas also feature an influx of people and a well-developed infrastructure. Thus, some regions have greater challenges to overcome than others. The three perspectives that affect the general conditions of educational work are:

Political Framework Conditions: in Germany, cultural education takes a non-formal approach, which is supported by overreaching federal funding programmes, such as the current 'Culture makes Strong' Programme (Kultur macht stark). At state and local levels, the municipal level is often crucial for the range of services on offer, as well as the networking of local organisations and facilitators. Municipalities support collaboration between schools and formal education venues and applications for funding. Due to tight budgets, knowledge and infrastructure often have to be combined within the same funding applications.

“Arts and cultural education in rural areas in Germany depends on voluntarism. This can be counteracted through networking, participation and co-design.”





An additional challenge is the continuation of model projects after the end of project funding. To support this, some local associations or districts with good staff and material resources have, for example, set up intermediary coordinating offices.

Infra- and Socio-Structural Dimensions:

In rural areas, various sectors have an impact on cultural education, both in terms of spatial and social structures. These include, among other things, the accessibility of public services. For many services, people have to travel to the neighbouring village or to the next small town. Socio-economic changes are often summarised under the term 'structural change'. More challenges are the mechanisation and automation in central areas of work, which causes job loss and the migration of younger people. Such developments are often associated with the loss of cultural appeal of a place or a region.

“Some challenges that rural areas face are: the loss of cultural appeal, loss of young people to the cities, loss of jobs, [and] the lack of accessibility of cultural centres in the closest town.”

However, some processes can trigger new ideas, especially with respect to arts and cultural education. An example is the EU's LEADER programme from the 1990s, which links cultural tourism and cultural education, by bringing together the two disciplines. But the current most frequently discussed issues are education networks, areas of learning, and collective impact. Here, formal and non-formal education are learning pathways which are systematically linked together in a given region or place. The aim of these networks is to focus on individual, local needs and individual learning paths of youths, as well as adults and children. Another highly relevant topic at present is digitisation, which comes with many challenges; including resource investment and training, particularly for rural regions in Germany.

Social Dimensions: Due to the specific conditions in rural areas, there is often great dependence in the commitment of individuals, such as a culture mediator or local politics coordinator of an educational/cultural institution or service centre. There is often heavy reliance on committed individuals who volunteer their time. If the number of volunteers decreases, local arts and cultural education could be threatened with collapse. This tendency can of course be counteracted with institutional, technical and professional support and supervision. Further training of volunteers and professional management offer collaboration and networking of the various providers from different educational fields. In addition, aspects of participation and co-design can be decisive in keeping volunteers engaged with projects.

Cultural education in rural areas in Germany is very diverse and cannot be generalised, which is also reflected in the project of the BMBF funding programme 'Arts and Cultural Education in Rural Areas'. This can be due to traditions, historical causes and/or the German federal education policy. In an international comparison, Germany is striking, as research takes a differentiated and personalised approach, thus preventing generalisation.





Post-Pandemic Spaces – New Narratives – Why People leave the City.

Piotr Michałowski, Researcher, Expert on territorial Development and Networking, Poland



There are three categories which need mentioning, especially coming from the territorial development perspective, where there is ongoing transfer between urban and rural context. This has been providing rich interculturality in these cities. These categories discuss the opportunities and linkages on the global platform, where everyone can benefit and have access to the same opportunities. The first category is *reflections, challenges and opportunities*, where it needs to be emphasised that urban and rural entities are connected and should be seen as one unit.

“We cannot forget about urban areas when talking about rural areas. It’s crucial to consider them as one organism.”

The second category is decentralisation, where villages are becoming urbanised, but the cities also are becoming decentralised much like village communities. The third category is cultural education and networking, but also the importance of local cultural cooperatives cannot be ignored. These help create building opportunities, which are a fundamental pillar for the development of each community, and thus provide a much-needed social experimentation. An example of interculturalism is the work with the ENCC (European Network of Cultural Centres), which represents over 3,500 cultural centres throughout Europe, with programmes and activities that aim to empower cultural centres and their communities. This example is to set the stage

not only from a Polish perspective, but also from an international perspective. It provides many different views on best practices from all over Europe and beyond in order to promote, highlight and inspire others. A manifesto was created in 2016 after a conference on non-urban culture with four broad based agendas:

Participation: To promote participatory processes through culture and enhance the role of communities in local governance, to create a ‘European Council’ of expertise on cultural issues, such as smart territorial development.

Finance: Develop innovative and sustainable financial models for culture.

Innovation: Programmes for over-coming the digital divide as one of the key priorities, and the promotion of creativity and innovation in rural development through culture.

Inclusion: Ensure social inclusion through culture, by creating policies for the existence of independent advisory groups in cultural centres, and by having round-table conversations.





Ideas were legitimated, with grassroots recommendations coming from local community perspectives in Europe. The commission also focussed on arts as a crucial aspect and platform for social interactions and experimentations, providing freedom of expression. The EU, state and local authorities need to support art as a trigger for social change, through dedicated funding programmes which focus especially on community art and artists. There is the need to support art as a universal language: to find ourselves in the other and the other in ourselves; to be critical; and to overcome labels and boxes.

Furthermore, when talking about rural areas and social experimentation, aspects of how tradition might be sufficiently supporting the intergenerational dialogue comes to the fore. Experiences from the past, for example the GRUNDTVIG Programme (European Commission's Lifelong Learning Programme 2007–2013), and the MASTER-LEARNER situation – in which the elderly citizens were able to pass on the skill of learning traditional songs through word-of-mouth – show how this is possible. While the intergenerational dialogue was completely essential and received great feedback, old stories and photographs were also successfully used to help the generations relate to one another. Another successful programme was 'Colourful Bus stops' in Poland, where school children painted bus stations in colourful designs. This had a chain reaction effect, spreading from one village to another.

“We should be taking responsibility for the cultural development of rural areas because it is for the benefit of all of us.”





Workshop 1: Diversity of Regional Specificity: Structures and Processes of Arts and Cultural Education in Rural Areas. German Research Project **SKUBIL**

With **Steffi Robak**, Professor, and **Jessica Preuß**, Research Associate, Institute of Vocational Education and Adult Education, Leibniz University, Hanover, Germany

Guest: **Tomasz Włodarski**, Vice-Director, Małopolska Institute of Culture in Kraków, Poland



Within rural areas, there is a highly differentiated cultural landscape that produces a very large number and variety of facilitators in cultural education. These differences can be seen, for example, in the autonomy of rural regions as cultural education spaces, but also in their interregional commonalities, such as the landscape, traditions and community. In this respect, cultural adult education in rural areas is subject to regionally specific forms. By analysing these regionally specific cultural forms, SKUBIL seeks to address the field of tension between local and cross-cultural educational patterns. In doing so, it is important to consider the unique features, facilitators and communities of any given region, as well as the various interpretations of arts and cultural education that exist. This should all be examined with a view to the international discourse, and with the aim to incorporate their findings from the respective research projects.

Based on the results of research carried out by SKUBIL, there seem to be difficulties in regulating the workforce within the educational system, and in the different conceptualisations of cultural education in Germany and Poland. For example, in Poland,





cultural education has a strong focus on conditions of the immediate environment; while in Germany, there is a wider variety and differentiation of approaches, as well as topics and objectives of cultural and art education. Furthermore, there are differences in structural forms between Poland and Germany: in Poland, planning is organised with local authorities and cultural authorities; while in Germany, grassroots initiatives are organised in different organisations (including educational institutions). There is also a disparity in the cultural landscapes between the two countries, especially within stakeholder structure involving associations, individuals and public education institutions. There is an elaborate system for mapping the extension of arts and culture educational structures in both countries.

There are many varied roles within the cultural sector in rural areas, and there are many different forms of cultural education in both countries. This stresses the importance of networks that are formed and sustained. Cultural facilitators are interested in connecting with regional cultural activities. Local patriotism plays an important role within the communities, and sustainability can only be achieved through active participation. It is important to engage as many stakeholders from cultural education as possible, in order to teach them about regional development and its promotion.

“My experience is that, because of the lack of cultural and artistic opportunities in rural areas, there is at least one advantage: that intergenerational activities are much more common than in bigger cities.”

Rolf Witte, Head of International Department,

German Federation for Arts Education and Cultural Learning (BKJ)

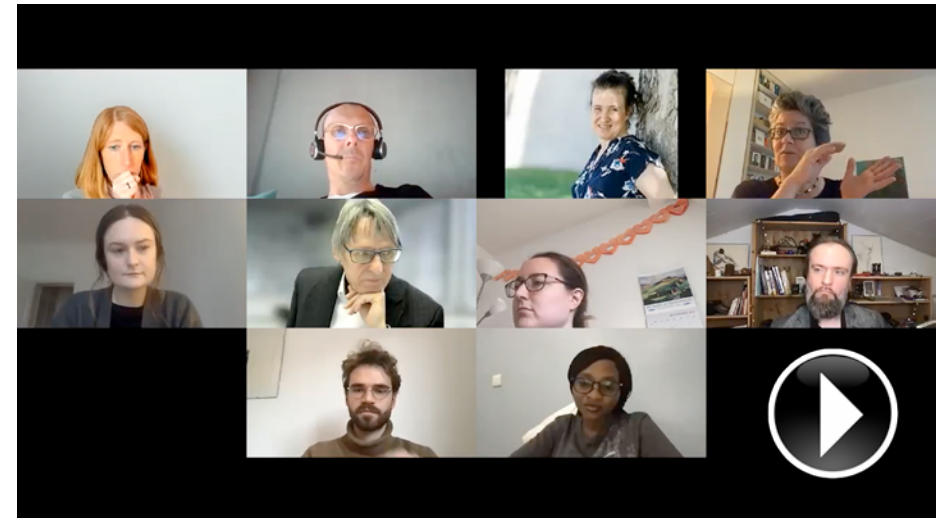
In summary, from the SKUBIL project, there are issues surrounding transculturality. In some regions there is a more conservative approach to cultural education, which comes into conflict with the notion of transculturality and the transference of knowledge or promotion of other cultures. However, teaching cultural education in line with regional traditions, if conducted from a human-centred approach, can result in personal and subsequent community growth. The vastness of the number of contributors to the sector was also discussed, and the project is continuing its research into these manifold structures. From the Polish point of view there is a similar tension, however it is perceived slightly differently, as social values are something that have been researched. This approach helps to reduce tensions, as it becomes more human-centred. Another point is the tendency towards regionality and the use of regional folk culture. The regional community should be involved in all processes so that input and outcome would be needs-specific.



Workshop 2: The Importance of Cultural and Musical Offerings for the Development of Schools in Rural Areas. German Research Project PReTuS

With **Sonja Nonte**, Professor, Institute of Education, Osnabrück University; **Andreas Lehmann-Wermser**, Professor, Institute for Music Education Research (IFMPF), University of Music, Drama and Media, Hanover, Germany

Guest: **Adam Świtała**, Adjunct Lecturer, Institute of Education, University of Iceland, Iceland/Poland



Research in educational science and music education has often focused on projects in the vicinity of urban areas – a rich cultural climate oftentimes sparked by spectacular initiatives of high-class facilitators who make this attractive. City schools can choose from a variety of cultural programmes depending on special interests and skills of staff and administration but also depending on the interests of parents and financial supporters. None of these factors seem to exist in rural areas. However, upon second glance, there are different opportunities for musical education. These include various traditional associations as well as new digital media and a host of initiatives of institutions. Therefore, it is interesting to focus on peripheral regions and ask the following questions: to what degree are those same opportunities on the radar for children and youths? And to what degree do schools include the existing initiatives in their school profile? Of particular interest are the forms musical education and practice take, and what role the school and other providers play in this. It is also about the importance of cultural and musical offerings for the development of schools. Another main interest of the research is in musical work in the very remote rural areas.





These focuses of PReTuS form the basis for a discussion with a larger audience from international perspectives. According to the discussions in the workshop, the main problems with cultural education in rural areas are: a lack of trained teachers, a perception of musical education amongst adults as 'recreation only', and, especially in the context of the pandemic, very few musical activities in which children can participate collectively. After the pandemic, it became obvious that children really needed the collaboration aspect of musical education, i.e. not just learning facts about music, but making it and being a part of it. In situations where music education is not as valued or accessible, there are counterexamples of community-led cultural activities – showing that people need music as an outlet, for self-expression, and as a communal activity; regardless of whether this is provided within a school.

“Is it really the task of schools to offer music education?”

This raises questions of accessibility and inclusion – if musical education isn't offered within schools, then the schools will lose the collective benefit. It is a way to give all participants the opportunity to have a shared experience, and build bridges between people from different backgrounds.

Some cases were shared by participants from different countries. In Nigeria, for example, music is not supported or included as a regular subject in the curriculum, unlike in Europe. Parents do not see the importance of musical education and thus do not support their children in studying it. Nigeria has a context where music is learned in an informal space.

“It's just 'ok if you want to learn music, just go out there and do your thing and learn on the streets of the traditional method of music that we have'.”

After a study carried out by researchers in Nigeria on the factors affecting dance and music production and exchange in high school, the principal mentioned the lack of cooperation from parents, due to financial reasons. Another example was given from a nationwide music competition with school bands in Poland, where a research project found that only two teachers out of 12 who won the competition had a Master's degree in Music Education. “But the work they presented was just excellent, and if the committee knew that those people didn't have formal education, maybe they wouldn't have allowed them to be part of this competition.” (Adam Świtała)

“Schools need collaborations with partners in rural areas because they have the problem that they don't have enough qualified teachers in music and sometimes art education.”

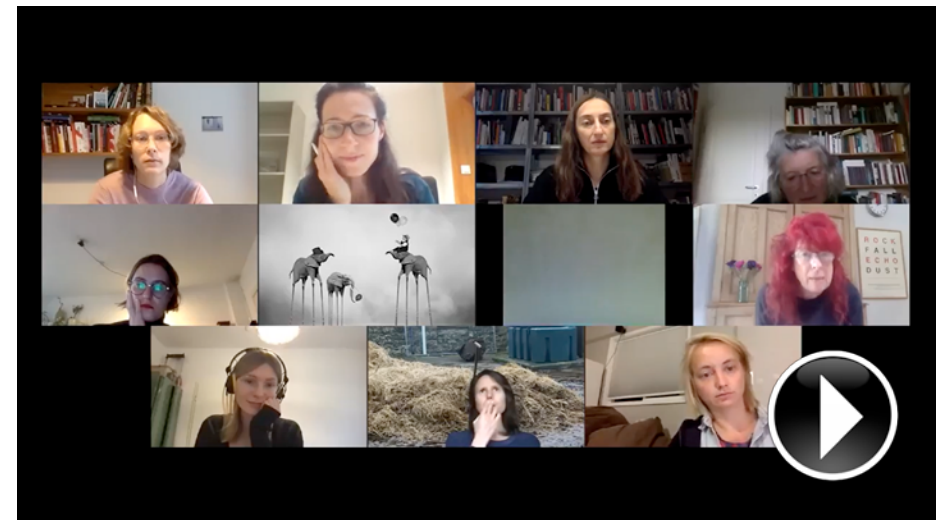




Workshop 3: Tracing Affects in Rural Areas. German Research Project WasteLand?

With **Birgit Althans**, Professor; **Mirjam Lewandowsky**, Research Associate; **Fiona Schrading**, Research Associate, Art Academy Duesseldorf and **Janna Wieland**, Research Associate, Leuphana University Lueneburg, Germany

Guest: **Gabrielle Ivinson**, Professor, Education and Community, University of Manchester, UK



At the Art Academy Duesseldorf, an interdisciplinary research team is empirically investigating three different institutions of cultural education (theatre, art foundation, and museum) spread over three regions. In addition, it researches self-organised forms of cultural education in rural areas. The aim is to investigate rural areas as 'spaces of affective localisation' and, as a result, to examine the complex interrelationships between: feelings of belonging and experiences of loss in the face of changes in familiar environments; processes of relinquishing and residing; and cultural education. The project consists mainly of four researchers from the fields of theatre, art, media, education and cultural studies at the Art Academy Duesseldorf. Research assistants examine 'affect spaces' in a comparative way. To this end, one cultural education institution is selected in each region. This in turn will be examined with three villages in their surroundings. The project asks about feelings of belonging and/or alienation from familiar structures against the background of social changes, globalisation and digitalisation. In doing so, WasteLand? would also like to look explicitly





at affects or perceptions that are difficult or impossible to express. The aim of the analysis of these rural areas is to relate the work of arts and cultural educational institutions and the everyday cultural life of the villages to one another.

Based on recent texts by Professor Gabrielle Ivinson, the discussions in the panel embodied the landscape of the current research processes of the project 'Wasteland? Rural Landscapes and Cultural Education as situated pedagogy'. The research explored how aesthetic practices become political, as well as the historical dimension of affectivity. Sharing insights from research and work with young girls in former coal mining villages in South Wales, resonances from the past can be seen in the everyday lives of these rural areas, and therefore the importance of sharing these experiences and insights cannot be underestimated. Ivinson explained the changes with a metaphor, by stating that the history of a place is like the deep water in a river, carrying practices that have taken place again and again. During the discussions it was further commented that people see trauma as a physical symptom that can affect our bodies as well as minds. Attention should be paid to what bodies say as they move through space. The body then registers these movements and gestures, and it guides how the body reacts to changes in performance. This shows how emotional states are contagious – they pass from body to body.

“Maybe you can see it the other way around: it’s not like effective things happened in history but in the effect of association they created the history.”

(Professor Gabrielle Ivinson)

In summary, the group asked themselves where this new life is heading and what arts and cultural researchers can do moving forward. Discussions started with the project examining ex-mining coal valleys in South Wales where young people are really troubled. Thoughts were given to the potential causes and reasons for this. It was clear that even though people have trouble expressing themselves verbally, artistic interventions helped them find other ways of self-expression.

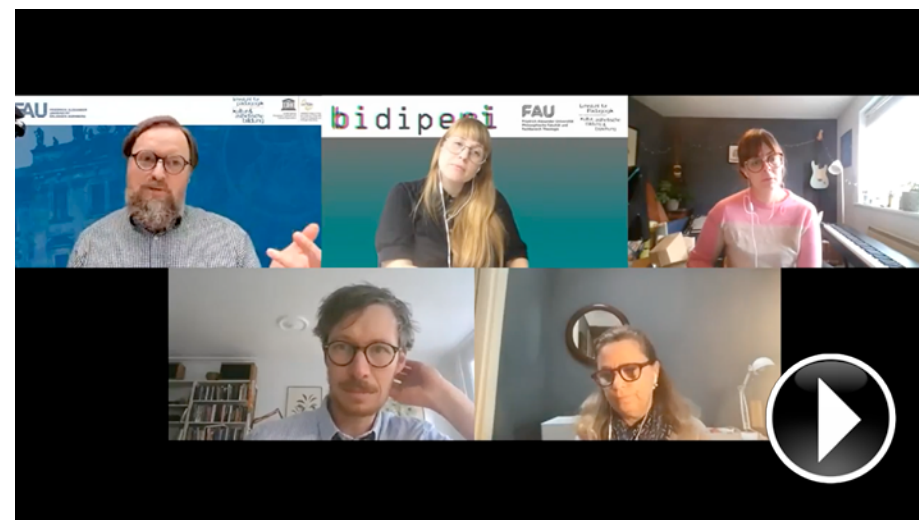




Workshop 4: Changing Meaning of the Library: against the Background of the Transformation of Rural Areas and Digital-Cultural Develop- ment. German Research Project BiDiPeri

With **Benjamin Jörissen**, Professor; **Viktoria Flasche**, Research Associate, Department of Education, Friedrich-Alexander-University Erlangen-Nuremberg, Germany

Guest: **Christian Lauersen**, Director of Libraries and Citizen Service, Roskilde Municipality, Denmark



In rural areas, there is a lack of digital innovation in the cultural sector. This is mainly due to a lack of structure. The BiDiPeri research project investigates how cultural and educational incentives can compensate for this deficiency. It focuses attention on the library as a place of culture and an institution of cultural education. Libraries in cities have often developed into regional innovation centres in recent years; the project aims to research this potential and make it applicable to rural areas. The absence of cultural centres and opportunities encourages rural exodus. To prevent this, the project investigates how the development of digitalisation in rural areas can form a culturally attractive environment for 'digital natives'. Digital natives are people who have grown up with digitality since their childhood. The project is particularly interested in digital innovation through libraries in rural areas. The aim is to develop a (post-) digital educational incentive in rural libraries.

During the workshop, it was established that the BiDiPeri project has forged untrodden paths in these areas. In addition to classic





youth programme research, the results are used to develop an innovative educational programme for libraries in rural areas. After the programme has been tested, it will then initiate further development, such as planning an online platform that will allow participants to network with each other, but also to offer access to workshops and ideas. From further discussions, participants agreed on some points, such as that libraries are still used as a meeting point, even in the digital world. People can be connected globally as well as locally through them. With this in mind, the notion of a rural experience in the digital world is possible, and it can also be adopted in libraries that as yet do not operate an online space, as well as sustained in libraries which do. Digitalisation in the space of the library is about adapting and coming closer to the point where it will be seen as a common practice and infrastructure. A lot of libraries seem to be afraid of the idea to introduce Wi-Fi, due to the anxiety of not having control over what people are searching for on the internet and the misuse this could lead to.

The main focus is now to introduce the huge range of possibilities that digitisation could bring to rural libraries. According to the participants' discussion, there is need to examine cultural education against the background of digital transformation – especially in the context of youth. It is evident they are particularly interested in digital innovation through libraries. The focus should be on the libraries as a place of culture and as an institution of cultural education.

In summary, generational intersectionality with regards to young people – either with or without migration background – as a target for libraries was debated. There was further conversation about online performances, and what it could mean if libraries became third spaces; where connection can be online and inter-connection offline. Discussions on the obstacle faced by Germany

with regards to digitalisation, such as internet search control measures, were considered, particularly in respect of smaller libraries, and the concerns of glocalisation of digital spaces. An obstacle facing digitisation in Germany is the concern regarding internet search control measures. This was discussed in the context of smaller libraries, which see this as a potential barrier to installing digital infrastructure and Wi-Fi.

“We (Germany) have a long tradition of ‘saving the youth from media, saving the youth from TV, saving the youth from comics, saving the youth from social media platforms’.”

Trust should be encouraged within library spaces, where a standardised culture exists.

“In Denmark, we have been working with open libraries for some years now. An open library is an unstaffed library that is open to the general public.”

(Christian Lauersen)

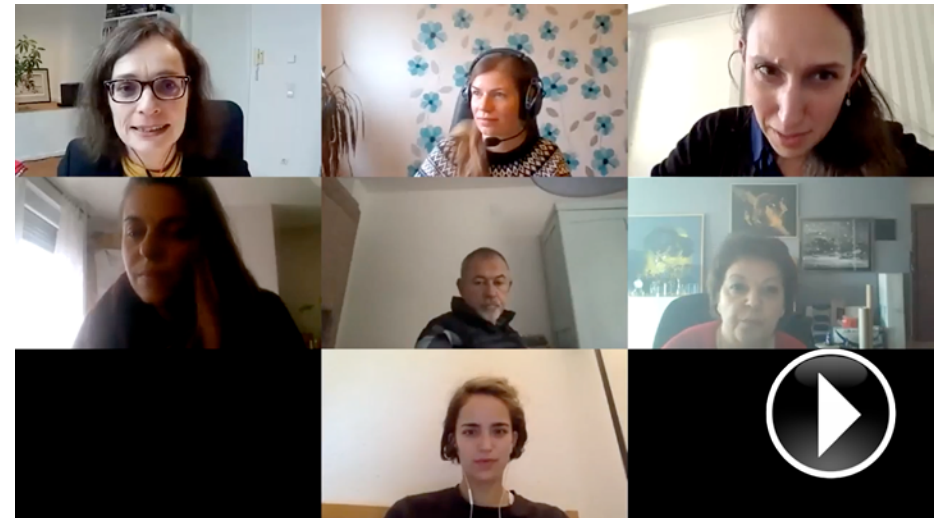
In Denmark the library is an open space with around-the-clock access. The United Kingdom practices the same open library spaces, but only with the digital archives.



Workshop 5: Defining New Goals for Artistic Residencies in Rural Areas. German Research Project DO_KiL

With **Wiebke Waburg**, Professor, Institute of Education;
Kristin Westphal, Professor, Institute of Elementary School
Education; **Barbara Sterzenbach**, Research Associate; **Micha
Kranixfeld**, Research Associate, Institute of Pedagogy, University
of Koblenz-Landau; **Ilona Sauer**, Arts Education Expert, Germany

Guest: **Johanna Silberstein**, Co-Director, La Maison Maria
Casarès, France



According to Barbara Sterzanbach, an artists' residence normally provides artists and other creative professionals with time, space and the resources to work – individually or collectively – on areas of their practice that reward heightened reflection or focus, and add value to one's artistic career. Residency programmes typically serve the development of artists through retreat and new environmental experiences. The new residency programmes in rural areas have further goals: they also want to provide arts and cultural education for the community and participate in the development of the regions in which they take place. The directors describe the challenge of an artistic residency and the actors involved as a reciprocal relationship. On the one hand, it is the artists who are challenged to relate to the people, environment, etc. on site and respond to them artistically. On the other, it is the locals who are challenged to participate in the artistic processes in various forms as co-producers, or to respond to the artistic interventions. This contains a formative moment for both sides. How the reciprocal tension is experienced by the artists and the





participating public and in what quality (e.g. as irritation, enthusiasm, novelty) is the aim of the investigation. In the context of this workshop, the discussion was focused on the reasons why these new tasks for artistic residencies in rural areas are designed, and how corresponding programmes can be developed.

“In our research project DO_KiL we investigate artistic residencies in rural areas as places of play, assembly and communication.” (Professor Wiebke Waburg)

During the workshop session Johanna Silberstein discussed the Maison Maria Casarès Cultural Centre, France, which is dedicated to theatre, and where such artistic residencies take place. The centre is situated in a very rural territory in the west of France. The artistic residencies focus on young theatre directors just after they have concluded their studies, and helps them prepare their first production. The artists are in the centre for two years, where they work closely with the project members. They also work with the local inhabitants of the village, but a gap was noticed: a kind of separation between the artist and the audience, which seems to come from the local community. Therefore, a new way of bridging this gap needs to be addressed. Recently, the French Paris-centred state has been willing to give money not only to cities but also to rural areas. Maison Maria Casarès gets its main funding from the Ministry of Culture and the Region Nouvelle Aquitaine, not from the communal level, which is unable to provide financial support.

According to Barbara Sterzenbach, shifting the focus from the artist to the population is a strategy for the funding programmes. One of the interesting issues of the Maison Maria Casarès' work is that the directors' training can involve working with the local people.

In summary, there was an exchange about how the link between artists and the inhabitants of the territory is essential in order to judge the success of the residency. Before, people judged the success of the methodologies used based on what this residency can bring to the career of an artist: now the success is seen in how the artist can connect with the territory and the community. The discussions were centred on the numerous ways art can connect the artist, environment and community, and the importance of bridging societal gaps through artistic projects.





Workshop 6: Recalling Notions of Home: Questions on Transfer and Perspectives – Amateur Theatre in Peripheral Regions. German Research Project HeimatWeltBühne/ HomeWorldStage

With **Helena Wölfl**, Research Associate; Stephan Schnell, Research Associate; **Dorothea Kaiser**, Student Research Assistant, Leipzig Institute for Theatre Studies/Centre of Competence for Theatre (CCT), University of Leipzig, Germany

Guests: **Andrea Ciommiento**, Creator and Artistic Mediator, Lecturer, Italy; **Erdmute Sobaszek** and **Wacław Sobaszek**, Founders and Artistic Animators, Teatr Węgajty and Festival Theatre Village, Poland



The research project HeimatWeltBühne 'Amateur theatre in peripheral areas of Eastern Germany' investigates six amateur theatres or cultural centres in Brandenburg and Saxony, and looks at the role transcultural mediators play. The three terms 'home, world and stage' play a central role, and the following issues are explored: how amateur theatre with cultural education contributes to strengthening democracy; successfully dealing with strangers; and being open to the world. This research combines quantitative and qualitative research methods, conditions and practices; and the exploration of perspectives of transcultural education in rural and very remote areas. This project ties in with the research project 'Strangers Play – Amateur Theatre as an Informal Medium of Transcultural Education', which is also funded by the German Federal Ministry of Education and Research. They are thus consolidating their cooperation with the Bund Deutscher Amateurtheater (German Amateur Theatre Association). They have many years of theoretical and practical experience in the field of transcultural education, both locally and internationally.





Some of the points made during the discussions were on 'Recalling Notions of Home', where questions on perspectives of amateur theatres in rural regions were investigated. One of the conclusions was that 'Homeland' cannot exist with one identity; it is always multicultural, as people always identify with more than one reality. Amateur theatre, especially in rural areas, is deeply rooted in one's biography. It fills a longing for meaningfulness, by having the potential of becoming one's identified family. This makes history and locality vital to the discussion, as well as networking and conversation with other amateur organisations. Talking about his work, Andrea Ciommiento mentioned the difficulties being faced with the target audience. Such problems were caused due to the pandemic ushering in the concept of isolation and exclusion, which have affected the sustainability of projects immensely. Starting from the experience of Wegajty Village Theatre and Festival Theatre Village, Poland, it was discussed that international festivals, which bring together theatre practitioners and activists to work on an ecological and political level, are now done digitally.

In summary, within the discussions, questions like "what are the current challenges for theatre or cultural educational activities", were posed. There were discussions about the theatre work in social care houses where the pandemic caused communication breakdowns; certain recreational activities could not be continued and many had to isolate. This isolation caused certain communities to be cut off from the world and still there is no move towards reintegration of normal activities. This has tampered with progress made and has stalled sustainability efforts.

*“Roots and traditions are not given;
one should research, modify and recreate them.”*



Workshop 7: Presenting two European Projects on Placemaking in Rural Areas through Arts and Culture

Moderated by **Eva Lindner**, Germany/Spain



Creative Industries in Small Towns: Potential and Contribution to Sustainability (CRISP)

With: **Ieva Zemite**, Associate Professor, Latvian Academy of Culture, Latvia

The project goal is to analyse avenues of creative industry contributions to sustainable development in small towns, within their distinctive set of resources. These include a town's amenities and connections, governance arrangements, and policy goals. The study analyses the ways in which creative industries can contribute to development outcomes in the context of reconfiguration of local economies, and help address the dilemmas of economic, social, environmental and cultural sustainability. Results will contribute to scholarly knowledge on the many ways creative entrepreneurship practices can potentially mitigate these problems. During the presentation, the CRISP project gave a hypothesis on the movement of people from urban areas to rural areas for a 'quiet life', where people express themselves in a more personal and identifiable way, in contrast to the fast, active, global trend.





“Maybe there is an opportunity that we can see all the small cities as this vibrant, connected, acknowledged transferring place.” (Ieva Zemite)

One of the results of the survey for the CRISP project is the concept of a 'fourth space', which is the meeting point for the first, second and third spaces, to make all the collaboration and networks initiated by local cultural entrepreneurs visible.

Tuam Creative Places Program

Presented by **Ailbhe Murphy**, Director, Create – National Development Agency for Collaborative Arts, Ireland

Create is a national development agency for collaborative arts, whose work is very much involved in processes and collaborative engagements between artists and communities. It leads the pilot 'Creative Places programme', in a rural town called Tuam in the west of Ireland. The Arts Council has initiated the Creative Places programme to invest in areas of the country which have not benefitted from sustained investment in the arts. In June 2021 it has announced the roll out of the national programme with eight new Creative Places. This marks a very significant shift in funding local arts and indeed arts in rural areas.

With the Tuam Project, a similarity to the CRISP 'fourth space' exists, where a common ground for interactions is found and people converge to co-create. A close network is established with the local authority, local community and the artist for the regeneration of the town, to afford people (both young and old) to stay and live in Tuam as cultural practitioners within their immediate communities. Some points of importance in the project surround the concepts of trust, time and sustainability. Co-working space is also of importance: there should be easy access and visibility with an administrative space, where members of the community can drop by. A lot of activities have been transferred to the digital space due to the pandemic, which also brought many artists back to the countryside.







'Glocalisation' and Implications for Arts and Cultural Education (Panel Discussion)

With: **Nancy Duxbury**, Senior Researcher, Centre for the Social Studies, University of Coimbra, Portugal; **Fernando Garcia-Dory**, Artist, Sociologist, Agroecologist, Spain; **Professor Benjamin Jörissen**, UNESCO Chair in Arts and Culture in Education, Friedrich Alexander-University (FAU), Erlangen-Nuremberg, Germany



The major challenges of the present day are globalisation, the COVID-19 Pandemic and the climate crisis, especially in rural areas and regions outside the larger cities. These major transformational processes have had a massive impact on arts and culture education practices in these locations.

Nancy Duxbury explained the meaning of the term 'glocalisation' from the perspective of her research, and how she addressed the tensions between the concepts of local and global:

"When I think about glocalisation as a term, I think about it from a local perspective. I think about the global flow of ideas, people and materials that are appropriated and taken up in different ways by a local community. I think about how the unique attributes of a local place can have global impact, global potential and global influence through being an example for other places, most of which you never anticipated, but it is happening in today's world."

Professor Benjamin Jörissen's perspective on globalisation is that it is the basic understanding that every process of globalisation has to happen somewhere, giving it its own, unique characteristics. But it could also be understood as a programme that tries to strengthen and foster as a counter concept to globalisation. Globalisation adheres to a top-down process, while glocalisation is understood as a bottom-up process. Fernando Garcia-Dory's perspective on globalisation and glocalisation comes from a creative background of an artist and a rural sociologist:

"To think of the arts as a tool that could have a place in different stages of local dynamisation, where a process starts from the local context which then shifts to a moment of uprising, recognition and re-knowing."

Thus, by looking at the respective practice and research, we can examine the tension between the terms globalisation and glocalisation in more detail. Nancy Duxbury's research project CREATOR in Portugal, aims to connect the cultural and tourism sectors and to induce creative tourism in small cities and rural areas throughout Portugal. But how can global experiences connect with local communities? The aim of this project was to catalyse and empower local





communities to identify specific qualities and unique aspects of their region that could be made into creative tourism.

“Creative tourism is active, involves learning, involves creation, and is an opportunity for visitors and all the participants to have self-expression and be immersed into the community.”

In some cases, people learn about what is special in a place by those local individuals. Many rural places may not have had so many visitors in the past. Therefore, the project is seen as a research action or research application initiative, which is trying to change the usual pattern and perspective of people who only visit the large cities. It does this by providing opportunities to explore in-depth an unknown territory or environment of communities or individuals who wish to either teach or share their stories on their terms.

In Spain, the project INLAND is looking at ways to reinvent the rural atmosphere and how artists add value to local rural areas. Global problems are felt through the socio-economic, political and cultural effect of erosion in the local environment. The feeling in these rural areas is often progressive disempowerment: not feeling part of the government's main agenda. This can lead members of the community feeling like they are second class citizens. This is exacerbated by a sense that the quality of, and access to, services

are not standardised across the board. Through the existing discontent, desires are triggered which create possible solutions or publications that are presented to the authoritarian populism in rural areas.

Jörissen's position on solving the problems of discrimination and unapparelled rights is through empowerment. Published research suggests that there is evidence to suggest these processes only work if a participatory design is followed; therefore, only so much can be done from above. 'Resilience Development and Global Change' by social researcher Katrina Brown (2015), holds examples of how resilience processes can be successful. An important part in resilience is rootedness, which not only means feeling a sense of belonging, but also being in charge and responsible for one's own life. It is of utmost importance to support these local communities to take charge of their future, so they can develop and build upon the concepts that are important to them. The question of how to achieve this now arises, which brings in digitalisation as a necessary component of glocalisation. In Germany, rural areas suffer from inadequate digital infrastructure, which can make even the simplest of applications difficult to use. Improvements in this area are therefore a high priority. There is also an urgent need to develop a different mindset in order to overcome predictable obstacles to small institutions developing their digital profiles. There is conflict between the mindsets of institutions and individuals, which must be overcome if collaboration and progression are to be seen. Furthermore, the mentality surrounding funding needs addressing: artists,

as the ones who apply for and enable cultural education projects to take place, must be put in the picture.

Tensions and Challenges

Through the different projects, where values and interconnectedness with cultures are studied, Nancy Duxbury stated that in recent decades, political circles have increasingly regarded culture exclusively for its economic contribution. Her team primarily focuses on participation, whereas other teams have focused in many other areas besides. Tensions were found in some of the social aspects of participating in cultural activities, as participants often valued this aspect much more highly than the aesthetic aspects of the activity. Despite this, there was often a great sense of fulfilment on the accomplishment of doing a good job and having a good end product to showcase. The less institutionalised the projects, the more opportunities occurred for experimentation and risk-taking, though it was noted that this could be due to smaller, and therefore less influential, audience sizes. These are trade-offs, but will nevertheless complicate the way policy makers will be treating culture in the future. This project hopes to bring forward the voices which are not usually heard.

Fernando Garcia-Dory previously identified the rural areas as a contest zone, where there are conflicts between environmental sustainability, global economics and local economics. The question now is: what role can arts and culture play within these aforementioned challenges? Considering that art is more than





something static – heritage that needs to be protected, highlighted or put into print – it should rather be seen as a process, and how it is produced and conducted is just as important. Jeremy Deller, an artist, proposed: “...art is not what you make, but what you make happen.”

In this sense, the processes in world dynamisation will take a lot from Agroecology, and other forms of activation of rural areas, which have been developing. Participatory action research is much more than the researcher going to the field and capturing information. It is about participatory reaction creation, which is about instigating and creating the basis for a process in the effective activation of a local area. This could be a challenge for the artist, as it has to have an aesthetic and poetic quality, which transcends everyday usefulness, though it has to meet the needs and vision of that local context. This could be something the artist needs to be trained on.

With regards to the effects of the COVID-19 pandemic on arts and cultural education in rural spaces, the three panellists hoped there would be a change in the structural differences in rural areas that would cater for the people, by taking a step toward glocalisation. This would give rural areas the ability to be discovered and be seen by the world, which can be supported by arts and cultural education. There should be a seamless fluidity of culture from rural to urban areas and cities, which is more cohesive and interrelated, providing new understandings of rural areas, helping to make them more vibrant and alive.

Conclusion

In conclusion, the conference provided a platform to discuss the many and various areas of research and practice of cultural education and rejuvenation in rural areas. Different aspects of transformations were discussed through the working groups, which were moderated and designed by researchers. From the funding programmes and European projects, discussions took place about the possibilities of theatre work, cosmopolitan perspectives about new goals of artistic residences, the potential of music for school development, and the relevance of libraries and the digital transformation. Further discourse continued on topics including sustainability, community building, cultural education and its influence on

ethics and belonging, and the structures of cultural education. In the panel discussion, central challenges of globalisation were analysed with examples and perspectives from three different countries, all of which experienced similar challenges. The idea of transcending borders was frequently visited: not just national borders, but also borders of disciplines, fields of study, and the border between research and practice; which has contributed to an exchange of knowledge and experiences.





Mit dem feuerroten Doppeldeckerbus in die Fränkische Schweiz, Feuerroter Doppeldecker-Kultur-Bus für die Fränkischen Schweiz- Büssing, © Christina Haas
Mit freundlicher Unterstützung durch den Fonds Darstellende Künste, GLOBAL VILLAGE PROJECTS



Speakers' Biographies

Birgit Althans, Germany

is a Professor in the Department of Pedagogy at the Art Academy Düsseldorf, in the faculty of Arts-Related Science. Previous to this, she was Professor of Empirical Primary School Pedagogy at the Leuphana University of Lüneburg, and Professor of Social Pedagogy at the University of Trier. She is currently a researcher for the BMBF-Project 'Wasteland? Rural Space as Emotional Space and Cultural Education as Pedagogy of Location'. She has collaborated on two past research projects of the BMBF, as well as multiple additional projects since 2010.

<https://wasteland670861966.wordpress.com/wir/prof-dr-birgit-althans/>

Andrea Ciommiento, Italy

is a creator, drama maker and artistic mediator. He has held lectures in 'Social Theatre' at Sapienza University and the European University of Rome. He graduated from Ca' Foscari University of Venice with a degree in Artistic and Performing Arts Techniques, specialising in performance creation and artistic design at Biennale Teatro of Venice. He develops artistic mediation paths that include live performances and workshops with involvement of local communities. Collaborations: ZONA K in Milan, National Theatre of Turin, Invasioni Creative of Turin and Gommalacca Teatro of Potenza.

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Nancy Duxbury, Portugal

is a Senior Researcher at the Centre for Social Studies, University of Coimbra, and a member of the European Expert Network on Culture. She is a lead researcher on the H2020 project 'UNCHARTED: Understanding, Capturing and Fostering the Societal Value of Culture'. Her research examines, among other topics: culture in local sustainable development, cultural mapping, and creative tourism development in small cities and rural areas.

<https://ces.uc.pt/en/ces/pessoas/investigadoras-es/nancy-duxbury>

Viktoria Flasche, Germany

is Research Associate at the Department of Education with a focus on Culture and Aesthetic Education at the Friedrich-Alexander-University Erlangen-Nuremberg and part of the BMBF research project 'BiDiPeri – Libraries, Digitisation and Arts and Cultural Education in Rural Areas'. Her research focuses on identity performance, youth research, power theories in educational contexts, and methodology in social and art studies.

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Fernando García-Dory, Spain

is an artist, sociologist and agroecologist. He is the founder of INLAND, an organisation working on art, territory, ruralities and social change, which operates locally in diverse locations in Spain as well as internationally. His work engages specifically with the relationship between culture and nature, as it manifests in various contexts, such as landscapes, the rural, (global) crisis, and the potential for the transition of our societies to more sustainable models. In his practice he addresses connections and cooperation, from microorganisms to social systems, and from traditional art languages to collaborative agro-ecological projects.

www.inland.org

Gabrielle Ivanson, United Kingdom

is Professor of Education and Community and leads the Youth and Community Research (Y&C) group at the Education and Social Research Institute, Faculty of Health and Education at Manchester Metropolitan University. She co-ordinated the Creative Margins AHRC network and chaired the BERA commission on poverty and policy advocacy in education. As well as numerous academic papers she is author of "Poverty and Education across the UK: A Comparative Analysis of Policy and Place", and co-editor of numerous publications on the topics of identity, education and teaching.

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Benjamin Jörissen, Germany

is Professor of Education with a focus on Culture and Aesthetics at the Friedrich-Alexander-University Erlangen-Nuremberg (FAU). He is UNESCO chair in 'Arts and Culture in Education' and a member of the European Academy of Science and Arts. He is head of the BMBF research project 'BiDiPeri – Libraries, Digitisation and Arts and Cultural Education in Rural Areas'. His research focuses on the development on post-digital culture, as well as aesthetic and media theory. Thus, projects on digitalization in arts education as well as UNESCO related and postcolonial perspectives are included.

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Dorothea Mercedes Kaiser, Germany

is a Student Research Assistant in the BMBF research project 'HeimatWeltBühne' (Home-WorldStage). In the BMBF project, she focuses on the concepts and practices of a "theatre for all, by all" – specifically amateur theatre practices as a medium of arts and cultural education, as well as the special mediating function of amateur theatre associations in rural areas of East Germany.

Nina Kolleck, Germany

is Professor of Civic Education and Education Systems at the University of Leipzig. She is the Director of the BMBF funded Meta-Project 'Arts and Cultural Education in Rural Areas' (MetaKlub). Amongst others she held visiting professorships at the University of California Berkeley and the University of British Columbia, Vancouver. Her research is characterized by a comprehensive approach to questions of civic education and educational systems with a focus on extracurricular school education.

<https://www.uni-leipzig.de/en/profile/mitarbeiter/prof-dr-nina-kolleck/>

Micha Kranixfeld, Germany

is a Research Associate at the Institute of Pedagogy at the University of Koblenz-Landau. He works as an artist and cultural scientist and is a member of the art collectives 'Syndikat Gefährliche Liebschaften' and 'FrI. Wunder AG', with which he develops research-based art projects in social fields. He is doing his doctorate at the University of Koblenz-Landau on theatre in rural areas as a social art.

<https://www.uni-koblenz-landau.de/de/koblenz/fbi/sempaed/migration/mitarbeiter/michael-kranixfeld>

Christian Lauersen, Denmark

is Director of Libraries and Citizen Services in Roskilde Municipality. He is the founder of Library Planet, a crowd-sourced travel guide to libraries worldwide. After a career in academic libraries, he switched to the public sector in 2018, and since then has been focusing on broadening access to knowledge and data to optimise the value that libraries bring to their communities. His research focuses on the positive impacts that library services can have on the lives of individuals.

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Eva Lindner, Germany/Spain

is a freelance journalist with 15 years of experience in media work. She also works as a panel moderator and a trainer in media strategy. She writes for newspapers 'Die Zeit' and 'Süddeutsche Zeitung', the journal 'Zeit Wissen', and was previously an editor at "Die Welt" and 'Berliner Morgenpost'. Her research and writings have been published from Israel, India, and Iran among others. Her work focuses on the digital world, culture, science, feminism, sustainability, and the Middle East.

<https://www.eva-lindner.com>





Andreas Lehmann-Wermser, Germany

is Professor of Music Education and the Director of the Institute for Music Education Research (IFMPF) at the University of Music, Drama and Media in Hanover. Together with Sonja Nonte he is the head of the BMBF project 'PRETuS – The Importance of Cultural and Musical Offerings for the Development of Schools in Rural Areas'. He has worked on numerous empirical research projects on arts and cultural education and teaching in the field of music. He is also the founder of the journal "Contributions to Empirical Music Education".

<https://www.hmtm-hannover.de/de/hochschule/personen/i-l/univ-prof-dr-andreas-lehmann-wermser/>

Mirjam Lewandowsky, Germany

is a Research Associate at the Düsseldorf Art Academy as part of the BMBF project 'Wasteland?: Rural Space as Emotional Space and Cultural Education as Pedagogy of Location'. After studying philosophy and history of art in Berlin and Barcelona, she did her doctorate with a thesis on photo and image theory at the Leuphana University of Luneberg which was published in "In the Backyard of the Real. Index – Image – Theory" (2016). Her research focuses on photo theory, aesthetics, and artist films of the 20th and 21st centuries.

<https://wasteland670861966.wordpress.com/wir/dr-mirjam-lewandowsky/>

Piotr Michałowski, Poland

is a researcher, an expert on territorial development and networking and the Vice President of the European Network of Cultural Centres, as well as a consultant of the Polish National Cultural Centre. He holds several master's degrees in culture studies, cultural diplomacy, cultural management and musicology. As a professional jazz musician and producer he has published numerous recordings, including with his own ethno-jazz quartet 'Ansambł Peregrinus'. He has worked in the NGO sector for over 22 years and has extensive experience of field work in urban and rural communities.

<https://encc.eu/about/governance/piotr-michalowski>

Ailbhe Murphy, Ireland

is the Director of Create Ireland: the National Development Agency for Collaborative Arts. Prior to taking up her appointment as Director of Create, she has worked as an artist in a wide range of situated projects as part of the interdisciplinary art and research platform Vagabond Reviews. Ailbhe Murphy holds a BA in Fine Art from the National College of Art and Design and she was awarded her doctorate from the University of Ulster in 2011.

<https://www.create-ireland.ie/aboutus/people/>

Sonja Nonte, Germany

is Professor for Research Methods and School Development Research at the Institute of Education at Osnabrück University. Together with Andreas Lehmann-Wermser, she is the head of the BMBF project 'PRETuS – The Importance of Cultural and Musical Offerings for the Development of Schools in Rural Areas'. She has worked on numerous empirical research projects on cultural education, school development and on gender stereotypes and gender disparities. She is teaching research methods, general aspects of teaching quality and school development skills in teacher education.

https://www.paedagogik-cms.uni-osna-brueck.de/abteilungen/schulpaedagogik/forschungsmethoden_mit_dem_schwerpunkt_schulentwicklung_sonja_nonte/prof_dr_sonja_nonte.html

Jessica Preuß, Germany

is a Research Associate at the Institute for Vocational Education and Adult Education at Leibniz University Hanover. She works in the BMBF research project 'SKUBIL – Structuring Processes and Offer Structures of Arts and Cultural Education in Rural Areas'. Her research interests include cultural transformations (especially digitalisation) and their effects on educational and social processes, programme and offer research, programme planning research.

<https://www.ifbe.uni-hannover.de/de/preuss/>



Steffi Robak, Germany

is Professor of the Institute of Vocational Education and Adult Education at Leibniz University Hanover. She is head of the BMBF research project 'SKUBIL – Structuring Processes and Offer Structures of Arts and Cultural Education in Rural Areas'. She is also a member of the German Society for Educational Science, as a guest in the Education Committee of the German Cultural Council. The focal points of her research include cultural and intercultural education, professionalisation in adult education, learning culture research.

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Ilona Sauer, Germany

is an expert on Arts and Cultural Education, having studied Education and trained as a theatre pedagogue. She has worked at theatres and children's cultural institutions, and was the Scientific Project Coordinator of the project 'Kids Play Theatre' (KJTZ), and the Project Manager of 'FLUX Theatre + School', where she managed the Artist in Residencies projects and the Academy for Children in rural Hesse. She also arranged events in the BMBF's 'KUNST_RHEIN_MAIN' programme. Currently, she is an expert in the project 'Landkulturperlen' of the Landesvereinigung Kulturelle Bildung Hessen. She has been freelancing since 2020.

Stephan Schnell, Germany

is a Research Associate in BMBF research project 'HeimatWeltBühne' (Home-WorldStage) at the Centre of Competence for Competence for Theatre (CCT). He is secretary for education and international affairs of the Bund Deutscher Amateurtheater (Federation of German Amateur Theatre). He is a board member of the Central and Eastern European Committee of the AITA/IATA, the World Association of Amateur Theatre.

Fiona Schradung, Germany

is a Research Associate at the Düsseldorf Art Academy as part of the BMBF project 'Wasteland? Rural Space as Emotional Space and Cultural Education as Pedagogy of Location'. She is working on a dissertation on time-diffraction and re-localizations of pasts and futures in the Anthropocene. Her research interests include theories of (queer-feminist) New Materialism, affect theory, feminist science studies, post- and decolonial theory and more-than-human ethics.

Johanna Silberstein, France

is Co-Director of La Maison Maria Casarès. She graduated from the Theatre School of Corbeil-Essonnes and the Institut d'Etudes Théâtrales de la Sorbonne Nouvelle-Paris III. She is a performer, stage director, and a member of a collective participating in the development of new dramaturgies. She leads workshops of initiation and sensitisation in the field of theatre playing, mediation and writing. Convinced that practice and theory enrich each other, she became Associate Professional in Performing Arts at the University of Poitiers. In 2021, she was decorated 'Chevalier des arts et des lettres'.

<https://veilleur-r.fr/compagnie/johanna-silberstein>

Erdmute and Waclaw Sobaszek, Poland

are the founders of the Village Theater Węgajty, established in 1986. The mission of their practice is to balance the creation of theatre and music with the education and animation of culture. Since 2003, they have been organising the Theatre Village festival. The performances directed by Waclaw Sobaszek have been presented many times in Poland and abroad. Erdmute Sobaszek is an actress, instrumentalist, and theatre producer, as well as the manager of various educational projects.

<https://teatrwegajty.eu/>





Barbara Sterzenbach, Germany

is a Research Associate at the Institute of Pedagogy at the University of Koblenz-Landau, with a M.A. in Educational Science. Her research interests include: toy research, especially the study of parlor games, diversity-conscious pedagogy, and arts and cultural education in rural areas.

<https://www.uni-koblenz-landau.de/de/koblenz/fb1/sempaed/migration/mitarbeiter/barbara-sterzenbach-ordner>

Adam Świtała, Poland/Iceland

is Adjunct Lecturer at the University of Iceland, composer and musician, and a member of the Advocacy Standing Committee of the International Society for Music Education (ISME). He was Board Member of the Polish Music Council and an Editorial Board member of the ISME/Routledge book series "Specialist Themes in Music Education". He is a former president of the Polish Association for Music Education. His current research focuses on music activities as a tool for empowering immigrant populations in Iceland.

www.adamswitala.com

Joelle Taylor, UK

is an award-winning poet, playwright and author. She has performed across the UK and internationally, both for the British Council and on solo projects. She has published four full collections of poetry. Her latest collection 'C+nto & Othered Poems' has been shortlisted for the prestigious TS Eliot Prize. A collection of short stories called 'The Night Alphabet' is forthcoming. She is curator and host of London's poetry night 'Out-Spoken', and the founder and artistic director of the international spoken-word project 'Borderlines'. Moreover, as an educator she has lead workshops and residencies in schools, prisons, youth centres, refugee groups, and other settings for diverse organisations.

www.joelletaylor.co.uk

Wiebke Waburg, Germany

is Professor of the Institute of Education at the University of Koblenz-Landau. She is head of the BMBF project 'DO_KiL – Artist Residencies in Rural Areas'. Her research specialises in heterogeneity and diversity in an educational context, as well as in game and toy research, migration and intercultural education, and gender-equitable pedagogy. Additionally, she is a member of the German Society for Pedagogy, and the Centre for Contemporary Theatre and Performance.

<https://www.uni-koblenz-landau.de/de/koblenz/fb1/sempaed/migration/mitarbeiter/wiebke-waburg-ordner>

Kristin Westphal, Germany

is Professor of the Institute of Elementary School Education at the University of Koblenz-Landau. She was a Founding member of the Centre for Contemporary Theatre and Performance Art – she held the position of Academic Director from 2015-2019, and since 2019 has been on the academic-artistic advisory board. Her main areas of work include: Pedagogical anthropology and phenomenology, aesthetics and education, educating and forming in childhood, performance art with children and young people in generative perspective, and educational re-search on cultural and aesthetic education.

<https://www.uni-koblenz-landau.de/de/koblenz/fb1/gpko/team/ehemal-kolleg/kristin-westphal?redirection=True>

Janna R. Wieland, Germany

is a Research Associate at the Düsseldorf Art Academy as part of the BMBF project 'Wasteland? Rural Space as Emotional Space and Cultural Education as Pedagogy of Location'. She is working on her PhD on modes of thinking. She is doing sensory ethnography at theatre rehearsal processes and working analytically with textual, auditory and visual elaborations. Her research interest is a methodological one including theoretical approaches as New Materialism and affect theory.





Tomasz Włodarski, Poland

is the Deputy Director of the Małopolska Institute of Culture in Krakow (MIK). Włodarski has a background in Philosophy with professional experience in management, having worked in local government units and NGOs in Poland and Great Britain. Currently, he supports the strategic planning and international cooperation of MIK. The Małopolska Institute of Culture engages in many activities to study and promote cultural heritage of the Małopolska region and re-researches the evolution of cultural trends and development directions.

<https://mik.krakow.pl/en/>

Helena Wölfl, Germany

is a Research Associate at the Centre of Competence for Theatre at the University of Leipzig in the BMBF research project 'HeimatWeltBühne' (Home-WorldStage). She has also worked on the DFG-funded research project 'The Theatre of Repetition' and the BMBF-funded research project 'Fremde Spielen. Amateur theatre as a practice of transcultural education', both under the direction of Prof. Günther Heeg. She works also as a freelance performer in the areas of theatre, installation, art and socioculture.

Ieva Zemīte, Latvia

is Associate Professor in Creative Entrepreneurship at the Latvian Academy of Culture. She is the Programme Director of the postgrad programme 'Creative Industries and Growth Mindset', and leads the research project 'Creative Industries in Small Towns: Potential and Contributions to Sustainability'. She is a member of the Association for Cultural Economics International (ACEI), and a board member of the design studio 'Glass Point'. She also serves on the evaluation jury of the University of Latvia Students Business Incubator, and the LIAA Creative Industries Incubator.

<https://www.lma.lv/en/academy/people/ieva-zemite>



Genshagen Foundation

Germany, France and Poland for Europe

THE GENSHAGEN FOUNDATION

The Genshagen Foundation evolved from the Berlin-Brandenburg Institute for Franco-German Collaboration in Europe, which was founded in 1993 by historian Rudolf von Thadden and Brigitte Sauzay, who was later to become an advisor to the Chancellery. Since 2005, the Foundation has been run as a non-profit foundation under German civil law. The German Government, represented by the Federal Government Commissioner for Culture and the Media, and Land Brandenburg are its founders.

PROFILE

The Genshagen Foundation, as an interface between the State and civil society and whose aim is to bolster Europe's political capacity, social cohesion, economic dynamism, and cultural diversity, plays an active role in two working sections: "European Dialogue – Political Thinking on Europe" and "Art and Cultural Mediation in Europe." Located in Genshagen Castle, at some distance and yet within easy reach of the capital Berlin, the Foundation is a meeting place for encounters and dialogue, between actors from the worlds of art, culture, politics, business, science, and the media.

The Foundation has been instrumental in identifying fresh ways of thinking and solutions to current and future challenges across society and in politics – with a specific focus on relations between

France, Germany, and Poland in the sense of the "Weimar Triangle." In Genshagen, networks involving various social groups have been established and nurtured across national borders, alternative perspectives brought together and fresh approaches for Europe's future outlined.

ART AND CULTURAL MEDIATION IN EUROPE

Art, culture and how they are mediated belong to basics of the European project. The "Art and Cultural Mediation in Europe" section aims to facilitate encounters and exchanges, to discuss fundamental questions of research and practice in cultural education, and to introduce the role and potential of art and culture into European debates.

The major questions of our time are addressed, not just in meeting formats, residencies, and conferences, but also in practical projects particularly with young people. In addition to digitisation, these include themes such as sustainability and climate change, and the potential impact of culture and art on them, as well as their social responsibility for them. Questions concerning cultural participation and access to art and culture take centre-stage, as do inter-European exchanges, especially between France, Germany, and Poland. Alongside interdisciplinarity and exchanges between researchers and practitioners, vitalizing the Weimar Triangle, for instance, through literary encounters, is one of the foundations of our work. Discourse at the interface between culture and politics can open up new perspectives and reveal unusual paths forward. Questions on the arts and on society are thrashed out together, thereby enabling us to experience plurality as a source of enrichment, promote diversity, and cross-border thinking and action.



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