

Documentation of workshops held at the kick-off conference for Schools of Tomorrow on May 5, 2017

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## Introduction

With this project, Haus der Kulturen der Welt (HKW) asks people to imagine the “Schools of Tomorrow.” What do technological and social transformations mean for learning? Which drafts of the future could guide our actions and thinking? How can our relationship with digital technologies be critically redefined? How would students organize learning? And how can schools become laboratories of democracy? In short: what society do we want and how can schools contribute to its design?

The project was created on the basis of a pioneering work in educational history. In 1915, the American philosopher John Dewey published the study “Schools of To-Morrow,” which prompted worldwide response. To develop his educational theory, Dewey described a number of experimental school approaches in the US with which progressive educational reformers were responding to the transformations of his time: industrialization, global migration and urbanization. Modeled after Dewey, the HKW project examines approaches from international school practice that may reveal new pathways for learning. In an interaction by actors from school practice, theory, art and society, it focuses on engagement with technological and social transformations in everyday school life.

At the **Kick-Off Conference** held from **May 4 to 6, 2017**, international educational theorists and school practitioners, artists, parents and young people investigated how schools can help to shape the future and explored topical issues. How can the life realities of pluralistic societies be incorporated into everyday school life? What kind of dealings with digital technologies does an open society need? What role could art and methods of scientific research play in striking new paths? And how could new alliances and a democratization of knowledge enrich teaching and learning? Ten workshops encouraged discussions among participants, educational experts, theorists and practitioners.

## #1 Schools as Research Laboratories

With **Ange Ansour** (co-founder of Les Savanturiers - École de la Recherche), **Eiken Prinz** (Club of Rome schools), moderator: Karin Schneider (art educator, University of Applied Arts Vienna)

Every person is born a researcher. This premise is at the heart of the Paris-based Savanturiers - École de la Recherche, which combines school practice with the training of teachers and the cutting-edge university research of the Centre de Recherches Interdisciplinaires. Co-founder Ange Ansour first introduced the methodology and the way in which she includes research in learning environments and at the same time enters into a self-study process within the framework of the university project. Starting from her observation of the separation of research and practice – university research and school practice – a partnership was established with a university with the aim of a stronger cooperation between school and university. It brings together schoolteachers and academics from different disciplines of the university who then work together in one of the school subjects. In addition, digital tools are provided, which allow an exchange between all project participants.

In a mentoring program, teachers and academics from different university disciplines are grouped together in teams of two. These teams are trained in joint workshops in the form of a mentoring program and then create their own working group to design and monitor the students' research projects. The teachers volunteer to do so and they also use their own resources as the training takes place on weekends or during vacations. In this context, the question is posed in the room of what institutions and what persons are entitled to pursue research. The école de la recherche pursues the idea that research is also practiced at school, both by educators and students.

Ange Ansour's comments were followed by a commentary by Eiken Prinz, from the CLUB OF ROME school network. The CLUB OF ROME schools share a common understanding for integrating all people into a global community of responsibility. The CoR schools promote holistic and systematic learning with interdisciplinary and networked teaching concepts. For example, they open up global perspectives at their network conferences and workshops through stimuli from the thinkers of the CLUB OF ROME and make complex contexts of this world tangible ("Think global..."). The educational idea is very close to the practice of Ange Ansour. At the same time, they see themselves obliged to open up action options and experiences of self-efficacy to the students ("...act local"). This is the only way that young people can increasingly courageously and reflectively take up responsibility at home and in the world. The CoR schools shape learning in real life contexts, thus promoting competencies such as self-organization and trust in one's own abilities.

In order not only to talk about laboratories of research-based learning in a classroom-like setting, a research lab experiment was conducted with the workshop participants. They were asked to make posters in smaller groups, which, using symbols and pictures and no spoken or written language, show how they would implement research in a learning environment and what would be the opposing forces or the resistances to this. Participants then responded to the posters non-verbally using Post-it notes, which resulted in further discussions about what knowledge production really is, how it can be linked to learning and whether schools should be seen as an open place or as a protected space. In addition, the discussion focused on practical

questions on methodology, such as questions about room design, resources for cooperation, “creative work” and the specific course of question finding with students.

**Ange Ansour** has worked as a teacher since 2005. She took part in the European School of Information Theory (ESIT) and holds a Master’s degree in philosophy. In 2013 she started working for the Centre de recherches interdisciplinaires (CRI) in Paris. Together with François Taddei, she founded Savanturiers – L’école de la recherche, a school that develops learning and teaching techniques based on research from early childhood on. Their method is aligned to the principle of research as a paradigm for every ambitious and successful learning environment.

**Les Savanturiers – École de la recherche** <https://les-savanturiers.cri-paris.org/>

**Eiken Prinz** coordinates the projects and activities of the CLUB OF ROME School Network. Under the motto “think global, act local,” students learn to think across borders, adopt global perspectives, become active in their local environment and intervene creatively in decision-making processes. The concept, which embraces cross-disciplinary and networked education, aims at holistic, systematic learning, thinking and acting.

**Club of Rome Schools** <http://www.club-of-rome-schulen.org/>

**Karin Schneider**, art educator and practice researcher, is a lecturer at the University of Applied Arts Vienna and guest lecturer at the Institute for Art Education at the Zürich University of the Arts. She is currently conducting research as part of the TRACES project (Horizon 2020) in the *education and stakeholder involvement* work package directed by Nora Landkammer at the IAE in Zurich and is active in the Viennese research group of the network *another roadmap for arts education*. Since 2007, she has worked on a range of different research projects, from 2001 to 2007 as part of the staff unit for art education at the MUMOK (Museum of Modern Art Vienna).

<https://www.zhdk.ch/person/190380>

<http://www.traces.polimi.it/>

## #2 Alternatives from the Teaching Machine

With **María do Mar Castro Varela** (professor of education and social work), **Markus Schega** (principle of the Nürtingen-Grundschule) and **Stefan Wellgraf**, moderator: **Caroline Assad** (educationalist)

The workshop addressed the question of what learning and teaching cultures a heterogeneous society needs. The main topics were the “desire for learning,” the Spivakian thesis of “education as the un-coercive re-arrangement of desires,” the need for postcolonial studies in educational sciences, the exclusion of children and adolescents in schools (with a focus on *Hauptschulen*) and the associated denigration mechanisms as well as how from a research perspective people speak about whom.

In her input, María do Mar Castro Varela introduced the educational theory positions of the literary scholar and critical theorist Gayatri Chakravorty Spivak, from whose concepts the title of the workshop, “Alternatives from the Teaching Machine,” was also borrowed. The aim is to think of schools or educational institutions as teaching machines in which subjects are established at both ends of the colonial frontier. On the one hand is the production of imperialist subjects, who see themselves as free and autonomous subjects with the right to a self-realized and happy life and on the other are the subjects of subaltern spaces, who have been denied education for centuries. María do Mar Castro Varela pointed out how strongly the colonial legacy influences our thinking about education and educational institutions as well as our understanding of knowledge and ignorance and how important it is to deal with postcolonial theory in order to imagine a decolonized school, which allows for different knowledge and takes seriously the subject formations that take place and the conditions of violence that arise.

Two additional inputs then went into actual situations in certain school forms and tangible action approaches. Markus Schega, principle of the Nürtingen-Grundschule in Berlin-Kreuzberg, reported from his school practice and demonstrated how school could be democratized and changed from the inside out. To this end, he presented a project in which the students, together with artists, design their own classroom, the example of which could be followed by practical small steps to change the institution of the school.

Stefan Wellgraf presented his study *Hauptschüler. Zur gesellschaftlichen Produktion von Verachtung*. It showed how a whole group of the population is institutionalized in a school where they learn to grapple with contempt, to despise themselves and also to handle others with contempt. This is a school where the violence of society and the social conditions are concretely articulated.

The discussion that ensued focused in particular on the concepts and the debate about whether researchers or persons in mediation should designate others as they designate themselves, as well as about practices, science and methods that can be derived from postcolonial studies.

**María do Mar Castro Varela** is professor of education and social work at the Alice Salomon Hochschule Berlin. She has degrees in psychology and education and received her doctorate in political science. The focus of her work and research, in addition to critical migration and displacement research, extends to postcolonial theory, critical education and issues of gender and queer studies. Her publications include *Postkoloniale Theorie. Eine kritische Einführung*,

(2005) and *Migrationspädagogik* (2010). <https://www.ash-berlin.eu/hochschule/lehrende/professor-innen/prof-dr-maria-do-mar-castro-varela/>

**Gayatri Chakravorty Spivak “Righting Wrongs”**

<https://blogs.commons.georgetown.edu/.../Righting-Wrongs.pdf>

**Markus Schega** is the principle of the Nürtingen-Grundschule, a Montessori-oriented, open, all-day primary school in Berlin-Kreuzberg. The focuses of his work are the use of new media in school and the changed learning experience, cooperation between students and artists and the improvement of math teaching. He has participated in numerous projects on these issues – for example within the context of *Kinder machen Kunst mit Medien*.

**Nürtingen Grundschule** <http://www.nuertingen-grundschule.de>

**Stefan Wellgraf** has been a researcher in cultural and social anthropology in Frankfurt/Oder with a DFG position on the affects and aesthetics of exclusion since 2015. His research focuses include exclusion, immigration and popular culture. Wellgraf studied social sciences and cultural studies in Berlin, Paris and Frankfurt/Oder and at the Transatlantic Graduate Research Program Berlin – New York. He completed his doctorate in 2012 with the thesis *Hauptschüler. Zur gesellschaftlichen Produktion von Verachtung*. Between 2013 and 2015 he worked as a researcher at the Johann Jacobs Museum in Zürich. [https://www.kuwi.europa-uni.de/de/lehrstuhl/vs/anthro/sekretariat\\_professurteam/mitarbeiter/wellgraf/index.html](https://www.kuwi.europa-uni.de/de/lehrstuhl/vs/anthro/sekretariat_professurteam/mitarbeiter/wellgraf/index.html)

**Caroline Assad** completed her Master’s degree in educational sciences at the FU Berlin on *Welcome Classes as Educational Discourse*. Among other things, she has worked as a lecturer at the Berlin campus of the German University Cairo, as project coordination assistant for the DAAD project *Gender Equality in the Egyptian Higher Education System* in Cairo and Berlin and at the Service Center for Research at the HU Berlin. As part of her work for the organization Camp Group gGmbH, she directed projects in evaluation, advisory and educational settings characterized by heterogeneity, multilingualism and complex network structures. <http://manfred-zoellmer.de/2016/09/27/von-aegypten-nach-berlin-carolin-assad-berichtet/>

### #3 The Challenge of Multilingualism

With **Alisha M. B. Heinemann** (German as a Second Language, University of Vienna), **Michaela Schmitt-Reiners** (Verband binationaler Familien und Partnerschaften), **Raphael Bak** (high school teacher and lecturer for German as a Second Language)

In many European cities, school classes have become linguistic contact zones. What does this mean for teaching language skills? How are multilingual students supported in the acquisition of German as a second primary language, second or third language? How does language acquisition or language formation work when including all life-world languages, their varieties and registers? How does it work without exclusion through language or due to language (linguicism)? Taking these questions as the starting points, the speakers presented their different perspectives on the subject of multilingualism.

Alisha M. B. Heinemann explained the status of university research, while Michaela Schmitt-Reiners spoke from the perspective of parents of multilingual families and Raphael Bak took on the perspective of teacher education. The focus of all three was not on looking at the problems of multilingual children and adolescents, but on how the institution of the school could adapt itself adequately to the people who attend it. Instead of asking how children can be changed to do better at school, it would be more important to ask how the institution as a whole can be changed. A list of demands was then drawn up through group work with the participants.

In the discussions, it emerged in particular that multilingualism should be assessed neither positively nor negatively, but should simply be accepted as reality. For example, the concept of continuous language education aims at improving access to education in linguistically inhomogeneous learning groups. The “translanguaging” approach incorporates all of the linguistic skills of the students. Also, possible empowerment processes at school for students of color, such as within the framework of a drama club, were discussed. Structurally, the topic is part of a discrimination-critical school design and the development of holistic language concepts. The discrimination-critical handling of multilingualism at school, in the classroom in the interaction with students and the question of how to record who is multilingual without “outing” or branding them as foreign were the subjects of animated discussion. The different practical perspectives from schools, universities and families were particularly productive.

**Alisha M. B. Heinemann** is a research assistant for German as a second language at the University of Vienna. She focuses on immigration and refugee research from an educational perspective, literacy in adult education, concepts of language education in schools and adult education and immigrant educational approaches in the field of German as a second language. She was awarded her doctorate in Hamburg on the topic of advanced education participation among German women with a so-called migration background and is currently working on her postdoctoral thesis on the subject of *The German lesson in the context of displacement and asylum*.

**Universität Wien, Institut für Germanistik, Fachbereich Deutsch als Fremdsprache**  
<https://dafdaz.univie.ac.at/>

**Michaela Schmitt-Reiners** is the regional managing director of the Verband binationaler Familien und Partnerschaften, iaf e.V. (Association of Bi-National Families and Partnerships) for North Rhine-Westphalia. She supports eight regional groups, is responsible for networking and

further training, conducts political lobby work and manages projects (currently [www.bilderimkopf.eu](http://www.bilderimkopf.eu)). The association campaigns for legal and social equality, regardless of a person's skin color or cultural origins. It advises social and educational policy decision-makers on giving greater consideration to intercultural living environments, campaigns for the recognition and promotion of multilingualism in families, day-care centers, schools and public institutions and provides further training on intercultural competence for multipliers within education.

**Verband bi-nationaler Familien und Partnerschaften e.V.** <http://www.verband-binationaler.de/>

**Raphael Bak** is a high school teacher for the subjects German, German as a second language, education and social sciences in Cologne, as well as lecturer in teacher training at the University of Hildesheim and at the University of Cologne. In addition, he works as a freelance educator in the fields of diversity education, anti-discrimination education as well as sexual and gender diversity in schools. For the past ten years, he has also been active in self-awareness-based anti-discrimination work. He founded and teaches a class for refugees at his school.

**bak Lehrerbildung** <http://bak-lehrerbildung.de/42016-2/>



## #4 Urban Learning

With **Håkan Forsell** (urban historian, University of Stockholm), **Jenn Anne William** (Center for Urban Pedagogy, New York), **SuperFuture** (artists' collective, Berlin), **Wiebke Schlüter**, **Philine Velhagen** and **Mirco Monhausen** (artists, NRW), supervised by the **Zukunftsakademie NRW**

The workshop explored educational and learning processes in urban areas, public spaces and in the city. The introduction of the topic was offered as input from the urban historian Håkan Forsell with a historical retrospective of *Großstadtpädagogik* (big-city education), a loosely organized reform movement practiced in Germany in the early 1920s. In the course of industrialization and accompanying urbanization, various educators of that time examined the importance of the urban space as a learning environment.

These approaches from the past segued to the question of how the dynamic of cities, including their contradictions, can be made legible for children and young people today, what “urban literacy” is and how can it be promoted. In a second input, Jenn Anne Williams from the New York Center for Urban Pedagogy spoke about the role of art, collaborative research and design in promoting civil society engagement. The Center for Urban Pedagogy works in this context with teaching artists who develop materials and enable both students and teachers to inquire about the city themselves.

This was followed by more short presentations by practitioners working artistically in the public or urban space. SuperFuture from Berlin, which runs the Kotti-Shop project space at Kottbusser Tor, focused on the concept of “urban learning,” especially in cooperation with neighborhoods. The group of artists around Wiebke Schlüter, Philine Velhagen and Mirco Monhausen is currently working artistically on the urban space with students from a Bochum *Hauptschule* and reported on their experiences. In the individual working groups, the focus was on exchanges with participants and the challenges of artistic work in the public space. In addition, it was above all the democratic moment, the participatory moment, in which actual involvement occurs. Another issue was the tension between aspiration and reality, between what we want to achieve and what is actually possible in the public space.

**Håkan Forsell**, historian at Stockholms Universitet, is a researcher in the fields of urban history and urban studies, for example on property and housing issues, urban planning and segregation in European cities during the twentieth century. Forsell's most recent field of research is the relationship between education and urbanization and in particular how over the last century the modern city was established as a “knowledge society.” Forsell was Research Fellow at the Leibniz-Institut für Raumbezogene Stadtforschung in Erkner near Berlin and at the Center for Metropolitan Studies, TU Berlin, and Senior Research Fellow at the Institute for Policy Studies, Johns Hopkins University, Baltimore.

**Jenn Anne Williams** is the youth education program manager at the Center for Urban Pedagogy (CUP) in Brooklyn, New York. Her background is in project-based education, art and design, with a Master's degree in art therapy from New York University. She has developed educational programs for organizations such as the Brooklyn Autism Center, Helen Keller Services for the

Blind, Urban Transitional Residency Center, the Foundation for Sustainable Development in India and the Children's Museum of the Arts.

**Center for Urban Pedagogy** <http://welcometocup.org/>

The **Zukunftsakademie NRW** deals with shaping the future of our living environment. The association unites the fields of inter-culture, cultural education and the future of urban society to explore how co-existence can be shaped and fair participation enabled against the backdrop of a complex variety of life worlds and constant societal change. As a platform for the development, implementation and accompaniment of projects and processes, together with stakeholders in the North-Rhine Westphalia, the association initiates networks and spaces for sharing knowledge and experiences on artistic, cultural as well as educational and social topics.

<http://www.zaknrw.de/>

**SuperFuture** is a Berlin art laboratory that experimentally investigates the tensions between space, society and psychology using artistic methods. Starting from the assumption of an interrelationship between structure and action, they question urban spaces in their complexity. In multimedia large-scale installations as well as urban interventions, they make changes, conflicts and potentials visible and tangible.

**SuperFuture** <http://a-maze-ing.net>

**Kotti-Shop** <http://www.kotti-shop.net>

**Wiebke Schlüter** has worked for architectural offices in Rome (Nicola di Battista), London (Stephen Taylor Architects) and Cologne (Büro Felder/ BeL) and began teaching Fundamentals of Design at the Peter Behrens School of Arts in Düsseldorf in 2013. Since April, she has been a research associate at the Karlsruhe Institute of Technology. She is a member of the group UrbanizeX along with Philine Velhagen and Mirco Monshausen and is taking part in the Urbanes Lernen research project in cooperation with the Zukunftsakademie NRW.

**Philine Velhagen** creates radio plays and theater projects in the public space at the Pathos Transport Theater, Garage X (Vienna), Forum Freies Theater Düsseldorf, for the Spielart theater festival and for the Politik im Freien theater festival, among others. She has produced radio plays for the public broadcaster WDR. Since 2012, she has been the artistic director of the group Drama Köln. Together with Mirco Monshausen and Wiebke Schlüter, she is working on urban learning in 2016 and 2017, exploring new forms of learning in the urban space with sixth grade students.

**Mirco Monshausen**, actor and theater therapist, works in theater, radio and television as well as various therapeutic and educational institutions and projects such as the inclusive theater project *Menschen Formen* with the Theater Hora in Zürich. He is part of the project Urbanes Lernen in cooperation with the Zukunftsakademie NRW and UrbanizeX at the Liselotte Rauner School in Bochum-Wattenscheid.

## #5 Alliances, Agents, Actors

With **Kristin Naujokat** and **Seida Bahtovic** from **MUTIK**, **Eva Randelzhofer** and **Ellen Nonnenmacher** (freelance artists), Dr. **Simone Twiehaus** (Hessian Cultural Ministry), **David Borges** (Schule:Kultur! project) and **Carolin Behrendts** (Kulturagenten für kreative Schulen, Berlin)

In national and regional programs, schools, artists and cultural institutions are supervised in forming alliances to shape the school of the future together. In the workshop conducted by MUTIK, in addition to the framework conditions for these alliances, the question of why artistic processes are particularly suited for dealing with diversity in the classroom was examined. With an artistic impulse, guided by the two freelance artists Eva Randelzhofer and Ellen Nonnenmacher, the participants first took on the roles of the actors involved in school: principles, teachers, cultural agents, artists. The resulting collages were the starting point for the joint discussion of negotiation processes in school teams. The ensuing discussion with Simone Twiehaus, David Borges and Carolin Behrendt focused on the quality of alliances between schools and the cultural sector as well as the conditions required for successful school development processes with the help of artistic processes. The following conditions were highlighted:

- The establishment of school guidance teams at schools, which steer development processes
- Art agents and mediators between schools and artists or cultural institutions
- Training for artists and cultural institutions (ensuring the quality of artistic work with schools)
- Further training for school actors
- Accompanying the schools through school development advisors and process supervisors
- Consent of the entire school community for the school development process with and through the arts (conference resolution and information)

The participants each described the potential of cultural education as well as artistic impulses and processes for the appreciative handling of diversity in the classroom in one sentence:

The arts in schools...

- ... create spaces that invite everyone involved in the school to join in.
- ... allow for different viewpoints.
- ... point out the matter and give voices to those involved.
- ... appreciate the personal expression of all students.
- ... take the "whole" person with all their facets into account.

The not-for-profit **MUTIK GmbH** organizes nationwide network projects in cultural education so that all children and young people in Germany can experience art and culture in their everyday school life. MUTIK accompanies actors from culture, education and politics in the transformation of schools through and with art and culture. Cultural education projects are realized on three levels: Kulturagenten für kreative Schulen (art agents for creative schools) brings cultural institutions, artists and schools together. Together with the partners of the Kunstlabore, methods and materials are created that will be digitally usable for all in the future in order to achieve a high quality of artistic cooperation with schools. Kreativpotentiale im Dialog (creative potentials in dialog) promotes national exchange of knowledge between schools, school administrations and ministries of education. <http://www.mutik.org/>

**Kristin Naujokat** works for the non-profit organization MUTIK. In the project *Kreativpotentiale im Dialog*, she works to promote a nation-wide exchange of knowledge between actors from culture and education who help to make cultural education a fixed part of school life. She is also part of the artists' collective Anna Kpok with which she organizes performances, theater evenings and installations, primarily in the Ruhr region.

**Seida Bahtovic** is a political scientist and since 2015 has been working for the non-profit organization MUTIK. For the project *Kreativpotentiale im Dialog*, she organizes the nation-wide exchange of knowledge between actors from education, culture and politics to explore successful approaches to change schools through and with art and culture.

**Eva Randelzhofer** works as a freelance artist and art educator in Berlin. She develops, curates and conceives site-specific, participative projects that reflect both the history of a location and activate unused resources and potentials on site. Her interdisciplinary and artistic strategies make spatial and systemic changes tangible and visible as artistic interventions.

<http://www.evarandelzhofer.com/>

**Ellen Nonnenmacher** is an artist and graphic designer in Berlin. After completing her degree at Hamburg's Hochschule für bildene Künste, she worked in the women artists' groups *frauen•und•technik*, *-Innen* and *OldBoysNetwork*. Together with Helene von Oldenburg, she developed artistic board games on the subjects of viruses, water distribution and data security. As an artist, she has been developing participative cultural education projects at schools since 2009. [http://www.thealit.de/ellen\\_nonnenmacher](http://www.thealit.de/ellen_nonnenmacher)

**Simone Twiehaus** coordinates the school development program *KulturSchule Hessen*, which is based on the premise that aesthetic education can inspire comprehensive processes of teaching and education and can change school structures over the long term. As an art educator and an art historian, she combines teaching at schools and universities with academic research, curating practice and art education at museums using innovative approaches to education and new concepts of museum education. She is currently responsible for the Art division of the Cultural Education project office at the Hessian Ministry of Culture in cooperation with *documenta 14*.

**Kultur Bildung Hessen** <https://kultur.bildung.hessen.de/>

**David Borges** is the regional coordinator of the project *SCHULE:KULTUR!* for the Lower Saxony Ministry of Culture. He oversees and consults 40 schools in the process of becoming Cultural Schools, designs creative conferences on the aesthetic expansion of instruction and plans cultural training programs for cultural professionals, teachers and school principals. He is also an active teacher and freelance musician, offering courses on electronic music, improvisation and composition and also working in composition education.

**SCHULE: KULTUR!** <http://www.mwk.niedersachsen.de/startseite/schulekultur/schulekultur-127886.html>

**Carolin Berendts** received degrees in cultural studies and cultural mediation in the arts. Through the *Next Interkulturelle Projekte* agency, she worked for two years for the education and outreach program at Berlin's *Haus der Kulturen der Welt* before taking a research position at the *Institut für Kulturpolitik*, Universität Hildesheim. She has been working as an arts agent in Berlin since 2011 and also as a freelance cultural educator, coach and moderator.

**Kulturagenten für kreative Schulen Berlin** <http://www.kulturagenten-programm.de/startseite/aktuelles/>

## #6 Digital Self-Empowerment for the Caretakers of Tomorrow

With **Anne Bertsch**, **Levy Ehrstein**, **Tita Rosemeyer** and **David Weber** (students from the Jugend hackt program), **Paula Glaser** (Jugend hackt), **Benjamin Jörissen** (educationalist and media researcher) and **Dorina Gumm** (Chaos macht Schule), moderator: **Marcus Richter**

Starting out from the question of what skills students need for digital self-empowerment in a school of tomorrow, the participants in smaller groups discussed the demands they have on the school of tomorrow. The main requirement was that people should be able to move in digital infrastructures, knowing that the Internet, the digital, is also a political and economic structure that can and must be changed and influenced. In other words, we need schools that enable digital self-empowerment. In order to stimulate concrete steps for this, a list of demands was drawn up.

The first essential demand concerns the technical infrastructure of the schools, which have to be significantly improved. At most schools there is still no Internet available, no wifi for students, there are too few classes equipped for the use of laptops, hardly any equipped for tablets and other ideas that could be tested. The second essential demand is to digitally train the teachers to prepare them for dealing with digital media. In order to enable such training, however, the teachers would have to be given sufficient time and resources. For example, teachers could be assigned one hour of advanced training per week in which they are required to grapple with digital education. However, they should not be prescribed the route they must take to make the energies and the creativity that are offered by the web usable for the teachers.

And finally, schools as places would have to be expanded and changed. For example, new spatial concepts should be conceived and resources should be created to open the schools to the outside by inviting experts in or allowing students to venture outside. Ultimately, a digital learning environment does not require that everyone only sits in front of the blackboard.

Numerous additional questions were brought up during the discussion. For example, how everyday school life might look in 20 years, whether teachers' realms of power should be eliminated and who teachers could be. Also, how necessary assessments are, whether social feedback is not better and whether grades still play a role in empowerment. But the children's "right to meet together and to join groups and organizations" according to the UN Convention on the Rights of the Child, the flexibility of space and time through digitization and blended learning – the integration of classroom instruction and e-learning – were also discussed.

**Jugend hackt** is a program that promotes and networks young programmers in German-speaking countries. Since 2013, the Open Knowledge Foundation of Germany, together with mediale pfade, has supported young talents in software and hardware development. Pursuing the motto "Coding for a better world," the participants use open data to work on prototypes, digital tools and concepts for their visions of a better society. They are supervised by volunteer, technically skilled mentors <https://jugendhackt.org/>

**Benjamin Jörissen** is professor of education at Friedrich Alexander University of Erlangen-Nuremberg. He researches education and mediality, educational theory of identity and the subject and cultural and aesthetic education in digital and global contexts. He is the speaker for the Interdisciplinary Center of Aesthetic Education at the University of Erlangen-Nuremberg, management member of the Academy of School Theater and Performative Education and co-

editor of the series *Räume der Pädagogik: Interdisziplinär – interkulturell – institutionell* as well as the publications *Subjekt Medium Bildung* and *Vom Straßenkind zum Medienkind: Raum- und Medienforschung im 21. Jahrhundert*.

**Dorina Gumm** is a professor in the Department of Electrical Engineering and Computer Science at the Fachhochschule Lübeck. She teaches subjects including Web Information Systems, IT Security and Digitized Society. In the Chaos macht Schule project by the Chaos Computer Club, she advocates the media competency and technical understanding of students.

**Chaos macht Schule** <https://ccc.de/schule>

## #7 Analog Learning Environments

With **Catherine Burke** (educational theorist), **Markus Bader** (raumlabor), **Claudia Krötenheerdt**, **Leah Kunz** and **Nico Küntzel** (Hagenbeck-Schule), moderator: **Robert Pfützner** (educationalist)

The workshop focused on the importance of analog, real and material spaces for learning. These were illustrated by two input lectures. Catherine Burke spoke about her research with *The School I'd Like*, a competition in the UK where students were asked about the ideal school in which they would like to learn. She presented the core contents of the survey, such as design proposals for schools where children and teenagers would feel comfortable. This was supplemented by a presentation by the *Hagenbeck-Schule* in Berlin, which has integrated a school zoo, a school farm and an open-air laboratory into their school. This presentation showed how additional analog learning environments can be integrated into the classroom as a whole.

Guided by Markus Bader of *raumlabor*, a collective of architects working at the interface of urban planning, art and intervention, the various rooms of HKW were used for tangible spatial experiences and then move on to the discussion. Three groups discussed the following questions: 1. How can rooms in schools be transformed so that learning in them is better and more pleasant? And how, under the given conditions, could schools be thought anew or differently at all? 2. How could newly built schools be designed for good learning if there were infinite resources? 3. How should rooms be designed if schools were to be abolished so that learning without a school becomes possible? If schools were re-imagined, even as utopias, would it be possible to break away from existing ideas or even from school completely?

In addition, rooms were negotiated in their more abstract dimension. For example, the question of how the voices of the students are heard as a way of accessing what makes “good” schoolrooms. How are students’ voices recorded, how much relevance is given to these voices and how are the voices or the words translated in the room? And the question of translation with regard to space: How do I translate educational and teaching-learning understandings into the space? Who is actually being translated? Which voices are heard and which voices are meant at all. And what notions of normality of the students is this based on?

**Catherine Burke** is a reader in the history of education and childhood at the University of Cambridge. She has researched and published with a focus on architecture and education, cultural histories of education, histories of networks in educational innovation, visual methodologies in the participation of children in the design of education and histories of creative educational methods. A major focus of her research is bringing an historical awareness to current initiatives for structural school reforms. She is on the editorial board of several journals and is editor of the *History of Education Journal*. She served as president of the History of Education Society from 2013 until 2016 and currently is editor of the *Routledge Progressive Education* series.

**The School I'd Like** <https://www.theguardian.com/education/series/the-school-i-would-like>



**Markus Bader** is a member of raumlabor and professor at the Institute of Architecture and Urban Planning of the Universität der Künste (UdK) as well as the initiator of Urban School Ruhr. **raumlabor** <http://raumlabor.net/>

Berlin's **Hagenbeck-Schule** places environmental education and sustainable development at the focus of the school agenda. With a school zoo and a farmers' garden, biological diversity can be experienced beyond the classroom. Developed in a participative and cooperative process, this concept of a secondary school with four classes for each grade level and about 400 students seeks not only to teach specialized knowledge to the students, but also to convey appreciation of and responsibility for biological diversity. Workshop participants: Claudia Krötenheerdt, Leah Kunz, Nico Küntzel

<http://www.hagenbeck-schule.de/>

**Robert Pfützner** was a doctoral candidate and comparative educational theory lecturer at the University of Jena from 2013 until 2016. His research focuses on educational history and theory as well as questions of democracy in schools, interculturality, the correlations between education and space, current discourses on educational reform and the history and present of German schools abroad. He was the principle of the German School in Bucharest in the school year 2012-2013.

robertpfuetzner.net

## #8 Play and Experience

With **Katie Salen Tekinbaş**, (Quest to Learn School, New York), **Heidi Sairanen** and **Sara Sintonen** (Playful Learning Center, University of Helsinki), **Gert-Jan Stam** (theater maker), **Onkar Kular** and **Martin Edwardes** (Night School on Anarres), moderator: **Katja Zeidler** (art educator Kunstwerke Berlin)

Participants in this workshop discussed how games can be a learning tool. Four projects were presented and tried out by portraying different approaches to playful learning. How do rules affect a game and give a purpose to playing? How can spectators of the game be involved? How were rooms for learning designed and what were the thoughts behind this development? How can technology be included in the development of children's creativity? How does language create reality and what happens while thinking when we modify language?

At first, the game designer and co-founder of the *Quest to Learn* school Katie Salen Tekinbaş gave a brief input and then went on to a practical exercise in which a game was invented and built, which was expanded by all members of the group and became more and more complex. Then, they explored the history of classrooms: with available chairs, different settings were devised to show how classrooms looked earlier and today. Next, the participants learned the game "Cards for Keen Ears," which Heidi Sarainen and Sara Sintonen had brought from the *Playful Learning Center* in Helsinki. This game uses media educational means to try and put hearing at the center of artistic practice and to combine drawing and video techniques with sound – both their own and that of the city. Finally, the participants learned a new language. Pravic originates from the novel *The Dispossessed* by Ursula LeGuin, which is about a utopian world where language belongs to all people who use it and thus de-personalize it. There is no "we," no "it," no "I" and no "you" anymore. All of these words are simply no longer used.

In the workshop, the participants tried adopt this language, which was a great challenge but very playful and exciting. It showed in a playful way how the way we speak affects our behavior towards one another and how language, social reality and thinking are strongly connected. When the language is transformed, the mindset and its structure also change. In general, the workshop showed how pivotal play can be as a learning tool.

**Katie Salen Tekinbaş** is a co-founder and chief designer of Connected Camps, an online learning platform developed by young Minecraft experts. She is founding director of the Institute of Play, an educational nonprofit organization focused on games and learning. Most recently, she taught game design and development at DePaul University in Chicago. She is co-author of *Rules of Play: The Game Design Reader*, *Quest to Learn: Growing a School for Digital Kids*, and editor of *The Ecology of Games*. She was an early advocate of the machinima film genre and continues to be interested in connections between game design, learning and the transformational power of play.

**Quest to Learn** <http://www.q2l.org/>

**Sara Sintonen** is a lecturer in media and music education at the University of Helsinki. Her research focuses on media education and in this context in particular on the creative use of

digital tools. She believes that education is the key for creating a playful and sophisticated digital culture.

The **Playful Learning Center Lab** designs, develops and evaluates new digital learning tools and educational innovations for preschool, primary and secondary schools. It sees itself as a collaborative hub and a playground of development for researchers, the educational sector and teacher education as well as for teachers and educators from various institutions, for parents and children themselves. In the lab, the center runs sessions during which several prototypes of user interfaces and devices are developed, tried out and tested. Children's involvement in the process of design is a chief element of their work. <http://plchelsinki.fi/>

**Gert-Jan Stam** is a theater maker who studied at the Gerrit Rietveld Academy and the Amsterdam School of Writing. His work evolves around joint productions. His do-it-together concepts have been presented in Germany, France, Croatia, Egypt, Japan and China, among other places. Together with architect Breg Horemans he founded TAAT in 2012, a collective operating on the cutting edge of theater, architecture, visual art and design. TAAT takes the idea of the "encounter" as the starting point for projects that are further defined by an "offline open source" process and social involvement.

**PlayGround** is an interactive, participant-led project for play, performance and learning by TAAT (NL) & Bow Arts (UK). It invites people from across the school community to build a playful learning environment together. PlayGround supports primary and secondary schools to explore how they can incorporate open-ended artistic processes in different learning contexts.

**Onkar Kular** is professor for design interventions at HDK, Academy of Design and Crafts, Gothenburg University. From 2008 to 2015 he ran the experimental design unit Platform 13 at London's Royal College of Art. His research investigates how contemporary design practice, its processes and outputs, can be used as a medium to engage with sociocultural issues. His work is in the collection of the Centre national des arts plastiques (CNAP) in Paris, France and he has also guest curated exhibitions for the Crafts Council UK and the British Council. In 2016 he developed the experimental educational framework for the Night School on Anarres with artists Noam Toran and Nestor Pestana and linguists Simon Coffey and Martin Edwardes from King's College London.

**Martin Edwardes** is a linguist and visiting lecturer at King's College London. His research interests are the origins of language, history of linguistics, selfhood in language and grammaticalization. In 2016 he was involved in the educational experiment Night School on Anarres with artists Noam Toran and Nestor Pestana, linguist Simon Coffey and designer Onkar Kular from HDK, Academy of Design and Crafts, Gothenburg University.

**Night School on Anarres** was a temporary school examining utopian proposals of twentieth-century anarchism. Drawing from Ursula K. Le Guin's seminal sci-fi novel *The Dispossessed* and focusing on her construction of the fictional anarchist planet Anarres and its language Pravic, children and interested people were invited to participate in language and social studies classes. Part sci-fi set, part classroom, part roundhouse theater, the Night School on Anarres was a site where utopic ambitions could be collectively imagined, performed and discussed. Through novel educational approaches, the installation invited participants to learn about the remote planet's language, customs and behaviors. <https://www.kcl.ac.uk/Cultural/Cultural-Institute/Utopia2016/Commissions/Night-School.aspx>

**Katja Zeidler** has been responsible for communication and education at the KW Institute for Contemporary Art since 2016. All education and mediation projects are developed in cooperation with artists, organizations and other art and cultural institutions. Prior to this she worked for the museum services/cultural education department of Kulturprojekte Berlin as well as for the Berlin Biennale for Contemporary Art. She is a founder and executive board member of Dreitausend e.V., with which she has regularly conceived and led art and cultural education projects, such as KATAPULT – Festival for the Young Arts, Zirkus Kösk and Mars Camp (in cooperation with KMA Antenne e.V.), in (peripheral) Berlin districts since 2011.

**KW Institute for Contemporary Art** <http://www.kw-berlin.de/>

## #9 Democratization of Knowledge

With **Luís Armando Gandin** (professor of educational sociology), **María do Mar Castro Varela** (professor of education and social work), **Malte Piecyk** (learning guide, Demokratische Schule X), **Virág Major** (curator), moderator: **Ferdiansyah Thajib** (KUNCI Cultural Studies Center, Indonesia)

The workshop dealt with the questions: What forms of knowledge do schools recognize? How is knowledge that facilitates social action and participation generated? How can schools be organized democratically? And what effect does the democratization of knowledge have on the learning achievements of students?

The educational sociologist Luis Armando Gandin is working on the school project Escola da Cidadania in Porto Alegre, Brazil, which he offered insights into in a brief presentation.

From 1993 to 2004 the Citizen School project formed a learning community of students, teachers and citizens according to Paulo Freire's educational principles. The project was aimed at the poorest students in the city and investigated what knowledge is really relevant to the students in their context. The educational project was embedded in a larger democratization process that affected the entire city. For example, the expenses of the city budget are decided by the citizens in a participative procedure. This approach also enabled the Citizen School project to be set up. New school structures were created as a prerequisite for democratizing access to education. These included additional teachers, learning labs, special attention for children with special needs and evaluations, but also a reorganized curriculum and constant and serious discussion about what is considered knowledge. The project also understood schools as cultural junctions and crucial connecting points in the city.

Following Gandin's input, four working groups were formed. In one, María do Mar Castro Varela discussed the question of "democracy and education." Virág Major's group worked on the issue of emotions in educational processes. The working group of Luís Armando Gandin discussed the issue of participation and Malte Piecyk from the Demokratische Schule X worked with the participants on the challenges of a truly democratic school. With their subject matter, these different groups negotiated both abstract and very practical applications of the democratization of knowledge. In particular, the questions of educational participation and fairness and how they can be achieved in practice were discussed. Both theoretical arguments were discussed (what is democracy, what is participation?) and practical examples were explored (teaching in subaltern spaces, learning and affects).

**Luis Armando Gandin** is professor of educational sociology at Universidade Federal do Rio Grande do Sul and currently is a visiting professor at the University of Wisconsin-Madison. He is editor of the journals *Educação & Realidade* and *Currículo sem Fronteiras*. His published books include *The Routledge International Handbook of Critical Education* (2009) and *The Routledge International Handbook of the Sociology of Education* (2009). He researches educational policy and reforms, curriculum and democratic education, in particular in the Citizen School Project in Porto Alegre, Brazil.

**Article: "The Construction of the Citizen School Project as an Alternative to Neoliberal Educational Policies"** <http://journals.sagepub.com/doi/abs/10.2304/pfie.2007.5.2.179>

**Malte Piecyk** is a learning guide at the Demokratische Schule X in Berlin-Heiligensee. Founded in 2010, the Demokratische Schule X is a self-administered, independently funded comprehensive school. Students and staff shape life and learning together and equally. The School Meeting is the school's highest body. The school routine is characterized by thorough age mixing, independent learning and development without grades. The students can attend the school until their compulsory schooling is completed and receive their intermediate school certificate by means of external exams.

**Demokratische Schule X** <http://www.demokratische-schule-x.de/>

**Virág Major** is a cultural manager and curator based in Berlin. She has worked for the Contemporary Architecture Center in Budapest and for the Curatorial Department of dOCUMENTA 13, as well as at the Vasarely Museum – Museum of Fine Arts in Budapest. She is interested in art education focused on developing empowering, informal, participative and socially engaged learning formats and educational approaches. Her current projects are the Value of Culture, which explores artistic work with refugees in Berlin, Tanközlöny, an informal artistic educational initiative in Hungary based on the methods of Célestin Freinet, and Urban Bees – bees, ecology, democracy, a project of democratic learning through art and with the help of bees.

**Ferdiansyah Thajib** is a PhD candidate at the Institute for Social and Cultural Anthropology at Freie Universität Berlin and a member of KUNCI Cultural Studies Center in Yogyakarta, Indonesia. KUNCI has recently initiated the School of Improper Education (<http://sekolah.kunci.or.id>) as an experiment on the (im-)material sustainability of institutional practices. Within the ever-shifting class settings, all participants of the school are encouraged to employ various forms of knowledge circulation. As an open forum, the school is based on uncertainty and curiosity; it deals with the meaning of learning and ways to explore this meaning.

**KUNCI Cultural Studies Center** <http://kunci.or.id/>

## #10 Post-Internet Art Education

With **María Acaso** (director of Escuela de Educación Disruptiva), **Gila Kolb** (Institut für Kunst & Kunsttheorie at the University of Cologne), **Konstanze Schütze** (Institut für Kunst & Kunsttheorie, Cologne), **Mai-Anh Julia Boger** (University of Bielefeld), **Anna Chrusciel** (Zürich University of the Arts), **Laura Hatfield** and **Maj Hasager** (Malmö Art Academy)

The workshop was devoted to the far-reaching changes in cultural practices (online and offline) induced by the Internet and advancing digitization and their investigation from the perspective of art education research. In two steps, the issue of the consequences of the Internet for art education was explored and what questions art education must ask itself. In the first part, the subject was dealt with theoretically by an input by Gila Kolb and Konstanze Schütze on the research project *Post-Internet Art Education* at the University of Cologne. In the second part, approaches for a next art education were tested with the participants (hyper-) practically in small exercises and mnemotechnic verses (specified by María Acaso as 10 points).

It was not – as is often the case under the keyword #media – about the skilled handling of technical devices (actors), but about dealing with the constant and sometimes invisible presences of the Internet (such as social networks, navigation and information via Apps, etc.), which not only impact art education via smartphones and computers, but affect society in a variety of ways. The workshop focused on the necessity of a changed handling of this beyond traditional dichotomies and logics and made suggestions for exercises on the transition to an art education of microevolutions in the Internet state-of-mind.

During the exercise phase, led by María Acaso, the participants were asked to make various drawings in a relatively short time and to thus tackle various questions. For example, the subject of the “Mother’s Day Card” became an object of critical engagement. While the task was to design alternative motifs, simple resistance reflexes, counter-clichés and protest expectations are not uncommon. Post-Internet Art Education investigates, theoretically and practically, the educational potentials of art and its instruction with a changed attitude makes us aware of the technological, social and economic changes of the present and seeks possibilities for action without relying on the proven dichotomies.

**María Acaso** is among the leading figures of the Revolución Educativa movement, or #rEDUvolution, in Spain and Latin America. She is project coordinator at La Escuela de Educación Disruptiva. After more than twenty years of experience in education, she is convinced that the current education system urgently needs a paradigm shift. The institutions she worked with as a researcher and lecturer include Universidad Autónoma de México, New York University, art- og designhøgskolen Bergen, the School of the Arts Institute of Chicago, Harvard University, Museo de la Memoria in Chile und the Museum of Modern Art in New York. She has published a number of books including *rEDUvolution: hacer la revolución en la educación*.

**Gila Kolb**, art educator, is a lecturer for teaching methodology at Bern University of Arts and University of Teacher Education Bern, Switzerland. She co-edits the trilingual interview blog *The Art Educator’s Talk*. Her research focuses on strategies for modern art education. She is writing her PhD thesis on drawing skills in art education. She is the co-editor of *Shift # Globalisierung # Medienkulturen # Aktuelle Kunst* (2012) and *What’s Next? Art Education* (2015).

**Konstanze Schütze**, curator and art educator, is artistic director of the S T O R E contemporary art gallery project and co-founder of the Agentur für Kunstvermittlung agency art education and the project group Methode Mandy. From 2010 until 2016 she worked as a research assistant at the Institute for Art & Art Theory of the University of Cologne where she is currently finishing her PhD thesis on imagery after the Internet. Her work focuses on art and post-digitalism as well as on art education after the Internet was new.

**Mai-Anh Julia Boger** is currently completing her dissertation in school development and school research at the Faculty of Education of the University of Bielefeld. The focus of her work is on inclusion, discrimination studies, political philosophy, difference and alterity.

**Anna Chrusciel** has been working as a research assistant at the Institute for Art Education (IAE) of the Zurich University of the Arts (ZHdK) since 2009. From 2014 to 2015 she supervised the Kulturagenten für kreative Schulen (cultural agents for creative schools) program there. Since 2014, she has been involved in a school development process at the Nürtingen-Grundschule in Berlin involving the structural implementation of anti-discriminatory cultural education. Currently, she is evaluating the Urban Learning model project for the Zukunftsakademie Bochum (ZAK). She studied museology in Leicester and business communications in Berlin.

**Laura Hatfield** is an artist, curator and musician currently living in Malmö, Sweden. Her work includes exhibitions, painting, writing, music composition and museology experimentation. She is currently a teacher and program administrator for the MFA program in Critical & Pedagogical Studies at the Malmö Art Academy. She holds MA degrees in International Museum Studies and Fine Arts from the Valand Academy, University of Gothenburg, where she also completed a post-graduate independent study in Fine Art with Pedagogic Application.

**Maj Hasager** is the program director of Critical & Pedagogical Studies (MFA) at Malmö Art Academy. She studied photography and fine art in Denmark, Sweden and the UK. Hasager's artistic approach is research based, dialogic and interdisciplinary and she works predominantly with text, sound, video and photography. In addition to numerous international residencies and grants, she has been guest lecturer at the International Academy of Art Palestine; Dar al-Kalima College; Barbados Community College, Bridgetown; Sacramento State University; Bethlehem; and the University of Ulster, Belfast.

**Critical & Pedagogical Studies (MFA), Malmö Art**

<http://www.khm.lu.se/en/studies/programme/master-of-fine-arts-in-critical-and-pedagogical-studies-120-ects-credits>