

Educational landscapes and the vision of culture for all¹

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Introduction

In many countries worldwide, a variety of institutions and organizations offers access to music and culture – no matter if in public schools, municipal music and arts schools or in community music activities. Some of them are more guided by the vision of culture for all, others are more focused on educating future professionals, all being linked by the intention to offer cultural activities for various members of the society. While the multiplicity of institutions, organizations, programs and initiatives in music and arts education might be wonderful to attract a variety of people, it also causes problems. It is sometimes not possible to clearly distinguish between the mission of different institutions and the focus of their work. It might then be challenging for people interested in cultural or musical activities to choose the best options. Shaping the individual profiles and missions of respective institutions, while pointing out what connects them, is therefore important.

This chapter tries to facilitate this endeavor. It presents the metaphor of educational landscapes (*Bildungslandschaften*) as a framework for identifying the various missions and goals different institutions and organizations offering cultural and musical activities have, substituted by the German concept of *Kulturelle Bildung* (cultural education) as a joint vision. Particularly the metaphor of cultural educational landscapes can facilitate understanding the cultural and educational life of a community or city in a broader and more imaginative way. It can lead to new ideas for a multifaceted, but also united cultural and educational life.

The chapter starts with a general overview of the variety of institutions offering opportunities for learning in music and culture from an international perspective, introducing the metaphor of landscapes. The following section investigates the vision of *Kulturelle Bildung*

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and further elaborates the notion of cultural educational landscapes. The final part offers perspectives for the future.

The educational landscapes of music and culture

Educational ideals such as participation, access, equality, and culture for all have been shaping education in Northern Europe for some time. The variety of musical and cultural institutions in the respective countries is the result of these intentions. Music education as part of the public-school curriculum or municipal music schools has been developed over time and represents the goal of offering as many people as possible access to music and musical learning. Sometimes, the variety of institutions and organizations can be overwhelming, particularly for people looking for musical activities fitting their own interests. It is often not clear what the specific goals of courses or musical activities in municipal music schools, in public schools or in community music activities are. In German, as in many other languages, when trying to describe the multiplicity of musical and cultural institutions, the term *Landschaft* or *landscape* is often used (Bleckmann & Durdel, 2014). It illustrates the diversity, but also the interconnectedness of institutions. While *landscape* is usually perceived as a shaded metaphor, in this chapter, it will be presented in a more literal way. It helps illustrating the richness and relatedness of cultural institutions – in more comprehensive ways than extensive descriptions could accomplish.

Generally, a metaphor is “a word or phrase for one thing that is used to refer to another thing in order to show or suggest that they are similar” (Merriam-Webster, 2019). This indicates a connection between two things that might usually not be related, but their link offers useful insights by comparison. While metaphors should certainly not be overextended, they activate our imagination and help us to think creatively. In her book, *Pictures of music education* (2011), Estelle R. Jorgensen analyses the power of metaphors for music education. While referring to the fact that music teachers frequently use metaphors in their daily work, she describes them as “another way whereby music education can be conceptualized and researched” (Jorgensen, 2011, p. XI). Particularly through their openness, metaphors offer new perspectives for music education theory and practice. Jorgensen (2011, p. 4) states:

Instead of tending towards the one right or best way ..., thinking about music education metaphorically opens up many possibilities of seeing the work of education in ways that defy reduction to a single universal principle or set of principles.

Metaphors open up a variety of perspectives and do not just present one right solution. They enable us to imagine various possibilities and to not be restricted to a single point of view. This includes being able to change perspectives or to start imagining alternatives, maybe first metaphorically before describing them in a more objective way. While completely relying on metaphors to discuss matters of organization might certainly not be effective, starting with understanding for instance the role of a teacher from a metaphoric perspective – as a guide, a friend, a wise man or woman, a trainer or captain – can be enlightening for students in a teacher education program. The same may concern institutions, for instance how people who work there understand them – as a musical training center or gym, as a market-place of activities, as a playground for creativity, as a creative and artistic think tank – or how they are connected with other institutions, for instance through doors, bridges, joint spaces. The field from which metaphors originate, can also play an important role in terms of empowering imagination. Jorgensen emphasizes that metaphors of nature have an intuitive power easily guiding our thoughts and practice towards new horizons. They can facilitate transformations. This also concerns the metaphor of landscape.

Usually, *landscape* describes the landform of a region. It can be in a natural state or be gardened and shaped. Forests, lakes, mountains, or deserts might be part of landscapes. They have specific eco-systems in terms of for instance characteristic plants and animals, according to the living conditions they offer. Various kinds of landscapes often blend into each other, sometimes having a space of in-betweenness which might have characteristics of the different neighboring landscapes. In landscapes, there are often objects which have been created by people such as bridges, walls, or dams. They can both enhance or disturb the flow of nature. These various aspects of landscapes illustrate metaphorically the complexity and diversity of the educational and cultural life in a community or city, including the local and regional arts or culture scene. Using a variety of landscapes such as deserts, wild sections or intensely structured gardens to describe musical or cultural institutions metaphorically offers deeper insights regarding their character and mission than verbal descriptions could offer. They inspire our imagination and help us realize new dimensions of for example municipal music or arts schools or community music activities. Music education in public schools could for instance resemble an intensely tended and shaped garden, signifying well-organized ways of instruction, including a curriculum as point of reference – while other sections are rather wild and grow on their own, maybe exemplifying informal learning or community music activities. When considering the different kinds of landscapes, the well-known concepts of French and English gardens might be useful points of reference (Thomas, 2016): while the French garden is formal, intensely shaped by landscapers and the idea of how a “civilized” garden should look like, there are also more informal English gardens which look like they would be wild, even though they are not – or

only to a certain degree. These two kinds of gardens within a larger landform illustrate the potential the metaphor of landscapes offers as a framework.²

The Northern European educational landscapes of music and learning are characterized by a distinction between music education in public schools, municipal art and music schools and community music. All of them have specific missions. Music education in public schools offers everyone access to music and culture. Political frameworks such as school laws guarantee this fundamental cultural right. Music education in public schools follows a curriculum, thereby to a certain degree standardizing what is taught in schools in a specific district or state. It can be mandatory or elective, sometimes even an extracurricular activity, for instance regarding specific ensembles such as choirs or bands. There are specific forms such as general or performance-based music education, also specific approaches, such as the Orff-Schulwerk or the Dalcroze Method, shaping how music education is carried out in classrooms. Educational ideals such as *Bildung*, global developments such as the standards movement or international concepts, for instance informal learning, have an impact on music education in public schools worldwide. Likewise, teaching materials such as textbooks influence it, aiming at facilitating music learning. Referring to the metaphor of landscapes, music education in public schools could be understood as a formal, intensely trimmed and structured part of the landscapes such as a French garden.³ It is a section of the landscapes to which everyone should have access, to wander around, to enjoy the scenery and to learn. But it is also part of what public schools as highly organized institutions offer and is therefore more structured than other parts of the landscapes.

Municipal music or municipal music and art schools are part of the educational landscapes in many countries worldwide, often funded by cities or communities, but also by student fees. They offer access to music and the arts for all who are interested, most often outside of public schools, but sometimes also in cooperation with them. Reasons for collaborating might be a music teacher shortage, but also, for instance in countries such as Germany, the introduction of all-day-schools in recent years. In some countries such as Norway, municipal music and art schools in terms of culture schools offer not only musical activities, but also theatre, dance and many more ways of engaging with culture. Municipal music schools offer instruction in a variety of instruments and ensembles, in individual and group lessons. Flexible scheduling allows for instruction outside official school hours.

² The danger of using metaphors is oversimplifying complex matters. Therefore, the following section gives only an overview of selected features of music education in public schools, in municipal music and art schools and community music, but cannot capture their entire complexity.

³ The kind of landscapes can also differ according to the music education system in a respective country or regarding specific concepts and approaches, e. g., informal learning practices, an emphasis on popular music, or student centered or action-oriented approaches.

In Germany, municipal music schools usually educate people who want to learn an instrument, no matter if for leisure or to become a professional. In various countries, municipal music schools cooperate with different institutions such as kindergartens, housing for the elderly, or youth centers. They are connected to their communities and address specific interests and needs, for instance by offering instruction in instruments which are important to a certain immigrant population such as the Turkish *Saz*. Municipal music and art schools are an essential part of educational landscapes. On one hand, they are structured and offer a predetermined variety of instruments or cultural activities. On the other hand, they are freer than music education in public schools, often not completely bound by a curriculum. Municipal music schools might represent a section which is only partly shaped and still has a little bit of openness or wilderness. It could resemble an English garden.

Community music is another part of the educational landscapes. It usually concerns music education activities outside of schools and is based on specific principles. Such principles are the belief that everybody is musical and should have the opportunity to make music and develop his or her musical potential; music making is inclusive and concerns all ages, social classes and abilities; music making is about more than perfect performances, but rather supports individual and communal artistic expression, personal growth and also recreation; community music is closely connected to society and its people, aiming at empowerment to transform societies (Higgins, 2012). A facilitator, not a teacher, leads the various interventions which are not so much focused on musical learning, but rather on individual well-being, personal growth and societal changes (Kertz-Welzel, 2018b). The world of community music is multifaceted, encompassing, for example, community choirs, prison choirs, samba bands, drum circles, or community bands. Community music certainly is an important section of the educational landscapes, often resembling wilderness, not gardened, but rather following the flow of nature. It might supplement other sections and is connected with them, as an important part of the cultural educational landscapes.

Kulturelle Bildung and educational landscapes

In view of the notion of culture for all and the multiplicity of institutions providing access to it, the German notion of *Kulturelle Bildung* can function as a useful vision within the framework of educational landscapes.⁴ Both dimensions can offer a fresh way of envisioning how successful musical and cultural eco-systems could look like and to start working on them.

⁴ There could also be other visions than *Kulturelle Bildung*. In various countries and educational traditions, there might be respective concepts working well within the framework of educational landscapes. *Kulturelle Bildung* is only one of several examples, one from the German perspective.

Since the 1970s, *Kulturelle Bildung* has become a popular term in German educational policy.⁵ It is a concept used to describe the multiplicity of cultural activities and educational opportunities offered with the intention of culture for all, for example, in the arts, sports, or theatre. At the core of *Kulturelle Bildung* is the intention to offer everybody access to artistic and creative activities. *Kulturelle Bildung* is focused on social justice, participation and inclusion. It tries to compensate the discrimination the German school system often creates in terms of favoring children and young people from wealthy families with non-immigrant backgrounds, as OECD studies (2014) frequently have criticized. *Kulturelle Bildung* aims at people of all ages and backgrounds. Karl Ermert (2009, p. 1, my translation) describes it as “the individual process of transformation which happens through experiencing oneself, encountering the environment and the society through the arts and creative actions.” This indicates that *Kulturelle Bildung* is not so much focused on a specific art such as music and the development of respective competencies, although this is possible if someone wishes to pursue this goal in a respective school offering specific instruction. But it is not the main intention of *Kulturelle Bildung*. Rather, it aims at a general cultural cultivation and formation of the individual, as the term *Bildung* indicates. Ermert (2009, p. 1) states about the aims of *Kulturelle Bildung*:

Kulturelle Bildung means *Bildung* for cultural participation in terms of participating in the cultural life of a society. *Kulturelle Bildung* is one of the foundations of a content and meaningful life, regarding the individual and the society. *Kulturelle Bildung* makes a significant contribution to general *Bildung*.

This underlines that participation, social justice, and equality are at the core of *Kulturelle Bildung*. To implement these ideals politically, there are programs of *Kulturelle Bildung* in many German cities, provided by city councils.⁶ The program of *Kulturelle Bildung* in Munich, for instance, offers opportunities for getting in touch with music, art, literature, writing, listening and dance as well as theatres, museums, media, nature and environment, circus and play. It includes adult education, festivals, competitions and various cultural institutions, for example orchestras presenting free concerts, children’s nights at museums, youth centers offering song writing workshops or field trips. The framework for these activities is the *Konzeption für Kulturelle Bildung München* (concept for *Kulturelle Bildung* in Munich),

⁵ The term *Bildung* is well known in Norwegian and German education and music education. It stands for more than education in terms of cultivation or formation, offering individuals the opportunity to become self-determined and mature individuals. Aesthetic experiences play a significant role in this endeavor. For more information see, Varkøy (2010).

⁶ But *Kulturelle Bildung* also takes place outside these programs, since every artist or musician interested in culture for all might be part of it.

a policy paper proclaiming the significance of the arts for people's lives.⁷ It describes the specific political, economic and social situation in Munich, general goals of *Kulturelle Bildung* in a specific context in terms of life-long learning, communal engagement and opportunities for experiencing culture. Schools, youth centers, and cultural initiatives in different parts of the city are places where *Kulturelle Bildung* can happen. Important aspects are voluntary participation, life-long learning, intercultural encounters, developing media competencies, and sustainable development. In the program for *Kulturelle Bildung* in Munich, suggestions for how these ideas can be implemented are made, including recommendations for successful programs.

Kulturelle Bildung becomes particularly powerful if it is connected to the metaphor of landscapes in terms of cultural educational landscapes (*Kulturelle Bildungslandschaften*). It illustrates the significance of a multiplicity of institutions in terms of different parts of the landscapes, offering various kinds of cultural activities, often supplementing each other, while being linked by a joint idea. It also underlines the overlapping of educational landscapes and the local art or culture scene, e.g. museums, theatres, orchestras, garage bands, techno clubs, youth centers or schools. Places of encountering culture are places to learn, no matter if they offer specific educational programs or not. They represent the cultural and musical eco-system of a country, state or community. Peter Bleckmann and Anja Durdel (2014, p. 20, my translation) define cultural educational landscapes (*Kulturelle Bildungslandschaften*) in this way:

Cultural educational landscapes are long-ranging, diverse, well organized, politically supported networks which are guided by the vision of *Kulturelle Bildung* in a clearly defined space such as a city or community. At the core is the notion of human beings as being interested in learning and therefore in need of learning opportunities, both in formal and informal ways.

This indicates that cultural educational landscapes are well structured and heterogeneous, representing the cultural and educational eco-system of a city or community. They encompass both formal and informal sections as most natural parts of the overall design of a healthy cultural eco-system. However, this does not mean that a city or administration completely controls cultural educational landscapes. Rather, it facilitates and coordinates opportunities of culture for all according to respective interests and needs. The vision of *Kulturelle Bildung* is not restrictive, there still is freedom for different landscape designs, including wilderness, where not everything has to be mapped, but everyone knows where to find it.

⁷ For more information, see: https://www.muenchen.de/rathaus/Stadtverwaltung/Kulturreferat/Kulturelle_Bildung/Konzept.html

Summarizing, cultural educational landscapes have certain characteristics. First, the vision of *Kulturelle Bildung* links and guides the various institutions and the activities they offer. It helps them to refine their individual missions, but also to know that they are part of something bigger than themselves. Second, cultural educational landscapes can be more than networks. While networks are important to foster cooperation, utilizing the strengths of each institution, landscapes are guided by the joined vision of *Kulturelle Bildung*. The institutions are closely connected, depending on each other and the fact that one institution fulfills its mission so that another one does not have to be active in the same field. They are part of a healthy cultural eco-system, relying on each other, implementing *Kulturelle Bildung* in their respective ways. Third, publicity plays a significant role for cultural educational landscapes. People need to know which opportunities are available to choose from, maybe also exploring new interests. The diversity of cultural educational landscapes is designed to attract people with a variety of interests. Fourth, evaluation is crucial. It helps measuring and mapping the cultural educational landscapes, realizing which institutions or programs are successful, how they use their funds, what their specific profile is or what could be improved. While it is never easy to find appropriate ways of evaluation, taking into account the specifics of cultural educational work, it is indispensable (Bleckmann & Durdel, 2014).

These aspects indicate that there is a need to work on cultural educational landscapes, to shape or trim them, to fertilize them, to build paths or bridges – but sometimes also simply to respect the wilderness. The vision of *Kulturelle Bildung* offers space for various sections within the landscapes – and multiplicity and diversity are necessary to represent the vitality of the musical and cultural life of a city or community in terms of a healthy eco-system, aiming to get people with various interests involved.

Conclusion

The notion of cultural educational landscapes is useful as a metaphor for capturing the diversity and interconnectedness of institutions offering access to culture and music for all. There are various sections of the landscapes signifying different kinds of cultural activities and learning, some wild, others more structured – offering everybody something he or she might be interested in. Landscapes are, however, not perfect. The profiles and goals of certain institutions might not be as precise as they could be – or cooperation could be improved. Some sections of the landscapes might need trimming, fertilizing, new paths or bridges – or existing walls should be destroyed. Others, formerly highly gardened parts might become renatured, given back to nature and its life cycle. To work on the cultural

educational landscapes is important, while being guided by the vision of *Kulturelle Bildung*. Many people should be involved in this process and have a chance to contribute. Teachers and administrators could work on the profiles of their institutions, designing new courses, improving curriculum development, organizing funding, or finding new ways for publicity. Students could be encouraged to articulate their needs and interests, thereby facilitating the development of new programs or activities. This work becomes political if it, for instance, concerns advocacy, in terms of supporting the vision of culture for all and its significance for people's well-being and personal growth. Offering spaces to discuss this with politicians or stakeholders is not only necessary to get funding for specific events, but to ensure sustainability of musical or cultural programs. Teachers who work at two institutions (for example, public schools, municipal music schools) can play a significant role in facilitating strengthening profiles of their institutions and fostering cooperation, thus contributing to the general design of the landscapes. Cultural educational landscapes are more than networks because the institutions and places where culture and learning happen, are close-knit, relying on and supplementing each other, linked by the joint vision of *Kulturelle Bildung*. The metaphor of landscapes likewise illustrates that there is an overlap of the cultural, artistic and educational life. One could not exist without the other. Both form a healthy cultural eco-system. Cultural educational landscapes are alive through their diversity, reaching from English to French gardens, wilder sections and beyond, offering many people opportunities for cultural activities. Mapping or evaluating the landscapes is important, as a way of reassurance and information about what is available, both for the students, the teachers and administrators involved, even though not everything can be adequately captured.

The metaphor of cultural educational landscapes and the vision of *Kulturelle Bildung* suggest that there is a common ground for various kinds of institutions offering activities and learning in music and culture. There is also a common ground beyond the respective community, city or even country – regarding the international music education community. The challenges we face in one country are often similar to something happening in another country. It is always worthwhile to consider that we are part of a global community. No one is alone and has to solve all problems by herself. There are always international partners facing similar challenges, for instance regarding the connection of music education in public schools and municipal music or arts schools. This can help us to reconsider jointly our concepts and pave the way for new solutions and necessary transformations. Contributing to global discourses, from national and international perspectives, is an important task regarding globalizing music education in a culturally sensitive way (Kertz-Welzel, 2018a). This supports appreciating and valuing the variety of cultural educational landscapes worldwide, thereby improving music education globally – no matter if in public schools, municipal music and art schools or in community music.

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