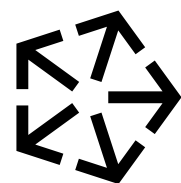


New Social Perspectives Through Music

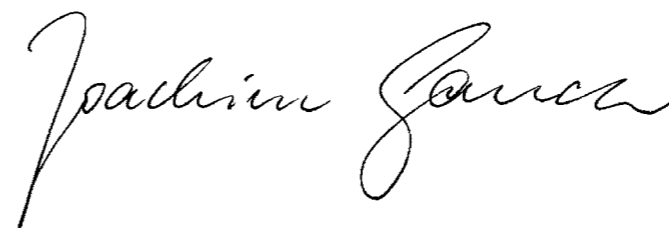


**zukunfts
labor**

»It's just enough to be.
Everyone is unique,
self-confident and part
of it. Everyone has –
everyone is their story.«

Reinhard Kahl about Zukunftslabor

Greeting message from former German President Joachim Gauck



The Deutsche Kammerphilharmonie in Bremen is something unique in Germany. Quite aside from the fact that the orchestra is a wonderful enrichment in the German musical landscape, one thing that has struck me in my encounters with the musicians is the high level of responsibility they assume in the public sphere. The Deutsche Kammerphilharmonie Bremen is an independent orchestra without directors and managers. And this orchestra, whose shareholders are its own musicians, is actively and strongly committed to supporting the local community.

The Kammerphilharmonie does not work in the hermetically sealed rehearsal rooms of some grand concert hall. Rather, the orchestra has its home on the premises of the Bremen East Comprehensive School (Gesamtschule Bremen-Ost), in a socially disadvantaged area. The orchestra thus lives and breathes under the same roof as the school pupils, making it very tangible – in a true neighbourly sense – and therefore comprehensible for youngsters whose daily lives otherwise have no touchpoints with classical music or classical instruments.

At this comprehensive school in Bremen-Ost, a *Zukunftslabor* has been established that is intensively used by the musicians and school pupils alike. Here, amidst the bustle of



community life, the *Zukunftslabor* constantly experiments with new ways of teaching and learning about so-called serious music and asks about the importance of classical music today.

And, as is so often the case when people discover their creative talents, a small transformation takes place. The youngsters discover something we all wish for, but so seldom attain: happiness. And it is precisely this feeling that encourages them to change sides – from passive consumer to active participant, from spectator to protagonist. »You always have a choice«: In Bremen-Ost, this motto of the *Zukunftslabor* has seen violence at the school decline and average grades even improve since 2007.

I am impressed by the outstanding commitment to aesthetic education that has made the Kammerphilharmonie Bremen stand out as such a unique and exemplary orchestra and wish all the musicians continued joy and fulfilment in their artistic and community-building activities.

The

The unconventional cohabitation of world-class orchestra and comprehensive school as a model for success: in a neighbourhood characterized by high-rise housing blocks, the building of relationships free of intention stands at the heart of the orchestra's work in music education and brings about social change through music.

Zukunftslabor



With its *Zukunftslabor*, The Deutsche Kammerphilharmonie Bremen has been setting new standards in Music Education since 2007. Over ten years ago, this world-class orchestra moved into the premises of the Bremen East Comprehensive School (*Gesamtschule Bremen-Ost* or GSO) and what began as an experiment has since become a successful model for many similar schemes stretching far beyond the borders of its German home. For more than ten years orchestra, school and community have formed the nucleus of the *Zukunftslabor* where the building of relationships free of intention, founded on reliability and expressed in innumerable different encounters, stands at the heart of our work in music education. Musicians, schoolchildren, teachers, parents and the residents of the local high-rise community of Osterholz-Tenever meet in the most diverse circumstances, projects and on all levels. These include not only everyday

situations, concerts and rehearsals but also mentoring programmes between individual musicians and classes, the *Melody of Life* series or in the *Club 443 Hz* where schoolchildren perform together with musicians from The Deutsche Kammerphilharmonie Bremen.

Music moves the entire community

This all culminates in the now legendary *Community Opera*. Developed by The Deutsche Kammerphilharmonie Bremen as a *Participative Musical Theatre*, this unique format has now established itself as a generic model. Such a Community Opera combines all aspects of a cultural concept oriented towards society as a whole. Not only GSO pupils and teachers can be found working alongside musicians from the orchestra, but professional and

often high-profile artists and performers as well as volunteers from enterprises and institutions across the community – from the police force to the local centre for women's health – also get involved.

The *Zukunftslabor* consistently emphasises value-creating principles such as continuity and the voluntary nature of involvement in its work. The multi-award-winning GSO has become a prominent example of the degree to which music can initiate change processes. Founded as a comprehensive school in 1972, GSO acquired the equivalent of a grammar school-style sixth form – also offering music tuition – in 2010. The Robert Bosch Foundation considers GSO – most recently winner of the *2018 German School Prize* – as one of the top 20 schools in Germany.

Cohabiting with an

Pupils and musicians of The Deutsche Kammerphilharmonie Bremen come together under one roof on a day-to-day basis as if it were the most natural thing in the world. Mutual visits create trust and reliable encounters.

1,300 pupils from 90 countries attend Gesamtschule Bremen-Ost. Most of them come from Osterholz-Tenever and the neighbouring districts of Mahndorf and Vahr – not exactly privileged districts of Bremen. As a result, they benefit from probably the most unusual cohabitation in this Hanseatic city: pupils and musicians of The Deutsche Kammerphilharmonie Bremen together under one roof as if it were the most natural thing in the world and where everyone knows everyone else. In this familiar atmosphere, the Zukunftslabor deliberately creates encounters so that musicians, pupils and teachers can get to know each other better. Musicians become class mentors and visit their designated class to talk about their lives in the orchestra and to exchange stories and experiences. Conversely, classes regularly have the opportunity to experience the work of the Deutsche Kammerphilharmonie up close. During visits to rehearsals, the pupils sit between the orchestra musicians – not in audience seats – where they experience the music

from a whole new perspective, astonishing their teachers with a degree of concentration not previously displayed in class. Such visits are prepared beforehand and followed up later by each class' designated orchestra member. Meanwhile other Bremen schools have begun to take advantage of this opportunity and occasionally school classes from all over Germany travel to Bremen in order to attend these rehearsals.

This regular exchange between the orchestra and the school springs from mutual interest in and curiosity for each other's world and the joy of such encounters where both parties treat each other as equals, creating trust and a degree of reliability – possible through the ongoing continuity of this exchange – which the children's own social environment may not otherwise provide. The shared daily routine and the mutual visits thus form an important basis for the joint work on big stage projects.



Orchestra

Joint Projects

The collaboration between professional musicians and pupils results in rousing stage shows that get right under the skin: *Melody of Life*, *Club 443 Hz* or *Community Opera* take on the *Music Experiment* with soloists, ensembles and an entire community. An adventure with applause factor for all concerned ...



The Zukunftslabor develops projects of an aesthetically educational nature; opening up new avenues for young people and giving them the opportunity to develop their individual potential. One of these projects is the *Melody of Life*. Once a month, pupils from Years 7 to 13 are given the opportunity to write their own songs in class. They sing – or rap – about the highs and lows, the risks and opportunities of everyday life and about their hopes and dreams for their futures. Composer and arranger, singer-songwriter and music coach Mark Scheibe – together with the pros from The Deutsche Kammerphilharmonie Bremen – support the young people with regular workshops, their full orchestral sound and a good portion of depth and groove. The result is a rousing stage show that gets right under the skin! Yet this project, unique in its structure, is by no means a one-off experience but one which offers the students the opportunity to achieve new heights again and again. Bremen's most amazing club is also part of the Zukunftslabor: the *Club 443 Hz*

forms a bridge between the *Melody of Life* and the *Community Opera*, creating a space for nuances and revealing an even greater wealth of possibilities that this unique cohabitation between orchestra and school can bring. The Deutsche Kammerphilharmonie Bremen plays music and experiments with pupils and teachers, with guests from the local community and with artists from all over the world. Every talent, every interest and every idea can be brought on stage where it receives appreciation regardless of the degree of maturity and – of course – always in dialogue with the young people in the audience, whose participation and contribution is the true quality of the *Club 443 Hz*.

Sharing music – not just in the concert hall

The Zukunftslabor opens its doors to musical experimentation not only within but also beyond the doors of the GSO, for example on Family Day at the annual

outdoor summer classical event *Summer in Lesmona* in Knoops Park. There, the focus is on discovering, inventing and experimenting – making music and joining The Deutsche Kammerphilharmonie Bremen's professionals on stage for the Family Concert with the *Play-Along-Orchestra*.

The Zukunftslabor also visits other locations with its musical *Treasure Hunt*. At these promenade concerts, audiences both young and old can experience up close the orchestra's musicians, who create musical surprises with their individual choice of repertoire. The musical *Treasure Hunt* is a guest event that can take place in a variety of suitable buildings – museums, castles, mines or even skyscrapers. Inspired by the Bremen Zukunftslabor's model, Freiburg Theatre has now incorporated a musical *Treasure Hunt* into its regular programme of events.



in the Zukunftslabor

The

Community Opera



Africa is coming, Iolanta or Longing for Isfahan – the production of a *Community Opera* in Osterholz-Tenever regularly involves up to 600 people: professional musicians, pupils, teachers, residents and artists from around the world. This form of *Participatory Musical Theatre* has established itself as an independent genre within music education that is increasingly being replicated elsewhere.

Bremen also has a *Green Hill* although very different from the one in Bayreuth. Bremen's *Green Hill* lies a long way from the world of glamour, situated in the middle of the satellite town of Osterholz-Tenever where people from almost 90 nations live. This district on Bremen's east side is a neighbourhood with a variety of social challenges. More than 30 per cent of residents require state benefits and child poverty is a bitter reality and yet, every 1-2 years, people here rise to the challenge of an artistically motivated mammoth undertaking: together with

The Deutsche Kammerphilharmonie Bremen, the GSO and artists from all over the world, local residents develop an event hitherto unique – their very own *Community Opera*. According to the principle »you always have a choice«, everyone who wants to take part is challenged and encouraged to do so. Year in year out, over 600 people work for months on end under professional guidance both behind the scenes and on stage in either an artistic, creative, musical or logistic capacity to bring this opera project to fruition.

What is a *Community Opera* about? About topics and issues affecting the community! The diversity in Osterholz-Tenever offers sufficient material to focus on a different nationality each time. From the initial idea to the premiere, producing a *Community Opera* takes at least a year; enough time for all involved to delve deep into the respective country's topics and issues – be they geographical, political or cultural. Starting with their children's lessons, the local residents of the neighbourhood themselves become part of the research.



From opera experiment to community hit

The core of a *Community Opera* is the development of the piece. All groups are involved in this *Work in Progress* including initiatives, neighbourhood groups, the local bank, the dyke association and the police. The *Community Opera* is written with the individual lives of its protagonists very much in mind. Musical pieces of different styles are arranged with their own lyrics to create a new composition or entire operas may be adapted to suit.

Since the advent of the Zukunftslabor in 2008 with its then still very experimental *Community Opera* format, this form of *Participatory Musical Theatre* as developed by The Deutsche Kammerphilharmonie Bremen has continued to establish itself as an independent genre within music education, with further projects inspired by the Deutsche Kammerphilharmonie Bremen springing up all over Germany.

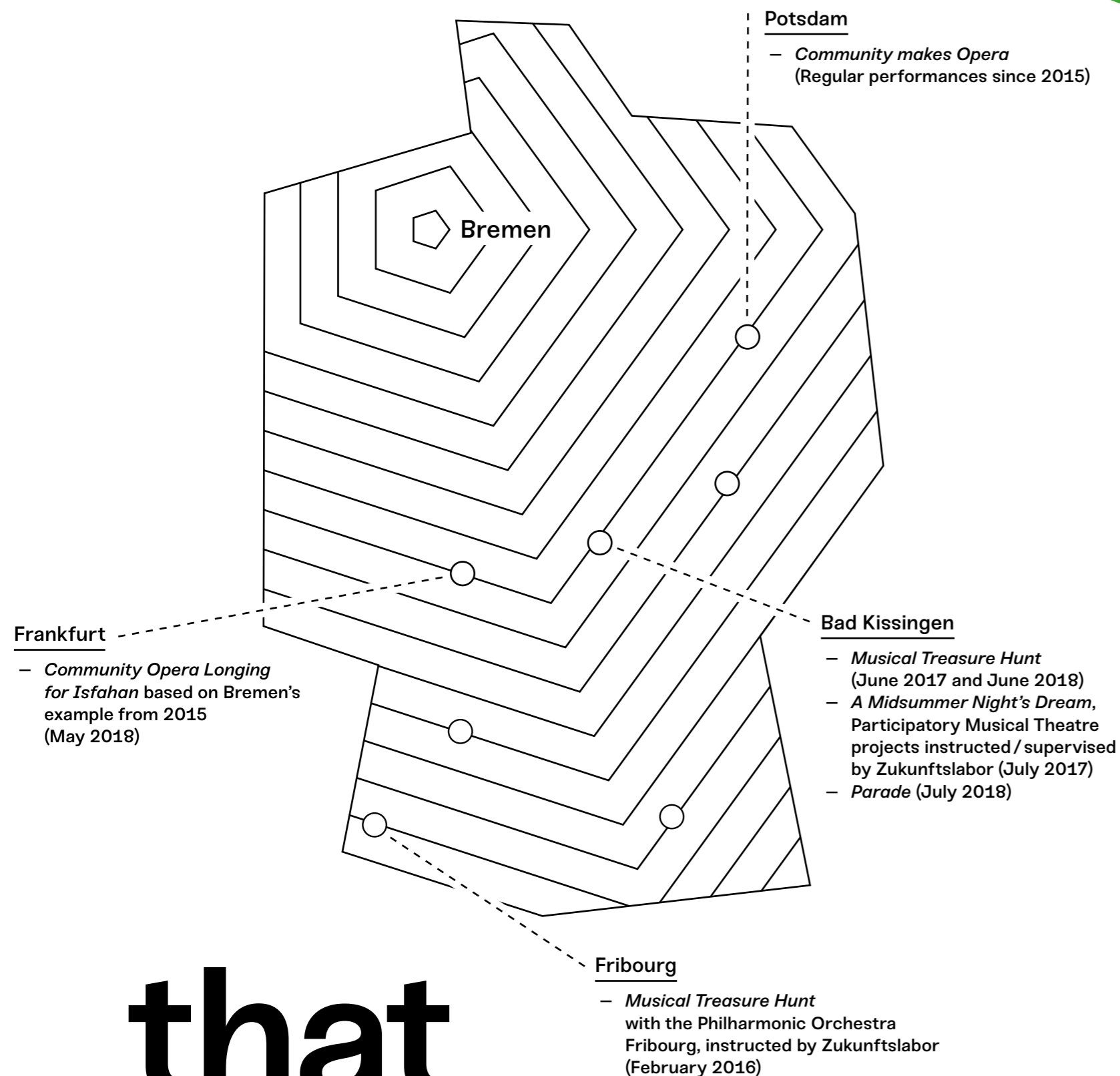
For example, in Frankfurt, the opera *Longing for Isfahan* as developed in Osterholz-Tenever was performed in a version with primary school children. The success of the seven Osterholz-Tenever *Green Hill Community Operas* to date is confirmation for The Deutsche Kammerphilharmonie Bremen musicians' conviction that music can not only reflect processes of social change but that it can also initiate them.





A Successful Model

Tried and tested in Bremen, replicated across Germany ... Zukunftslabor experiences and formats also resonate with other cities. The success of this cultural transfer is also thanks to our many supporters who help to disseminate the ideas from Bremen.



What has worked in Bremen has also been successful elsewhere. Far beyond this Hanseatic city's borders, the Zukunftslabor has been replicated in other copy-cat projects across Germany. Potsdam, Freiburg, Frankfurt, Bad Kissingen – whether *Melody of Life* with pupils from all over Germany, or the Orchestra's *Treasure Hunts* on tour, or even the new wave of *Community Operas* based on the Osterholz-Tenever model as tried and tested in Bremen, these projects are resonating in cities all over Germany. This cultural transfer is being supported by programmes such as the fellowship programme *Participatory Musical Theatre* within the framework of the 2017 *Community Opera*, the Commerzbank Foundation's Tandem Programme and the Art Labs Support Programme.

Commerzbank Programme

The Commerzbank Foundation has provided the decisive impulse for the transfer of know how beyond Bremen's borders. As a result, the Zukunftslabor has been able to invite tandem teams from schools and cultural institutions to Bremen in order to study in situ the phenomenon of cultural cooperation between The Deutsche Kammerphilharmonie Bremen and the Bremen East Comprehensive School, before then establishing a similar cooperation in their own environment.

Fellowship Programme

Supported by the Federal Cultural Foundation, an international fellowship programme on *Participatory Musical Theatre* took place in 2017 with selected representatives from cultural and educational institutions in Germany, Austria, China, England, the USA and Oman. The aim was to involve the participants as learning observers in the production of a 7th *Community Opera* and with them to further develop the theory of *Participatory Musical Theatre*.

Art Labs

Since 2015, the Zukunftslabor has been part of the nationwide project *Art Labs* by MUTIK gGmbH, financially supported by Stiftung Mercator. Its aim is to develop working principles, methods and formats from the Zukunftslabor so that they can be absorbed into other schools' practices and routines. In doing so, deep insights into the work of the Zukunftslabor will be made possible and practical materials made available into which a wealth of experience and valuable knowledge have been incorporated. In the so-called transfer schools, the formats are tested and adapted to suit the local area, for example Frankfurt and Bad Kissingen. The key factors for the success of the Bremen model are thus made tangible and, in this way, a wide range of similar projects can take their inspiration from the original Bremen Zukunftslabor.

that Resonates

From Idea to Movement



From Bremen to the big, wide world: the Zukunftslabor is for the first time transferring its music education methods into a completely different cultural situation by initiating the *Future Lab Tunisia* in cooperation with the Kamel Lazaar Foundation.

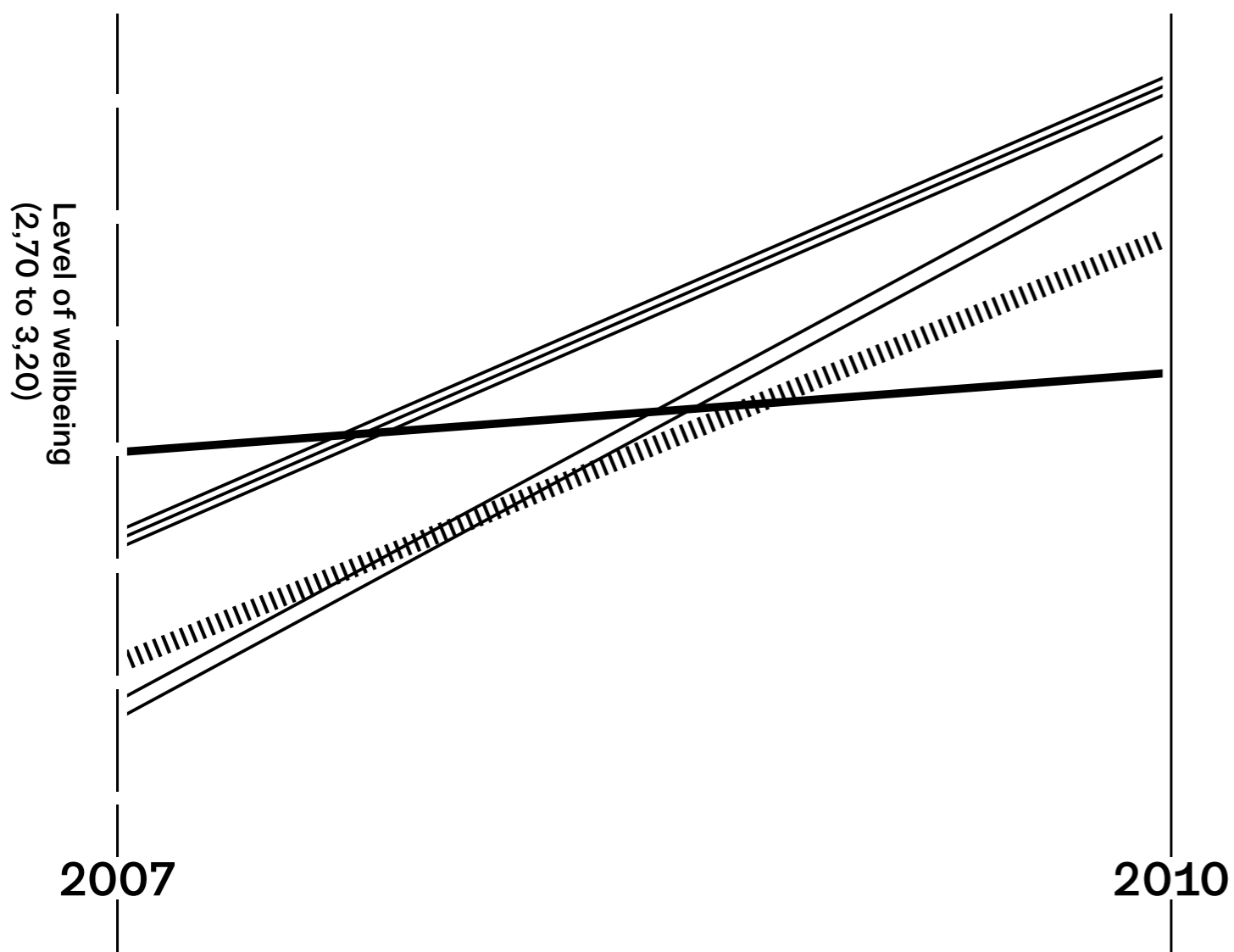
The First Lab in Tunisia

Starting in 2018, development of the first international *Future Lab* based on the Bremen model has got under way in Tunisia. Inspired by the success in Bremen and supported by the Federal Foreign Office and the Tunisian Ministry for Education, the Zukunftslabor is establishing the *Future Lab Tunisia* in cooperation with the Kamel Lazaar Foundation. This is the first time the musicians have transferred their experiment into a completely different cultural situation. For the first international Zukunftslabor, a concert hall is being built in the grounds of the state-owned *Collège Ibn Khaldoun* in La Manouba, a socially disadvantaged neighbourhood in Greater Tunis. This will be the home of the *Orchestre National Tunisien* and its

conductor Mohamed Lassoued who, in addition to his rehearsal and concert activities, is initiating joint programmes there in cooperation with the school. *Future Lab Tunisia* is introducing instrumental lessons into the school curriculum and developing its own formats between pupils and orchestra – based on Bremen's example but with its own individual profile. The aim of the *Future Lab Tunisia*, by analogy with the Bremen original, is to unlock individual potential and promote social development through music. It promotes competences such as the ability to take responsibility, the spirit of initiative and reliability that are important for the teenagers also as citizens of a young democracy.

The school is being supported and accompanied by music educators and musicians from The Deutsche Kammerphilharmonie Bremen, and also by external experts in the fields of education, learning, culture, politics and urban development. Among other things, this provides an exchange programme between German and Tunisian students, teachers and musicians that will help them gain insight into the respective musical projects of the other country. The resulting interaction and the opportunities to look beyond one's own horizons will benefit the personal development of each individual, not least through the promotion of tolerance and understanding.

Scientifically Proven Success



Music Education is booming – and with it the number of studies trying to scientifically explain the phenomenon of social change through music. The Deutsche Kammerphilharmonie Bremen’s ZukunftsLabor has already been the subject of interdisciplinary research a number of times.

The pioneering study *Exchange: The Art of Communicating Music* conducted by Salzburg’s Mozarteum Foundation in 2010 concluded that the artistic level of participating musicians plays a vital role in the success of educational programmes – proof of the exceptional value of this unique cohabitation between world-class orchestra and school as modelled in the ZukunftsLabor. Jacobs University in Bremen, in its 2011 study *Classical meets School*, awarded the ZukunftsLabor top marks. The social scientists led by Professor Klaus Boehnke studied both the Bremen model and the Bremen school experience and were convinced that this world-class orchestra’s move into the school had had a most positive effect; the results being fewer violent conflicts and better grades in German. In particular it appeared to be male adolescents, according to this study, who benefited most from the cooperation. In the study *Urban Redevelopment and Culture* with which Thomas Fischer earned his doctorate in 2015, Fischer recognizes the ZukunftsLabor’s societal potential for change through its cultural engagement as an aspect of urban planning. For the first time ever, a high-culture ensemble consciously

embraced the problems of a neighbourhood which has a very obvious need for regeneration, recognising an obligation to seriously and continuously engage artistically with the protagonists and the social issues found there as its own responsibility.

Quality sets a precedent

Alongside the scientific studies, theses and dissertations on the efficacy of the ZukunftsLabor, MUTIK gGmbH’s *Art Labs* Programme has also attributed a very special quality to the orchestra-school cooperation: selected as an *Art Lab for Music*, the ZukunftsLabor has taken on the role of a pioneer for cooperation between the school-based and non-school individuals involved. Over a period of several years, the ZukunftsLabor has been given considerable assistance in distilling its own principles of success and making them transferable so that schools and cultural institutions across Germany can learn from Bremen’s model.



Lab



for the Future of Society

The findings from the continuous work of the Zukunftslabor do not only impact specific cultural contexts. They have long had an influence on society as a whole. For new ways to unlock potential, as exemplified in Bremen, are in the meantime in demand in companies, in the economy, religion, sport and social contexts.



The Deutsche Kammerphilharmonie Bremen's Zukunftslabor is the world's first example of the profound social effectiveness of music when handled in an entrepreneurial way. For music can promote individual and social growth in a way that was previously thought impossible. For ten years, not only educational partners but also companies, action groups, churches and associations have been inspired by the Zukunftslabor – for example by the *5-Second Model*, a holistic philosophy on the topic of excellence specially developed with the orchestra. *Second* stands for the smallest interval between two notes of a scale. This sound which, depending on its use, is perceived either as dissonant or melodically progressive, has become a metaphor for a state of tension that can lead groups to excellence. The model is based on five pairs of terms: Necessity and Sense, Hierarchy and Democracy, Perfection and Adventure, Energy and Concentration, Success and Fun. Appropriately handled,

whether balanced, decoupled or transformed to the meta level, they provide the crucial kick to consistently produce peak performance, of which dissonance is recognized as a condition. Discipline linked to structure and creativity, to passion, enthusiasm and the ability to deal with conflict; this is the orchestra's success model and therefore a unique tool for personnel and team development.

Commitment with a sustainable effect

The orchestra's management development formats provide impulses for the challenges of our time – whether these be agility, overcoming silo mentality or self-organization. Wherever social change is concerned, the experiences of Zukunftslabor are in demand – for example in the task force for the nomination of the *German Theatre and Orchestra Landscape* as part of UNESCO's intangible

cultural heritage, in the team behind the scenes of Germany's world champion football team, in the *Academy for the Development of Potential*, as support for the development of the church and, most recently, as part of the visionary future development processes in Essen. Prominent companies which have completed this management training programme include Mars, KPMG, KAEFER Insulation Technology, Commerzbank, E-On, Arcatis Investment and Lonza AG, to name just a few. The Deutsche Kammerphilharmonie Bremen is contributing to social transformation in a growing network – in the fields of culture and education as well as in the areas of social affairs, science, business and sport. Among a number of other awards, these »pioneering achievements for a culture of learning and unlocking potential« were acknowledged with the 2013 *Vision Award*, the so-called Nobel Prize for Social Entrepreneurship.

»The Deutsche Kammerphilharmonie puts a new cultural concept into practice. A world-class ensemble and a school under one roof – that is unique. Culture as an engine for the development of individuals, but also as an engine for the development of communities, like the orchestra, the school, the neighborhood, and the city.«

Jury of the Future Award 2007

Awards:



Zukunftslabor is sponsored by:



The Future Lab Tunisia is sponsored by:



Partners of the Future Lab Tunisia:



Partners of The Deutsche Kammerphilharmonie Bremen:

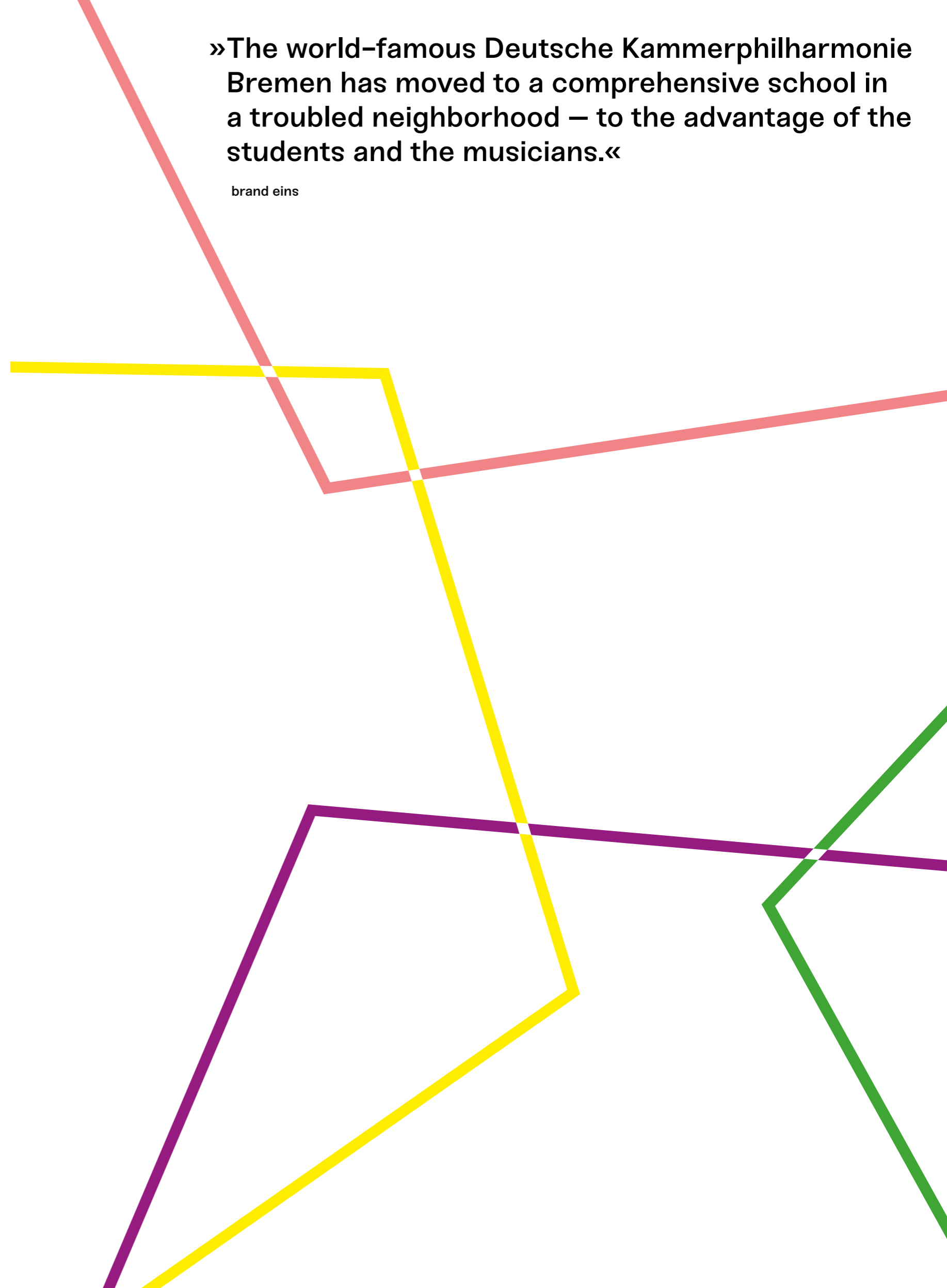


Imprint

Publisher: Zukunftslabor – an initiative of The Deutsche Kammerphilharmonie Bremen
 Kulturhaus Stadtwaage, Langenstraße 13, 28195 Bremen, Tel. +49 421 95 885 0
 Editors: Till Krägeloh, Mariusz Oldekop, Franziska Spohr, Lieske Strudthoff, Verena Thissen
 Texts: Stephanie Schiller, Translated by: Jan Wheeler, Design: N-A-G-E-L.DE, Berlin, Printer: Berlin Druck
 Photos: Jörg Sarbach (p.4–15, 18–20), J. Denzel / S.Kugler (p.3), Future Lab Tunisia (p.16+17)

»The world-famous Deutsche Kammerphilharmonie Bremen has moved to a comprehensive school in a troubled neighborhood – to the advantage of the students and the musicians.«

brand eins



**Zukunftslabor – an initiative of
The Deutsche Kammerphilharmonie Bremen**

**www.zukunftslabor.com
info@zukunftslabor.de**