

EXECUTIVE SUMMARY

The impact of quality artistic and cultural education on the full development of the individual, on the improvement of motivation and learning skills as well as on the creative and innovative potential is officially acknowledged by the Member States, the European Commission, the European Parliament and the Council in several reports and recommendations already released. The reinforcement of synergies between education and culture is therefore considered as a key goal both at national and international level, opening the way for the mainstreaming of artistic and cultural education throughout Europe.

Synergies between education and culture are manifold, encompassing several approaches and methodologies in different contexts, each one responding to specific goals that complement each other and are mutually enriching. Whether teaching is explicitly intended to improve academic results in non-art subjects or to introduce students to culture knowledge and arts practice, there is always the underlying intention to enable children, young people as well as adults to discover for themselves the multiplicity of ways in which artists have looked at the world, to compare their different imaginative approaches, to construct a faculty of aesthetic judgement and finally subject them to critical appraisal, aiming at establishing the continuity between aesthetical experience and the other perceptions we have of the world we live in.

Education in culture and the arts is organized in terms of three complementary and interdependent approaches:

- Direct relationship with works of art (through performances, concerts, exhibitions, reading and so on), both contemporary masterpieces and those that already belong to heritage;
- Analytical, cognitive approach to works of art (such as studying the history of art or relating the understanding of art works to the other fields of knowledge); this constitutes the contextual cultural dimension;
- Introduction to artistic practices in adequate contexts.

The implementation of synergies between education and culture depends on a reinforcement of the status of artistic and cultural education in formal, informal and non-formal education and on the recognition of the right to lifelong artistic and cultural education.

The following recommendations aim at achieving the above-mentioned implementation.

Contents of artistic and cultural education

Recommendation 1 : Promote transdisciplinarity

- To the Members States:
 - Integrate transdisciplinarity in school curricula;
 - Promote project-based pedagogy as a corollary of a school curriculum based on transdisciplinarity ;
 - Enhance work in pluridisciplinary teams, both in schools and cultural institutions;
 - Promote partnership between schools, cultural institutions and, beyond this, local policy makers for education and culture;
 - Recognize coordination functions within administrative, educational and cultural structures at the European, national and local levels ;
 - Provide complementary consequent training of teachers;

- To the European Union:

- Include artistic and cultural education in a transversal manner in all its programmes and initiatives, especially those addressed to young people for whom cultural offer is less accessible.

Recommendation 2: Promote and reinforce heritage education, with an underlying philosophy based on a wide approach to heritage education.

- To the Members States :

- Strengthen the sense among European citizens of a shared European identity;
- Implement the goals of heritage education in partnership between Culture, Education and Environment authorities involved;
- Introduce the knowledge of heritage into school curricula;
- Establish an obligation to set up an education department for heritage sites benefiting from public funding, in order to contribute to this education;
- Implement a transdisciplinary approach to heritage education;
- Encourage partnership between schools and heritage institutions;
- Promote training of teachers and development of adequate pedagogical tools;
- Support of local initiatives by organisations and establishment of networks of these organisations;
- Encourage the presence of contemporary artists in heritage sites.

- To the European Union :

It is also highly desirable that the European Union supports the inclusion of support mechanisms in the Culture programme and in the European Heritage Label aimed at facilitating contacts between young Europeans at the most iconic heritage sites, the development of teaching tools with a multilateral dimension and the networking of different players in heritage education

Media literacy

Medias offer new opportunities and new ways of fostering young people's creativity, access to culture and capacity for innovation. The main challenge is to assure high quality offers within the media, to build up media literacy – especially within the young generation – and to strengthen the cross-border approaches, in particular between media and cultural policies in the common field of cultural and arts education.

Recommendation 3: Study and promote in each country new strategies and services to guarantee access and the full use of media in the cultural and educational fields.

- To the Member States:

- Promote partnerships between public authorities and ICT industries;
- Encourage cultural institutions, especially public ones, to foster their visibility and accessibility in the Internet via social networking sites;
- Encourage cultural institutions to expand their use of media, in particular online media, by providing access to complementary cultural and educational resources;
- Use funding programmes to fund these developments and exchange best practises.

Recommendation 4: implement and enhance in each country media literacy initiatives, in particular education on the creative use of media, including the assessment of such skills.

- To the Member States:

- Acknowledge the difference between technical skills and communication skills;
- Promote media literacy in the school curriculum at every stage;
- Ensure that media literacy initiatives include the ability to access, understand and critically evaluate media contents;
- Encourage the use of media in a transdisciplinary way.
- Ensure that school facilities are equipped with ICT's accessible to all schoolchildren;
- Ensure that teachers are assisted with the use of teaching aids and with the problems associated to the Internet and media education at large;
- Encourage the development of online services made by and for the school's population;

Recommendation 5: pursue and enhance a policy to support the creative use of media (to the Member States).

Recommendation 6: Highlight, promote and evaluate the creative talent and skills acquired by children and teenagers (to the Member States).

Recommendation 7: Engage all education partners and cultural activities around the previously stated goals (transversal recommendation).

The role of cultural institutions ("partnerships")

Cultural and artistic education corresponds to a joint responsibility from the education and culture worlds.

Recommendation 8: embed cooperation between schools and cultural organizations in a long-term policy strategy and structure in which both sides participate actively and which is monitored and periodically evaluated. By doing so, cooperation will become more sustainable and not remain purely project-based.

• To the Member States :

- Make an inventory at the national level of the pre-requisites, the possibilities and the obstacles for cooperation;
- Create networks between schools and cultural institutions;
- Improve artists and cultural agents training in order to give them the pedagogical and organisational tools to work with and within the school;
- Encourage schools to increase their experience and expertise in working with artists and cultural organizations, stimulated by teachers open to transdisciplinarity and the appointment of cultural coordinators in schools;
- Use non formal education as a vital complement of formal education. A deeper relationship between formal and non formal education can favour the development of both systems.
- Consider financing: different models for financing are possible, but it is clear that a lack of clarity or even simple lack of finance will frustrate cooperation before it can start;

Recommendation 9: Support the further exchange of information and knowledge between Member states on the cooperation between educational and cultural sectors by facilitating EU-networks and the realization of an UE-wide glossary and portal on cultural education.

• To the European Union:

- Foster UE Member States partnerships for the mapping out of their respective cultural education policies.

Recommendation 10: Promote cooperation between partnerships of schools and cultural

organisations from different countries throughout the EU (to the EU).

Recommendation 11: Invest on partnerships for quality by creating mediation teams and ensuring their skills (to the MS and the EU).

Mediation teams require members with competences in the field both at strategic and operational levels and solid knowledge of good practices in partnership building:

- Identifying partners' motivations and goals;
- Sharing responsibility amongst partners;
- Investing in the continuity of partnerships;
- Increasing and integrating flexibility in the improvement of partnerships;
- Promoting partnerships for cultural education at every level and fostering relationships between different levels;
- Evaluating systematically the partnerships' activities.

Training of teachers, artists and cultural professionals is essential to attain a high level of quality in arts teaching.

Recommendation 12: Give sufficient support to the initial training of teachers, artists and other culture professionals and their continuing professional development.

- To the Members States :

Ensure that:

- Professional teachers and artists are well equipped to implement cultural activities of the highest quality in educational settings;
- Professional artists are actively involved in cultural projects at school **in addition** to normal arts education curricula;
- Professional artists engage in collaborative projects with arts teachers both at training schemes for artists/teachers and at developing new teaching/learning methodologies for formal and non-formal education;
- Culture, creativity and the arts are considered as a sustainable part of the training of all teachers.

It would also be important to focus on the needs to :

- Develop strong curricula for arts and culture education at school as a pre-requisite for structural improvement of the general education curriculum;
- Enhance the communication and cooperation between the Ministries of Culture and Education in those Member States where those competences are separated and initiate joint projects and structured cooperation with other Ministries.

Recommendation 13: Raise the status, financing and visibility of arts education and its beneficial effects on young people and citizens in our society at large.

- To the European Commission and the Council of Ministers:

- Commission and disseminate an international comparative study compiling and analysing, at the European level, the outcomes of the many research studies on existing cultural education projects already conducted at national level;
- Promote, at the European level, the exchange of knowledge and experience on the development of artist and teacher competences in art and cultural education, taking into consideration the following

provisions:

- examine the specific dimension of teacher competences in each art discipline (music, fine arts, dance, theatre, etc.) and its status in arts and cultural education;
 - identify matching competences between the national and European Qualifications Frameworks (EQF) to facilitate the mobility of teachers and artists active in educational activities;
 - link this information to the EU recommendations on Key Competences for Lifelong Learning. This should include a closer examination of the discipline-specific dimension of teacher competences in the various art disciplines (music, fine arts, dance, theatre, etc) and the status of art disciplines in arts and cultural education.
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- Commission a study, building on the Eurydice study on Arts and Cultural Education at School in Europe (September 2009), to compile information on the form and content of training provision for teachers in the arts and for artists active in art and culture education, taking into account the different types and levels of education;
 - Develop a feasibility study for a systematic flow of EU information on the form and content of the training programmes for teachers and artists in art and cultural education;
 - Create a closer link between the OMC Expert Group on "synergies with education" and the OMC in the education field, especially when issues relating to teachers' training and creativity are object of discussion on both sides (as it is currently the case);
 - Create a special strand in the new generation of culture and education programmes to promote synergies between education and culture, so that the above-mentioned recommendations on information exchange and good practices can also take place at the grassroots level by stakeholders in the cultural and educational sectors, e.g. through mobility schemes, expert networks and European joint projects.

Evaluation

Evaluation is an important dimension of artistic and cultural education policies, not least since it allows checking the divergence between declared intentions and their real implementation.

Recommendation 14 : Include evaluation programmes in national policies (to the Member States)

- To the UE :

Recommendation 15: contribute to supporting teacher and cultural professional training in evaluation approaches and offer them tools for carrying out these evaluations.

Recommendation 16: establish an observatory at a European level. This should have the capacity to collect good evaluation from Members States to be made available to others and to commission comparative analysis studies and other studies in arts and education to improve the quality of information available to Members States.