Preliminary final draft

Reflecting on the Domain of Arts Education

PART 1

Draft Version: 24th of June 2009. Michael Wimmer

Table of Content

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3

Introduction

When arts educators get together they are often seduced to indulge in defending their work through motivational phrases. The most important benchmark seems to be the ability to translate arts education activities into positive wording. The problem: the exchange of this kind of rhetoric   may be appropriate to convince the convinced but does not find the ears, the minds and the hearts of the many others.

Of course, most arts educators are enthusiastic people, passionately engaged in their projects. And there is nothing wrong about public statements to express the recurring will to improve the world by arts education. But in conversations, e.g. among lawyers, nobody would expect that their main focus is on praising the law but on critically analyzing the latest developments of jurisdiction and what their effect might be. So compared to other professional groups, this missionary disposition can be seen as a particular strength but also as a representation of a fragility of a professional field which up to now could not find their distinct position in societal development.

These reflections won't solve this problem. But they might contribute to reconnect the domain of arts education with the realities in which it takes place. By that the author can rely on a long personal experience together with a broad range of documents and other materials. Most relevant among them the results of the last UNESCO world conference, which took place in Lisbon 2006 and its official result, the "UNESCO Road Map on Arts Education".

Since then a lot of developments occurred, in and outside the professional field of arts education, which are the starting point of these reflections. Albeit it has to be clearly stated that this paper is not the result of an elaborated global research of what has happened since 2006. Such an exercise would have taken much more time and resources. Instead of that the reader must be content with some often necessarily rather personal thoughts on the issue of arts education. The intention was to bind together already existing results of research and reflection which were available at this stage and to draw some conclusions which could be relevant and perspective for the further development. That said, the reader should not expect a systematic approach or even a new philosophical foundation of the field to stimulate the development of a new theory but some arguments for further public discussion. These stimuli might be useful for focussing on some aspects which are up to now underdeveloped by our professional field.

The paper is part of a more comprehensive exercise carried out by the Sungkyunkwan University to develop a glossary on the most important terms in the field of arts education. In compliance with these efforts this paper might provide some better understanding of at least some of these terms by delivering respective contextual background. As this report is written in English it necessarily can't sufficiently take into account the different

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4

connotations arts education relevant terms may have in other languages.[1]

The paper starts with some spotlights of historic determinations of arts education. Then the author takes over different viewpoints on arts education trying to bring in the most relevant constitutives of the field. This procedure tries to take into account that arts education does not take place in a vacuum but is strongly influenced by political, social, and many other implications. Like cultural policy,arts education too has to find its place in the triangle between state, economy and the civic sector. Accordingly
the next chapter provides information on the mutual influences.

As the author comprehends arts education mainly as a (political) construct built by different interests there is necessarily no one definition. Instead the chapters "Towards defining arts education" will establish the most relevant traditions together with their actors. When it comes to the description of concepts of arts education it also has be seen as a process which finds its dynamic in the traditional hate-love between the arts on one hand and education on the other. Naturally the educational institutions and its traditions play a very important role in determining the quality and quantity of arts education provision. They build the indispensable framework in which the different methods are executed. The last part of this paper gives an outline of possible strategies to foster the quality of arts education.

As the author is of European origin, a certain bias on the European and Anglo-American situation is not intended but unavoidable. His thoughts must be necessarily complemented by respective reflections of other parts of the world which could not be collected in such a short time. But it was the intention of the colleagues from Sungkyunkwan University to complete this exercise also with outlines how arts education is organised in Russia, Latin America, Canada or South Africa.

Anyway, this unavoidable European bias can be enlightening when it expresses a systematic disposition of this professional field from its very beginning when Western approaches of arts education were disseminated in non-Western societies through colonialism and imperialism. But with this we are already in the heart of our exercise.

Let me thank Prof. Sam Oh from Sungkyunkwan University in Seoul and his team for the inspiring and fruitful co-operation. I wish you an inspiring reading.

Michael Wimmer

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[1] A European exercise among expert institutions of the Netherlands, France, Flanders and Austria to produce a common glossary among some most relevant terms in Dutch, French, German and English makes evident the complexity of such an approach. The project lasts now since almost three years and the protagonists are far away from unequivocal definitions. The more complex must be an approach which claims to foster common understanding on global level. Find some European glossary details at:
http://www.cultuurnetwerk.nl/glossary/

1.1 Some spotlights on the history of arts education

"There is no other way to make a sensual man a reasonable one, than to make him aesthetic."
(Friedrich Schiller: Aesthetic Letters)

There seems to be a consensus not only among anthropologists that the arts are an indispensable attribute of human being. Consequently Arthur Efland states in his social history of art education: "as long as the arts have existed, artist, performers, and audience members have been educated for their roles"[2]. Nevertheless art education – at least in a broader meaning – can be seen as quite a young professional field. In this respect Mary Ann Stankiewicz – trying to analyse the international development - offers structure framing arts education in different historical periods

- a prehistoric of informal means of arts education up to the Renaissance in European-dominated nations (up to 1600),

- artist education and liberal arts education for elite amateurs in the context of national formation (1600 – 1800),

- emerging capitalism and middle-class aspirations (1800 – 1850),

- art education as a mean for industrial needs (1850 – 1910),

- ideology of the self-expressive child artist (1910 – 1960); and

- turn towards intellectual rigor (1960 – present)[3]

It can easily be seen that this historical frame does not just represent a synchronic perception but also a diachronic one when more or less all intentions of these different periods are continuing as competing doctrines in the present discourse of arts education.

By extracting the particular importance of the curriculum development to prove the importance of arts education George Geahigan from a mainly US-American perspective argues that the drive towards universal mass education produced decisive consequences for arts education as well: "The rise of the common school movement in the nineteenth century and the rapid growth of the secondary school in the twentieth created enormous pressures to expand and diversify the curriculum to meet the needs of an increasingly heterogeneous student body. It was during these periodic phases of expansion that the arts were introduced into the public school curriculum"[4]

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[2] Efland, A (1990): A history of art education: Intellectual and social currents in teaching in visual arts. New York

[3] Stankiewicz, M.A. (2007): Capitalizing art education: Mapping international histories; in: Bresler, Liora: International Handbook of research in arts education, Dordrecht, p 7

[4] Geahigan, G. (1992): The arts in education: a historical perspective, in: Reimer, Bennett/Smith, Ralph A: The arts, education and aesthetic knowing, University of Chicago Press

Arts educators of these periods offered a variety of – often contradictory – rationales for the introduction of these subjects into the curriculum. There were appeals to traditions, to the contribution of the arts to the development for mental faculties, to practicality closely allied to vocational skills, or to the arts as a means of fostering ideals and promoting morality. Exactly this diversity of arguments seems to be up to now symptomatic of a deep-seated ambivalence about the educational significance and value of the arts.

From a western point of view the history of arts education as a mass phenomenon in modern societies goes together with the development of market driven economies. Or in the words of Stankiewicz: "British, European, and North American modes of art education developed with the rise of capitalism and emergence of a middle class"[5].

This rise of a dominant middle class – since then main supporters and beneficiaries of arts education provisions – made this class ambitious not only to take part in the production of financial capital but also in the production of symbolic capital (Bourdieu). And to make capitalism successful in a sustainable way it had to be organized in the frame of nations within which the middle class could find its cultural identification. In both aspects arts education could be instrumentalized successfully. As a lubricant of capitalist development these approaches of arts education have been disseminated in all parts of the world through colonialism, cultural imperialism and economic globalization with mayor consequences also for the non-western countries.

As the history of modernity can be read as a history of contradictions, the capitalist utilization of arts education of the nineteenth century found its antithesis in a romantic, idealistically driven and child-centred counter-movement of arts education as a means of self-expression of the youngsters. In a turn from subject-orientation to children-orientation, arts education of this direction contributed to an anti-modern critique of industrial societies: "As a reaction against perceptions that modern life was over civilized, alienating, and inauthentic, the upper-middle-class men who dominated this intellectual and artistic movement sought intense experiences, embracing pre-modern symbolism, spiritual and martial ideals, therapeutic self-fulfilment, and sensuous irrationality. The anti-modern symbolic culture they claimed offered a refuge from a complex, threatening world where wars, technocratic rationality, and capitalism threatened individual freedom even as these phenomena offered progress and the expanded opportunities of modernism."[6]

In the historic perspective we should be aware that this antagonism caused massive political consequences when the idealist variant of arts education built the mental equipment of the Middle European soldiers of World War I fighting against the superficiality of the civilizations of modern western societies. Also when the intentions of so-called "Progressive Education" could be incorporated into the political concepts of cultural extraordinarinessand social exclusion of the Nazis.

After World War II – at least from the viewpoint of most Western countries - a "turn towards intellectual rigor" (Stankiewicz) became dominant. One of the reasons of this turn was the expansion of what up to that time art was about. When conceptual and performance art

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[5] Stankiewicz (2007), p 25
[6] Stankiewicz (2007), p 19

entered the art world during the 1960s, art became more and more dematerialized, often resisting the efforts to define necessary and sufficient conditions of art production. Conceptual art engaged makers and viewers with intellectual speculations about therelationship between art and life. This post-modern broadening of concepts of the arts had consequences also in terms of curriculum development, when traditional arts education was confronted with new didactics of critical media education. Quite a challenge for art educators who since then had not only to deal with classical art forms but with all culturally relevant media, may they be photography, film video, design, architecture, radio, TV, or in our days also with electronic games or other forms of digital representations.

In countries under Soviet control, arts education was used as a tool for social control. Its provision remained mostly practical, geared to the success of communism, with realistic representation as the accepted style. The approved canon was disseminated from the communist centre in the heart of Moscow throughout Eastern and Central Europe which should prepare future workers not only with dominant ideology but also for their professional life: "Displaced as a form of cultural capital, art lost its traditional popularity as transmitter of so-called high culture that middle class families considered traditionally as an important quality of the erudite person."[7] Additionally in most communist countries an impressive institutional infrastructure for arts education was maintained for the production of artistic offspring. As examples Hungary in the communist era was famous for its music education programs or Czechoslovakia for its children and youth film production. Most parts of these institutions broke down after the implosion of the communist regimes. The result was a considerable cutback of arts education provision not only because of the lack of financial and material resources but also because of a conceptual vacuum.

In the western countries – once more accelerated by the decline of the communist regimes as main global opposition – "economistic" approaches wrapped into concepts of "neo-liberalism" or "globalization" became the only remaining driving forces, also increasing the pressure to adapt effective arts education programs to utilitarian philosophies.

This ongoing process of economization and its implications for arts education is exemplified by the implementation of the European Year of "Creativity and Innovation" of the European Union. While its promoters started with the objective to raise European public awareness for arts education, the European political and administrative policy decision makers tried to make these intentions part of the so-called "Lisbon Agenda for growth and employment" with the objective to make the EU 2010 "the most dynamic and competitive knowledge-based economy in the world capable of sustainable economic growth with more and better jobs and greater social cohesion, and respect for the environment by 2010"[8]. As a result the original objective to declare a "European Year of Arts Education" turned into a "European Year of Creativity and Innovation". Thus, the aspect of arts education was replaced by creativity and innovation, both notions obviously easier to be instrumentalized for economic purposes.

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[7] Karpati, A./Gaul. E. (1997): Episodes from the social history of Hungarian art education from an international perspective; in: Anderson, A.A./Bolin, P.E. (ed): History of art education: Proceedings of the third Penn State international symposium, University Park, p 292 – 301
[8] http://ec.europa.eu/growthandjobs/pdf/kok_report_en.pdf

As a justification the EU-Commissioner responsible for Education and Culture, Jan Figél pointed out in March 2009, that "creativity and innovative capacity have crucial long-term benefits for the economy, society, enterprises as well as individuals. Innovation and creativity are fundamental pillars for sustainable economic and societal growth. The year 2009 has been designated as the European Year of Creativity and Innovation, allowing the spotlight to fall on Europe's creativity and innovative capacity. The purpose of the European Year 2009 is to highlight that creativity and innovation are vital not only for Europe's economic prosperity, but also for our social and individual well-being. The Year therefore focuses on creativity in the cultural context - creativity as a human value in its own right - as well as the utilitarian sense, which sees innovation as key to Europe's economic competitiveness"[9] Up to now it is too early to assess which consequences the current financial and economic crises will have for the provision of arts education. In any case the assumption is plausible that the empty pockets of the states will put additional pressure on the providers of arts education.

These very few introductory sketches on the history of arts education should give arguments for the assumption that we are not starting our discussion on arts education, is it on local, regional, national or international or global level from scratch. Instead of that our conversation is always – if we want it or not – loaded with historical implications which we cannot cut off arbitrarily. Our recommendation is that some historical depth drillings might give us additional arguments for the sort of reflection arts education is in dire need of.

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[9] Figel, Jan (2009): Introduction in the brochure "Creativity and Innovation – Best Practices from EU programmes; http://ec.europa.eu/dgs/education_culture/valorisation/docs/bp-euprogrammes_en.pdf

1.2 On the framework of arts education in a globalized world

One of the fundamental messages of this introduction is that arts education it not taking place in a vacuum. Therefore we should take into account the particular political, economic, technological, social and cultural circumstances in which arts education provision takes place.

This seems to be the more true the more the fundamental elements of that we got used to calling the world system as a whole seems to destabilize. It is evident that the current financial crisis has a severe impact on the real economy causing fundamental societal and cultural changes which won't stop at the doors of arts education institutions.

What is making the current crisis so explosive is the fact that it gives evidence to the Janus face of modern economy. While the last years of more or less undisputed dominance of neo-liberalism and economic globalization have tried to make us forget the basic formula – expressed by the Austrian economist Alois Schumpeter – that creative destruction is the indispensable driving force of modern development, we are now thrown back on earth. The cognition that all institutions made for stability and security in times of economic prosperity equally incorporate the principle of their demolition, makes us better understand why the terrific unfolding of production of material and increasingly also immaterial goods (and with it its systemic securities like legal order, welfare state and working place guarantees) is always accompanied by its reverse in terms of more or less terrific destruction.

When the reverses of modern global economy were discussed up to now as deplorable but principally tractable side effects - like pollution and global warming, local or regional conflicts or social inequalities - we have now reached a point where the reservoirs of western culture seem to be exhausted.

On trial are not only the further development of social compromises between the interests of the capitalist economy and the working population and by that the production of democracy[10] which up to now drew their dynamics fromf the highly competitive circles of mass production and mass consumption. On trial is also the idea of societal progress as a whole and by that of cultural differentiation, replaced by a loss of ideas, alienation of the world and oneself or loss of tradition accompanied by increasing unemployment and insecurity, altogether through the loss of perspectives in increasing parts of the national populations. As Joseph Conrad characterized this aspect of modernity already in 1900: It is about "horror" – the system will go on, based on quite a high level but without any further substantial objectives, the new times are about managing crises, avoiding breakdowns, crippling conflicts, earning money and – if all the above is possible at least for some - finding some amusement.

While in traditional societies religion was the central institution for the sustainable production of meaning this function in modern societies was adopted – at least partly – by

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[10] Crouch, Colin (2004): Post Democracy, Blackwell Publisher

cultural institutions. According to the current atony of convincing, on the claims of modernity based societal theories we are facing an impressive renaissance of religion (not only in traditional Muslim countries but also in the heart of modern economy, in the US, further more in Latin America, in some former communist countries or in Africa). At the same time we are confronted with a "culturalisation" of all kinds of social and political conflicts, which makes it more and more difficult to find appropriate political solutions as intended by their "inventors", as they are principally based on the adjustment of interests and not on the incommensurateness of different cultures.

Altogether there is a lot of evidence that indicates considerable change in the cultural constitution of our societies. These changes go far beyond shortages of public money for the arts or for arts education institutions, or losses of private sponsors which suffer from the effects of the economic crisis or of declines of audience numbers when people have less money to spend for leisure time activities. These changes will influence the production, appreciation and the observation of values which always have been a constitutive of arts education provision.

As a prerequisite to make the domain of arts and cultural education describable and furthermore comparable, the following remarks will follow selected dimensions of the framework in which its provision takes place.

1.2.1 Political dimension

From a Western point of view an historic derivation provides arguments that arts education as a professional field can be seen a result of industrialism, mass production and consumption and by that of the upcoming middle class fighting for economic influence, but equally for boosting its political and cultural one. The most comprehensive project in this respect was the implementation of different, mutually competing nations. Their promoters were in need not only to develop and to organize its political but also its cultural representation. Up to that time ordinary members of these new national societies were widely limited to their local environment. Now they had to learn to identify with theses cultural specifications and by that with their – usually – inferior position in these national societies.

The tool was arts education, which thus became an integral part of the common school movement to teach young people where they belong. On one hand arts education intended to produce a national cultural identity to broaden the learner's horizon; on the other hand it was a particulary effective way of organizing social control when its methods influenced not only the minds but also the emotions of the learner.

The "effectiveness" of arts education in terms of social control made it particularly attractive for political purposes. Already colonialism was highly connected with the implementation and the acceptance of dominant cultural ideals which had to be learned. That holds even more true for the totalitarian regimes of the 20th century, which put particular emphasis on the "politicisation" of arts education to accomplish their ideological hegemony with altogether devastating results.

What does that mean for the 21st century? The positive message is that meanwhile more nation states than ever are practising democratic procedures. Following a study from Schmitter/Brouwer in 1999 there had been free elections in 191 countries.[11] This broadens the chances of "de-politicisation" of education in general and arts education in particular. Nevertheless this kind of global democratization should not be seen as a guarantee that all political influence is gone. Instead – arguing from a European perspective – it can be easily stated, that both culture and education are still seen as important national domains (often conflicting increasing claims of the European Union to implement something like a European cultural identity) securing respective political influence.

The less positive message: There are commentators like Colin Crouch[12] stating that the zenith of democracy on a global scale is gone. Whether it is the massive influence, global economy has on political decision processes, the decline of public political discourse not only among elites but among ordinary people, the rise of fundamentalist religious tendencies in all parts of the world or the "culturalisation" of political and social conflicts, the danger of a new dependency of the populations on irrational and anti-enlightenment movements are highly visible.

My recommendation at this point would be to take political influences on arts education seriously. This could mean the apprehension of arts education as part of civic education and vice versa. And it could mean the avoidance of naïve approaches of comparing national arts education on a global basis without taking into account the different political and constitutional frameworks in which arts education is provided.

1.2.2 Societal dimension

Naturally the political dimension is highly linked to the existence of social conflicts. We already learned that arts education as a mass phenomenon can be seen a result of the rise of a middle class in the industrialized countries and its need to produce means of cultural self-reassurance to distinguisitselffrom other social groups.

When politics is about making visible different social interests, culture always is in danger to follow the same logic, which means to show its integrative smiling face to those who belong and identify with the cultural values of this particular social group and to show its segregative backside to those who do not. By that culture has been always used as symbolic capital in the social competition.

Dealing with arts education we cannot avoid to take into account its elitist traditions which were about the political will of the middle class to accomplish their political and economic interests to steer and to manipulate those who did not belong.

In her description of a particularly drastic example Mary Ann Stankiewicz reports about the instrumentalisation of arts education to maintain cultural hegemony in the British colonies: There was a clear function of arts instruction to serve the economic needs of the dominant

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[11] Schmitter, P./Brouwer, I. (1999): Conzeptualizing, Researching and Evaluating Democracy Promotion and protection, Working Paper of the European University Institute, Florence
[12] see 9

culture and treat learners as future workers, human capital that needed to be civilized through acquiring a patina of cultural capital. Thus, arts education contributed to cultural imperials by teaching young people in colonial societies or indigenous groups that their traditional arts were not ranked as highly in an aesthetic hierarchy as European arts.

In this respect art educators transmitted not only the cultural dominance of the colonizers but also racist beliefs through their assumptions that true art was solely a product of European traditions and that white males from northern nations possessed the best aesthetic taste and most genuine artistic genius, devaluating the art forms and informal art education methods of pre-colonial societies.

Although in democratic societies of the 21st century the traditional cultural conflicts between a culturally experienced middle class and the big rest of the uncultivated big rest (in and outside the respective national societies) have lost some of its explosiveness, there is still a lot of cultural dependency expressed in different social attitudes and its associated life-stiles. And we are far away from equal treatment.

Following the results of empirical social research many young Europeans – mainly from working class families – are partly unable, partly unwilling to integrate the programs of traditional cultural institutions like operas, theatres or concert halls into their personal cultural frames of reference. Instead, they perceive this kind of cultural provision as belonging to a social group they are not part of[13].

One of the reasons for this continuity might be observed in the analysis of the national school systems of the great French sociologist Pierre Bourdieu who stated that "schools valorize upper class cultural capital and actively depreciate that of lower classes"[14] and by that prolonging social and cultural inequality.

We know that cultural participation is highly related to the social background of the learner. As schools still have to be seen as the most important national agencies for the allocation of social values, they decisively contribute to the development of the cultural attitudes of the learner. Therefore arts education programs and measures in particular should be put to the test whether they are socially permeable or whether they are contributing – directly or indirectly – to the maintenance of social inequality.

In this context there is a lot of evidence that arts education programs can contribute to social learning, e.g. when questioning traditional social settings by enabling the application of aesthetic languages next to the traditional curriculum. This might lead to personal empowerment and by that to changes of the traditional social roles of the learners.

Programs like "Creative Partnerships" in England have made the existing social inequalities the point of departure to make use of arts education for not only improving

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[13] For example: Keuchel, S. (ed) (2006): Das 1. Jugend-Kultur-Barometer: Zwischen Eminem und Picasso, Arcult Media

[14] Quotation from Toren, Z. (2004): Art curriculum, learning materials, and cultural capital in the Israeli kindergarten. Studies in Art Education, p. 215)

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13

cultural participation but also social empowerment and social integration.[15] The bad message in this respect is that despite "Creative Partnerships" not only the English society is increasingly drifting apart.

1.2.3 Economical dimension

Throughout the last years the world was facing a new round of globalization causing considerable consequences in all parts of the world. What we experienced was the "economization" of almost all parts of living and working, massively influencing the aspects of education, arts and culture.

One of the effects of this acceleration of the development of products and services around the globe is an overall "culturalisation" of the economy characterized by an universal "aesthetisation" or in other words by an increasing importance of the immaterial aspects of commodities, e.g. when the "look", that is branding, design or the identification with particular life-styles became more and more important compared to the actual function.

Since the urban affairs analyst Richard Florida predicted the rise of the creative class"[16] the political class around the globe has promoted a new key to stimulate further economic growth by the promotion of creative and cultural industries. This sector seems to symbolize a happy marriage between economy and culture, seen – at least in theory – as principal antagonists for a long time.

The consequences of this marriage in terms of arts education can be read in different directions:

There is the utilitarian argument endangering the conception of the arts and arts education for its own sake. What counts in this costs-benefits-ideology are the "extrinsic effects", preferably demonstrable in quantities and numbers. This tendency menaces arts education by putting pressure on existing and future programs to legitimate in terms of economic output.

But there are also positive implications in moving arts education from the margins of the curriculum towards in the centre. In any case it is plausible that the "culturalisation" of the economy makes - far away from becoming a professional artist - the acquisition of aesthetic and cultural competences ("cultural literacy") indispensable for being successful in more or less all professional fields.

This brings particularly new challenges for vocational schools. But also in general schools the "news economy" and its claims for new qualifications of the labour forces of tomorrow stimulate a comprehensive curriculum reform replacing the traditional subject orientation with the acquisition of so-called key competences proposed by the European Union for Lifelong Learning, like communication in the mother tongue; communication in the foreign languages; mathematical competence and basic competences in science and technology;

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[15] http://www.creative-partnerships.com/
[16] Florida, R. (2003): The Rise of the Creative Class: And How It's Transforming Work, Leisure, Community and Everyday Life, Basic Books

digital competence; learning to learn; interpersonal, intercultural and social competences and civic competence; entrepreneurship and cultural expression[17]. The realisation of these high ambitions would have consequences also for arts education. For example if their representatives were increasingly constrained to forget about compensatory approaches against the rest of the school provision. But they would also start new co-operations within the school and also with institutions from outside the school.

1.2.4 Technological dimension

The media always have been a decisive instrument for arts education. When in the first half of the 20th century the key medium was radio and public broadcasting was used for manifold educative purposes, the medium hailing from the 1960th was increasingly replaced by public television, which from the beginning was intended as a new instrument for public education. In totalitarian regimes the mediation of arts and culture was massively used for manipulative and propagandist purposes. In democratically constituted societies on the other hand a broader concept of education for a mass audience - including not only information about the diversity of arts and cultuel but also stimulating the participation in courses of artistic self-expression without any immediate political intentions - became the standard.

But the chain of the invention and implementation of new media did not stop with radio and TV. It has already become a rather bland statement to say that the world faces a technological revolution only comparable with the transition from the agrarian to the industrial era. But nevertheless ICT has changed and is even more rapidly going to change the living and working conditions in a way we would never have expected only a few years ago.

This too has consequences for the arts and cultures when it comes to not only opening up new opportunities for the artistic production in the realms of computer and media arts. The new media and technologies are equally ploughing up our traditional mindsets expressed by the existing cultural institutions like theatres, museums, cinemas, increasingly also radio and TV.

If it is true, like the international media theorist Peter Weibel states, that each new medium completely changes the cultural constitution of a society, then the conception of a continuum in arts education is considerably challenged by the current technological revolution. And there is a lot of evidence to this effect: As printed books changed the character of language, as film the significance of theatre, TV the relevance of film, we can now experience the consequences of the new media for its predecessors: Life transmissions of operas from the MET in cinemas worldwide; paintings from the most famous museums round the world on one DVD, electronic books with thousands of books in our pockets, music streaming from the internet like water from a tap, electronic instruments to make your own music without playing a traditional music instrument and sending it to the internet community.

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[17] http://ec.europa.eu/education/policies/2010/doc/keyrec_en.pdf

Just a few examples to disappoint all those who might hope the traditional cultural institutions and its education departments could find a way through this technological revolution without realizing that the new media are going to pull the rug out from under them.

The dangers are lying in an increasing "digital divide" between ICT user and ICT loser. On a world wide basis the usage of ICT is very unequally distributed. And this gap – although there had been efforts to produce very cheap computers for developing countries – is still growing, evidencing that the decision of taking advantage of ICT is connected with the social conditions in which the usage takes place.

Additionally there is not only a "digital divide" but also a "generation divide" when for young people ICT is something natural and appropriated in a playful way whereas for adults (and thus also for arts educators) ICT is often regarded as unnecessary, something which would distract learners from the real important issues. These arguments are often hiding the fact that adults can't find a positive attitude towards these new technological provisions, thereby increasing the alienation of the generations.

However adult arts educators are assessing the positive or negative effects of ICT, the reality is that these technologies have changed the form as well as the content of communication, when youngsters are not only passive viewers but also actively involved in the productions of their own films or music and producing the results around the globe.

This "generation divide" is even deepened by the fact that what is offered by the audio-visual industries is seen – at least in the eyes of young people – as much more attractive in comparison to what is happening in school. On the contrary for schools it is hard to understand that – at least in terms of technology – they are not any longer holding a monopoly. Instead they are in a massive competition with their learning methods which often remains without further reflection by the educators. And so young people in school are keeping on singing nice folk songs while for the same young people outside of school music has become a "file".

However, there is a huge field to make use of arts educators, e.g. to transfer artistic and cultural contents in a creative and learner-oriented way. ICT gives traditional cultural institutions new opportunities to reach new audiences and to make them participate in their programs in a more active way.[18]

1.2.5 Cultural dimension

We will later on discuss the complexity of the notion of culture in relation to arts and cultural education in more detail. Talking about globalization it might make sense to not just celebrate the "wrong warmth" of culture but to also talk about the ambiguity of referring concepts. In this context Amartya Sen in his book "Identity and Violence – the Illusion of Destiny"[19] talked about the two sides of cultural identity. On one hand there is that feeling

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[18] Compare projects like "museum online" (http://www.museumonline.at/international/en/)
[19] Sen, Amartya (2006): Identity and Violence – the illusion of destiny, New York

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16

of belonging, a source of pride and enjoyment, of power and self-consciousness. And on the other hand the feeling of exclusivity, distance and divergence in opposition with other groups. Solidarity with one group can produce conflict with others.

There is a lot of evidence that this kind of "cultural divide" has caused and still causes harm and suffering. Of course international declarations like the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions[20] are trying to overcome traditional cultural hierarchies. Nevertheless concepts of cultural identities (accompanied by respective cultural education programs) are still used to feed social and political conflicts.

Reflecting existing concepts of culture in a globalized world we have to acknowledge that people not any longer act isolated from each other but are confronted with all sorts of problems which do not end at the borders of a particular culture. In times of growing physical and also virtual mobility they are involved in the diversity of different cultural approaches. Consequently the idea of "multi-culturality" characterized by the assumption of different cultures existing side by side is going to be replaced by a "hybridity" of cultures in which nobody belongs to a single and exclusive culture anymore but constantly switches between different cultures.

Sen gives an example of this kind of " culturalhybrididy" by defining himself as equally: Asian, Citizen of India, Bengali with ancestors from Bangladesh, immigrant of the United States or Britain, Author, expert in Sanskrit, adherer of laicism and democracy, man, feminist, heterosexual, advocate of the rights of homosexuals, and so on. Sen's personal example indicates a cultural development going from conceptions of cultural homogeneity to multi-culturality, from inter-culturality to trans-culturality. This seems to be the more important when one of the effects of globalization is the permanent re-composition of national societies. Ancient culturally homogeneous populations become more and more heterogeneous making people with different geographic, ethnic, religious or social backgrounds living and working together. The quality of this kind of melange is highly dependent on the chance for all members to participate actively in the definition of problems and to work out respective conflicts not in the frame of indispensable cultural convictions but in the frame of democratic rules.

A litmus test for the standards of trans-culturality is the treatment of minorities and migrants, confronting dominant cultural contexts with new, strange, irritating, fascinating, or generally different cultural expression forms. As there are always diverging interests, there are on the one hand representatives of domestic cultural approaches trying to force migrants to forget about their cultural particularities and to learn to integrate into the cultural mainstream. And on the other hand there are those who are keen to broaden the range of the cultural landscape by acknowledging new cultural practices which might contribute to safeguarding and enriching cultural diversity.

Therefore cultural education from the viewpoint of "cultural hybrididy" is always about intercultural education. It is not only about learning to grow into a traditional cultural

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[20]http://portal.unesco.org/culture/en/ev.php-URL_ID=11281&URL_DO=DO_TOPIC& URL_SECTION=201.html

environment. It is not only about learning some particularities of other cultures but it is about learning to incorporate different cultures and learning how to behave in different cultural contexts in an appropriate way.

1.2.6 Artistic dimension

In the discourse of arts education there is a tradition of wrapping up the arts and culture into one. This simplification avoids the thriving forces of modernity which lead – at least in the development of European modernity – to different discriminable expert fields like science, education, arts and culture. They are now representing fields of different intentions, expectations, interests and professional approaches.

Whereas the concept of culture is always related to identification, belongings, rituals and traditions, therefore necessarily about collective inclusion and exclusion, the concept of the arts and sciences- already starting in the 15th century with its methodological instruments - was not established to confirm but to question this kind of cultural reassurance.

The consequence was the development of the profession of scientists and artists, who were mainly affiliated with the field they were dealing with and not with the particular cultural background they came from. In the intention to build hypothesis, to verify or to falsify, individual artists tried to get out of their particular cultural context.

They developed their authority not by identifying with their culture but by individual authorship. Accordingly this authority had nothing to do with the cultural context they grew from but with – more or less – cosmopolitan connoisseurship. This kind of artistic authorship became a leitmotiv of the European enlightenment movement, defining the arts as point of reference for further social and political development (e.g. the aesthetic letters for Friedrich Schiller).

This concept of cultural independency of the arts was relativized by some of the artistic avant-gardes of the 20th century, when their representatives tried to reconcile the arts with life. These concepts of repositioning the role of the arts in society was not about producing new cultures but to make use of the arts as a tool of personal liberalization of everybody. According to the statement of Joseph Beuys, that "everybody is an artist", art was about freeing people from their cultural constraints in which they were entangled.

Meanwhile the respective hopes of cultural liberalization became less enthusiastic. Nevertheless there is still a trans-cultural field of artistic professionalism arts education can relate to – or not.

Maybe the tension between arts and culture is over-emphasized from a middle European perspective. As the notion of "the arts" is used at least in the English language much more broadly for each kind of aesthetic form of expression (singing, dancing, drawing,…) in a given cultural context, the aspect of artistic professionalism (with all of its theoretical implications) seem to be less relevant.

This is good news when it comes to everybody's self-expression.
But by consciously or unconsciously disregarding the theoretical and by that socially relevant implications of what "the arts" are about (and by that their potential to doubt and to change traditional world views) it might also disregard the chances of the involvement of professional artists prepared to participate in arts education activities.

This might be even more important as a new generation of artists is going to change their role not just to act as producers but equally as mediators of the arts and by that as arts educators who are searching for ways of exchange with non-artists (recipients) to develop common learning settings open for new experiences.

Thus, arts institutions searching for new audiences and therefore rebalancing the incline plane between arts producer and arts recipients are showing their willingness to – at least – rethink their position as places of cultural identification for a well educated but shrinking middle class and to open themselves for new and up to now neglected target groups. Insofar these groups (mostly equipped with different cultural backgrounds) are willing and prepared to get in contact with the arts, artists can play an increasingly important role as arts educators.

1.2.7 Ecological dimension

One of the main aspects of artistic professionalism of today is to irritate traditional world views and to make us search for alternative ones. This ability goes far beyond the traditional function of the arts in terms of social and political representation and might influence our perception of the world as a whole.

The view on a globalizing world has brought to light a fatally unequally distributions of material resources. As these resources are limited also on a worldwide scale there is a growing need for their careful handling, socially driven by a new ecological sensitivity leading to a broad range of ecologically inspired policies and programs.

But what about the brain resources? As far as we can see, these kinds of immaterial resources are not in balance as well and in dire need of a more ecological and careful treatment to improve the chances for a more sustainable development.

Against these needs it is obvious that whereas in the so-called developed countries the aspect of material production is increasingly replaced by the production of immaterial goods and services, in the so-called developing countries the development of the full (and so also the brain) potentials of its citizens is still threatening to remain underdeveloped, e.g. national school systems and its provision for all members of society.

As far as we can see in developing countries (with the exemption of some urban reservations for some happy few members of the elites) arts education within the school curriculum for the common people is not playing a major role in terms of training programs of manual labour forces. Besides that, arts education could be used for awareness raising programs (e.g. health care, HIV-prevention,….). In developed countries we are seeing an increasing awareness that arts education - in an instrumentalized sense - can have a

positive impact on the development of key competences like flexibility, mobility, entrepreneurship or creativity.

However, looking at arts education from an ecological point of view would mean to take into account the unequal provision, may that be in schools or in cultural institutions. But it also means to provide arts education not just as an extraordinary exception of everyday life but as an integral part of life-long-learning (learning to learn). In relation to ecological implications to make use of the full potential of personal development, this seems to be the prerequisite to make use of the arts in education in a sustainable way, to integrate the arts in all aspects of our lives, thereby improving the motivation and curiosity to learn for a lifetime, here, there and around the globe.

1.2.8 Religious dimension

When strolling through the big museums around the world it is quite evident that culture has traditionally had a strong interrelation with religion. The iconography of so many masterpieces in the history of the arts cannot be understood without the knowledge of their respective underlying religious narratives. But the close interrelation between religion and culture is also true in a broader meaning of culture: As a kind of secularized religion, culture stands for a set of behaviours, attitudes and values which only very gradually found acceptance of its own sake and by that overcoming the corsets of religiously constituted communities.

But in many societies religion still has a decisive influence on personal and social life and therefore still has to be seen as central factor of cultural life. This influence has become even stronger, as growing insecurity caused by brute economic globalization has lead to an impressive renaissance of religious revivals, where religious fundamentalisms questions the hard-fought independence of the state by in western as well as in all other parts of the
world. This kind of instauration of religious values is increasingly undermining the authority of public policy which was up to then the main guarantor of culture as a public good in secularized societies.

Particularly European history shows that the separation between state and religion has been a long and painful process. It was mainly the Thirty Years' War, ended in 1648 with the Peace of Westphalia, that caused the extermination of almost half of the European population but in the end enabled the secularization of religion by freeing the state from immediate religious influences, thereby paving the way for a secularized culture.

When the state - at least in those countriesthat are based on secularized constitutions - is founded on the division of state affairs and cultural affairs, this can give arts education – at least in its public provision – the chance to reflect on the religious implications of culture and vice versa. This is a chance to avoid the "emergency case" in a playful way, when cultural leaders (like religious leaders) tend to confuse culture (and/or religion) with political realities.

Taking this into account we should not forget, that the relationship between art and religion

is and always has been an ambivalent and conflict-riddled one. This is the reason why the religious dimension is a controversial one,e.g. when it comes to protests against displeasing art forms (e.g. the "conflict of caricatures"), censorship and other forms of artistic discrimination.

1.2.9 Scientific dimension

Looking at the priorities of national school systems it becomes quite obvious that they are increasingly forced to "produce" young technicians and (natural) scientists for prosperity and further economic development. This structural short-sightedness does not take into account that the involvement in social and cultural sciences has at least the same importance for the living and working conditions of the graduates.

Following this argument arts education – mainly dealing with issues affiliated with social and cultural sciences – can act as an important advocate guaranteeing the necessary equilibrium of the different scientific approaches. Because only the full range of scientific and artistic ways of looking upon the world, represented also in school, might lead to a comprehensive personal development of the learner.

From a psychological point of view a lot of research has been carried out during the last decades[21] delivering convincing arguments that the provision of arts education can be crucial for enabling comprehensive personal development of the learner in terms of permanent curiosity, social responsibility, development of aesthetic competences, fostering the faculty of judgement or positive self-esteem. Additionally representatives of psychology are arguing against the traditional division of the curriculum in rationally and emotionally based subjects, often used synonymously for important and less important subjects. Instead they plead for making use of arts education in each curriculum area.

As a particular case the dimension of brain research should be mentioned. Driven by the universal victory of market economy we are facing a renaissance of naturalist and evolutionist approaches in the bio-sciences. This leads to consequences also for our field, e.g. when brain research is about to present some new arguments for arts education to foster comprehensive personal development.

A new boom of arguments started at the University of California, where Gordon Shaw and Frances Rauscher detected the so-called" Mozart-Effect" in 1993. They found out, that students who had listened to a particular piece of music of Mozart had shown at least shot-term improvement in IQ-tests. This was the birth of the motto "Mozart makes more intelligent". A few years later Don Campbell wrote a best-seller "The Mozart Effect"[22] introducing a broad range of naïve hope production pretending that listening to Mozart's music would not only stimulate intelligence but also have healing effects on the body and solve social problems. As an extreme example of scientific aberrance new born babies at

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[21] See for example: Munro, Thomas (ed): Art Education: its Philosophy and Psychology; Feldman , David Henry (1987): Developmental Psychology and art Education: Two fields at the Crossroads, Getty Center of Education in the Arts

[22] Campbell, Don (1997). The Mozart Effect: Tapping the Power of Music to Heal the Body, Strengthen the Mind, and Unlock the Creative Spirit

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21

the hospital of Kosice/Slovakia are treated with headphones listening to Mozart.

At the same time this scientific burlesque gave way to a new interest in research to make use of arts education for external effects. From this point on we may write a history of arts education not only for its own sake but equally equipped with an assignment to improve the performances of the learners in other subjects like counting, reading and other basic competences. It also made clear that there is an increasing necessity in society to provide scientifically verifiable evidence why and in which way arts education is important to whom.

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22

1.3 Arts education in the triangle between state, economy and the civic sector

Public goods like education traditionally find their point of reference within a triangle built by the state, the economy and the civic society.

1.3.1 The (changing) role of the state

Starting with the state aspect we already mentioned that arts education has been an eminent resource for nation building (as it was for religious, ethnic, social or ideological identification). This aspect found (and may still find) its exaggeration in the claims of totalitarian regimes to make use not only of arts education for political indoctrination and the production of categorical allegiance. Within democratic regimes these influences are commonly reduced to the need of social adjustment of the provision of (arts) education without ideologically further influencing methods and contents. The reality shows that this withdrawal is accomplished in quite different ways.

However, in many European countries central governments still play a considerable role in supporting arts education. E.g. Cultuurnetwerk Nederland[23] found that in 21 of 25 EU member states it is the state authorities – at least formally – which are responsible for the arts and heritage education in primary and secondary education. Only in a few countries (Belgium, Germany and Slovenia; but also in Switzerland), the responsibility lies with the regional or local authorities. In at least six countries (Austria, Hungary, Luxembourg, Poland, Sweden and the United Kingdom) it lies with both the central and the decentralised government.

What all countries might have in common is the fact that neo-liberalism on a global scale in connection with a trend towards democratic liberalization had lead to a structural weakening of the state authorities during the last years. Accordingly many countries are facing a trend from central governments to decentralization which complicates national agreements but produces a new quality of differentiation by bringing political decision making processes nearer to those people who are immediately concerned. This shift also influences national school systems which are undergoing a process of "autonomisation". This kind of structural release leads to conditions which are characterized by the fact that quality and quantity of arts education provision can't be decreed by national or even trans-national authorities any more. Instead it is increasingly dependent on decisions which are made within the school or on local level.

This kind of dislocation is not only affecting the vertical but also the horizontal distribution of responsibilities reagrding the changes in the traditional division of competences between education, cultural and youth authorities. In this respect it appears to be remarkable that in some countries representatives mainly from the educational and the

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[23] Cultuurnetwerk Nederland is a national competence centre in the field of arts education: www.cultuurnetwerk.nl

cultural branch bit the bullet and found new ways of cross-competence co-operations, e.g. in France were the ministry of education and the ministry of culture launched a website on "éducation culturelle et artistique"[24] which created new ways of communication and co-operation.

But it is not only the new contact persons on regional and local levels which demand a re-adjustment of "checks and balances" between the different political and administrative levels; it also marks the appearance of new actors and partners like non-governmental organisations, cultural bodies, charities and foundations, but also individuals beyond the public authorities.

The general situation in many countries appears to be that central government provides the basic materials and support for cultural education but that in order to create not only quantitatively but also qualitatively relevant programmes, additional support is needed from cultural institutions, industry, NGOs and individuals. This seems to be the case regardless of the status of the economic development of the country.

The substantial role played by individuals and organizations beyond the public sector has often been inadequately considered in policy planning and implementation up to now. In practice even a large number of non-education related government (co-defining the framework of provision) and also non-government organizations directly contribute to arts education; a fact which is widely neglected by politicians responsible for arts education.

1.3.2 The (growing) importance of economy

The intention of the economy is not to represent common wealth but to develop products and services which are attractive and affordable for consumers. The social implications of this market orientation are directed towards an increasing upfolding of different, culturally decoded lifestyles which find their representations in brandings. Thus, private companies – many of them acting on a transnational level – are not grounded in a particular cultural context. Instead they are acting in competition with state institutions, which do not dispose of a comparable economic, technological or artistic know how.

1.3.3 Not to forget civic society and the so-called Third Sector

Following the process of the democratic liberalization the role of the third sector, the representatives of the civic society, becomes more and more important. Organized in initiatives, communities, unions, networks of umbrella organizations they act as stakeholders of interests, which have to be translated into claims to be settled on political and administrative levels.

These changes in the coverage and the implementation of the three big societal forces lead to the assumption that the state is less and less in the position to guarantee a comprehensive provision of arts education. On one hand there is the economy producing attractive products for informal cultural learning. And on the other hand there is the

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[24] www.education.arts.culture.fr

growing influence of NGOs, representing an emancipated civic society searching for new ways of cultural and artistic representation.

In this context it does not come as a surprise that arts education at least on a theoretical and programmatic level is increasingly linked to the aspect of the acquisition of key competences like "active citizenship" or "entrepreneurship". And – to think positively - it opens new ways of cooperation between the private and the public sector (e.g. in commonly conducting foundations, public incentives of private sponsorship, public funding of private cultural initiatives,…).

Anne Bamford confirms that beside public authorities (83%) also industry (63%), charities and foundations (67%), international organisations (54%), galleries (42%), broadcasters (46%) and trade unions have become important partners in funding and promoting arts education: "Contrary to the belief that the provision of arts education is a core responsibility of education systems, it appears that in practice a large number of non-education related governmental and also non-governmental organisations directly contribute to arts education"[25].

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[25] Bamford, Anne (2006): The WOW-Factor, Münster, p 57

1.4 Towards defining arts education

This tour d'horizon of the framework in which arts education takes place is driven by the assumption that the environment of arts education is not just something apart from this expert field but decisively influences the character of said expert field.

This hypothesis goes with the statement that arts education is not a fact but a political construct highly dependent on the interpretation of the environment in which it takes place.

Admittedly, based in a complex political, social, economic and cultural context the relationship between arts education and policy developments is not mono-causal but ambiguous and therefore often not easily evaluated. This is even more true, when most of the programs offered are based on the intention of developing the individual, selling the illusion of "natural equality" while systematically ignoring the structural differences between children and young people from different social, economic, geographical, ethnical, cultural or religious backgrounds.

1.4.1 Arts education between expectations and facts

One of the consequences of this kind of political blindness is the "production" of a considerable gap between the expectations and facts.

This becomes evident in the constant recapitulation of praises of "best practice models", when a limited number of pre-selected children can benefit from various arts education efforts, which are carefully monitored, whereas the largest part remains unconsidered. However disillusioning it might be, critically taking into account that those efforts might not change the world could help to establish a more professional approach to the field. Claiming that arts education could influence the social sphere and ignoring the existing context of social structures and inequalities might on the other hand prove counter-productive. Starting from a more socially driven analysis instead could mean starting to proactively (re-)politicize the field from within, instead of merely reacting on the policy demands in a compensatory instead of a structural or cooperative way.

Generally speaking arts education can be characterized by a melange of different, often conflicting practices and expectations. This "wild practice" is rarely based on elaborated concepts taking into account the respective frameworks in which arts education takes place. Therefore the professional field of arts education generally can't be seen as a well defined domain with decisive objectives, actors, methods and outcomes. This "openness in all directions" seems to be the major challenge for the classification of the domain.

What we face is a wide range of different methodological approaches (with different traditions, discourses, representatives, educational intentions, biases and methods):

Some of them found in the existing literature are music pedagogy, music education, musical education, art pedagogy, arts education, artistic education, visual creativity, visual communication, critical media education, cultural education, inter-cultural education,

aesthetic education, creative education, arts mediation, cultural mediation, up to cultural participation, cultural empowerment or audience development.

What we can say at this stage after consideing the textual interpretations of most of these approaches is that there is quite a dominance of idealistic approaches ("We should", "we have to", "we are in need to",….) in parallel with a weak tradition of empirically based research in terms of comparability of concepts, objectives, measures, effects, outcomes, quality and standards.

1.4.2 The problem with definitions

However we might overcome these structural deficiencies, first of all we have to acknowledge that arts education is a complex construct, which means that the incoherency between pretension and reality starts with the problem of definition.

1.4.2.1 The arts as a representation of a professional field

From a European perspective the arts can be interpreted as an attainment of the enlightenment movement of the 18th century. With the modern division of labour the arts developed the claim to act in an autonomous field, in which professional artists are producing elaborated works of art in different art fields (literature, music, theatre, dance, later also film, photo, video, new media,….).

Following the claim that in th future there should be artists as personal representatives of an arts field as well, there is the need to train the next generation to maintain this tradition. Therefore artistic education, may it be in music, in art schools, in conservatories or other higher arts education institutes is the necessary prerequisite to producing professional artists (actors, painters, photographers, musicians, dancer,).

On the contrary - but accepting that the arts as an expert field in its own right are a fundamental part of societal world - one can argue, that public education has the responsibility to deal with the aspect of arts education (as a way of mediation of professional art forms, either by appreciation, emulation, critique, participation) to make people aware that the arts can play a decisive role in societal development.

In this context we find an interpretation of arts education in the European Glossary that goes beyond artistic education:

"Arts education creates an understanding of artistic practice and theory and of art and visual culture in all their aspects using varied and differentiated means of access."

When particularly in German speaking countries the notion of the arts as an elaborated system is still dominant it might explain why arts education is seen as something rather peripheral within the school curriculum. Following recent socio-empirical research. one of the results is that a majority of young people does not have any relationship with the arts as such.

1.4.2.2 The arts as a representation of all aesthetic means of expression by everybody : (writing, singing, dancing, playing music, drawing,...)

Mainly in the English language it is quite common to use "the arts" much more broadly for all kinds of aesthetic expression. This usage is far removed from the notion of arts production by professional artists. Instead it talks about the potential of everybody to sing, write, dance, make music, paint or draw. By that it comprises an emancipative potential by breaking the categorical barriers between the few professional art makers and the big rest giving everybody the chance to take part actively in the arts game. On the other hand it neglects the theoretical and conceptual aspects of professional arts production, which had been – at least in the past – a prerequisite of making use of the critical and awareness raising potential of the arts for societal development.

As with this usage more or less all forms of arts education are addressed, musical education might fit as an example. Again from the European Glossary:

"Musical Education comprises productive and receptive components. It includes the development of practical musical abilities (singing, playing an instrument, composition) as well as acquiring knowledge about music theory and music history (classical music, jazz and popular music) with the aim of training conscious listening. Depending on the type of school or school grade, the focus can be tilted either more towards practical music-making or the teaching of theoretical knowledge about music. There is also the opportunity for practical activity as part of e.g. elective components and projects. Choir, orchestra and big band are frequently offered in this context".

Accordingly in English speaking countries the tradition of arts education is not primarily to theoretically reflect on the arts but to actively involve young people in learning settings in which they can express themselves actively in a manifold aesthetic way (bands, choirs, creative writing,….).

This is also true in German speaking countries where the slogan "Culture for all" since the 1970th led to a "New Cultural Policy" to democratize cultural activities.

1.4.3 Towards the reinvention of culture

In a broader public understanding the notion of "culture" has been used for a long time in the same way as "the arts". Against all theoretical efforts, mainly in the domain of cultural studies to broaden this notion of "culture" socio-empirical research tells us that this meaning of "culture" seems to be still dominant[26]. Just viewed from a European perspective a majority of young people still do not dispose of a reflected idea of "culture", including their own living circumstances. Instead "culture" still is seen as something they do not belong to, as something external, at the most something for some rich and educated members of society but not for them. A view into the feuilletons of newspapers, commonly only read by 3 or 4% of the readers, goes in the same direction.

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[26] Compare for example Keuchel, S. (ed) (2006): Das 1. Jugend-Kultur-Barometer: Zwischen Eminem und Picasso, Arcult Media.In this context also EDUCULT has recently carried out empirical research questioning a representative samples of young people between 14 and 16 years old in the frame of PISA-Research

This kind of evidence is foiling all efforts which for the last 30 years have been trying to change the mindsets for "culture", referring on one hand to "high arts" like opera, ballet, poetry, literature, painting, sculpture, music and drama, but at the same time opening up "culture" in a more general, anthropological sense to encompass all of the practices and objects through which a society expresses and understands itself.

This enlargement is exemplified in the UNESCO-definition of "culture":

Long considered from the angle of fine arts and literature, culture is now regarded as covering a much broader field: "culture should be regarded as the set of distinctive spiritual, material, intellectual and emotional features of society or a social group, and that it encompasses, in addition to art and literature, lifestyles, ways of living together, value systems, traditions and beliefs."[27]

We already mentioned in chapter 1.2.5 some of the problems which are connected with this kind of broadening of definition, when it comes to the implementation of appropriate programs and measures. More, from the viewpoint of defending the merits of liberal democracies: Do we really want state authorities to provide stately education programs to influence our lifestyles, ways of living together, or to implement value systems, traditions and beliefs? And which kind of particular cultural education programs do we have in mind when we intend to classify "cultural education" in terms of "lifestyle", "ways of living together" or "value systems". These seem to be intrinsic elements of education as a whole. Particular references we may find in approaches of "inter-cultural education", "civic education" but also in subjects dealing with religion, ethics, communication, history or environment.

Following the triangle built by the state, economy and civic society in chapter 1.3. cultural policy researchers like John Holden from the British think tank "demos" try to distinguish different aspects of culture between publicly funded culture, commercial culture and home-made culture[28]. It is evident that these three different aspects are quite inter-related but treated differently within the public education system. In practice there is still a strong bias towards publicly funded education and publicly funded culture whereas commercial and home-made culture normally is not subject of at least formal education.

So let us ask again: What does this broadening of culture mean for cultural education? If culture includes not only elaborated art forms but more or less all aspects of human life, what are the remaining discriminatory factors allowing to make a difference between cultural education and general education? Or in the words of Max Fuchs, chairman of the German Council of Culture: Cultural education and general education become the same thing, or cultural education is a pleonasm.

To avoid this accumulation of synonymous words some theoreticians in the field of education define "cultural education" as a particular method of general education by using aesthetic means which might be an appropriate working definition also for this paper.

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[27] Preamble of the UNESCO Universal Declaration on Cultural Diversity, 2001
[28] Holden, John (2008): democratic culture opening up the arts to everyone, demos

1.4.4 Towards the reinvention of education

According to the long traditions of using the educational systems to produce national identities, schools are deeply embedded in the particular cultural context of a community, a region or a country. Therefore the particular national education framework in which arts education takes place cannot be ignored. More than any other subject, the arts reflect the cultural circumstances in which they take place, and consequently, so does teaching of the arts subjects.

This also affects the selection of students who have the right to be occupied with the arts and who are excluded. Following traditional ways of division of the labour forces in white and blue collar workers in the industrial societies of the last century, particularly the educational systems in German speaking countries provide arts and humanities only for future white collar workers whereas the big rest (in Austria still more than 60%) are fobbed off with the mediation of future occupancy related skills nobody knows if they will be still useful within the next few years.

This is the reason why arts education in many countries is still related to the self-representation of the middle classes while other strata have to rely on products of the audio-visual industries to develop their cultural profile. As the characteristic of arts education in particular countries cannot be understood without explaining the particularities of the education system as a whole, an assessment of some overall trends might be useful.

As said before, we are not only living in times of unprecedented change but also facing the contours of a new era which affects to an increasing extent not only daily life but also education provision:

"The relationships between education and the world we actually live in are being stretched to breaking point. They need now to be entirely re-thought. This process should begin by reframing the abilities we all have, and reassessing the skills and aptitude that are now most needed for personal fulfilment and for economic success. The preoccupation with academic ability is an example of a functional fallacy: the tendency to confuse a particular purpose with a general one…Education has many social, personal and community purposes that have to be balanced with broader economic functions…To educate people for the future, we must see through the academic illusion to their real abilities, and to how these different elements of human capacity enhance rather than detract from each other" (Ken Robinson)[29].

During the last year I had the opportunity to listen to another cultural education affiliated Englishman, Paul Collard, Director of Creative Partnerships, who on several occasions outlined the history of the school curricula during the last 250 years. In one of his inspiring speeches he argued that most of the curriculum subjects did not change while societies underwent all kinds of comprehensive transformations.

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[29] Robinson, Ken (2001): Out of Our Minds – Learning to Be Creative, Oxford, p. 93

Obviously not so in school. The only major change – Collard found out in his research – was the elimination of the subject of "fortification" which already took place sometimes in the 19th century. When he reports these facts he produces even more acute laughs, when he adds some details of the conversation with his children, when they mostly regret the abolition of "fortification" because this subject would be the only attractive one for them[30].

Such kind of continuity you might also find in terms of school organisation which in most countries still follows the same logic , like the Prussian military exercises introduced in the 19th century, divided into 50 minute units to make all recruits do exactly the same.

What Robinson and Collard reveal is primarily an extraordinary disparity between the dramatic political, economic, societal and cultural changes which took place the last 250 years and the continuity of the national school systems during this long period. Therefore Ken Robinson and with him the big majority of education scientists in not only in Anglo-American countries assume that the constitutions of the traditional education systems are less and less prepared to face the current educative needs:

"In many school systems there is an imbalance in the curriculum. The emphasis is on science, technology, mathematics and language teaching at the expense of the arts, humanities and physical education. It is essential that there is an equal balance between these areas of the curriculum. This is necessary because each of these broad groupings of disciplines reflects major areas of cultural knowledge and experience to which all young people should have equal access. And it is also necessary because each addresses a different mode of intelligence and creative development. The strength of any individual may be in one or more of them. A narrow, unbalanced curriculum will lead to a narrow, unbalanced education for some if not all young people…We now have a school curriculum that teaches ten subjects but only limited ways of thinking. We need an education that values different modes of intelligence and sees relationships between disciplines. To achieve this, there must be a different balance between the arts, sciences and humanities ion education and in the forms of thinking they promote. They should be taught in ways that reflect their intimate connections in the world beyond education"[31]

This kind of assessment goes together with an increasing pressure to reform national school systems to make them fit for the 21st century. Many of these reform efforts are not new. Most of its principles have been formulated already one hundred years ago but have not yet become educational mainstream; e.g. when Ellen Key in her "Century of the Child"[32] formulated her pedagogic claim to enable a comprehensive personal development of each child according its individual abilities and talents.

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[30] Paul Collard: „Education – we know in England – really came out of the 18th century, the Age of Enlightenment. I was studying some literature the other day about some of the schools that got established, and there was on very progressive school in 1750 which advertised its services mainly to farmers and the children of ministers of religion, saying that the best curriculum for people of that age was English, history, geography, maths, science, drawing; Latin and Greek – as the foreign languages – and fortification. So 250 years in progress in education in England means that we don't force children to study fortification anymore. I told my children this – they were horrified: the only subject they wanted to study was fortification"

[31] Robinson, Ken (2001): Out of Our Minds – Learning to Be Creative, Oxford, p. 196

[32] Key, Ellen (1972): The Century of the Child, Ayer Co Pub

Fostering individuality

This approach led to concepts of the reform movements of the progressive era in the first half of the 20th century not only in Europe but also in the United States, fostering independence and self-determination of the learner (among other things) in a learner-centred school organisation. These concepts included the promotion of activity, spontaneity and imagination of each student and of each learning group – combined with sensitivity and creativity (with the objective to educate in the vision of a creative, socially responsible and holistically developed personality).

Fostering equality

Some aspects of the initial intentions of reform pedagogy quite unexpectedly find their way in political conflicts to solve the current economic crises. One political trend goes into the direction to make use of the national school systems to pre-select the few talented from the big rest of the students, whereas another sees an increasing need to make use of the potentials of all students (wherever they come from and whatever social, cultural or religious background they may carry with them).

Close to real life

The main challenge in this context seems to overcome narrow concepts of the curriculum, to avoid early selection and to enable a holistic learning approach as a true-to-life process, supporting the creative talents of each child. In such teaching and learning settings it becomes evident that students are equipped with a broad range of talents - not only academically acknowledgeable but also socially, emotionally or artistically - which can be useful to reach educational objectives.

From knowledge mediation to the acquisition of key competences

Another aspect of redefining school education with consequences for arts education has to do with the increasing need to overcome the traditional drilling school where students are treated as empty vessels in which the teacher has to pour in knowledge.

The European declaration of life -long learning had already defined in 2006[33] eight key competences which each learner should dispose of beyond selected knowledge in particular subjects. These competences include communication, digital competences, learning to learn, mathematics and natural sciences, interpersonal, intercultural and social competences, civic competences, entrepreneurship but also cultural expression with a strong relation to arts education.

Cultural expression is knowledge based. Its intention is the appreciation of the importance of the creative expression of ideas, experiences and emotions in a range of media, including music, performing arts, literature, and the visual arts.

Cultural knowledge includes a basic knowledge of major cultural works, including popular

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[33] http://www.bmukk.gv.at/medienpool/15190/key_comp_lifelong_learning.pdf

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32

contemporary culture as an important part of human history in the context of national and European cultural heritage and their place in the world. It is essential to understand the cultural and linguistic diversity of Europe (and European countries), the need to preserve it and to understand the evolution of popular taste and the importance of aesthetic factors in daily life.

Cultural skills have to relate to both appreciation and expression: self-expression through the variety of the media with "individuals'" innate capacities and appreciation and enjoyment of works of art and performances. Appropriate skills also include the ability to relate one's own creative and expressive points of views to the opinions of others and to identify and realize economic opportunities in cultural activity.

It comprises a strong sense of identity as the basis for respect and open attitude to diversity of cultural expression. A positive attitude also covers creativity, and the willingness to cultivate aesthetic capacity through artistic self-expression and interest in cultural life.

Finally it includes cultural awareness of local, national and European cultural heritage and their place in the world: It covers a basic knowledge of major cultural works, including popular contemporary culture, and of the shared historical heritage of specific relevance to the humanist tradition. It is essential to understanding the cultural and linguistic diversity of Europe (and European countries), the need to preserve it and to understand the evolution of popular taste and the importance of aesthetic factors in daily life.

Towards a new culture of teaching and learning

Such an educational approach gives way to a new "culture" of teaching and learning, not artificially dividing the world into ten or twelve subjects but working with the learners alongside selected themes or problems in appropriate interdisciplinary and project-oriented learning settings. The organisation of such contemporary learning environments also changes the role of the teacher, leaving his role as a mediator of academic knowledge behind and to further develop as a moderator of common learning processes.

In this context there are documents around supporting this pedagogic paradigm change from homogeneity to individuality, e.g. in the "General Education Aims of the Austrian Primary Schools" it is written that "young people should be led to independent adjudgement and social understanding, open-minded towards other political and ideological thinking and able to fully participate in the economic, social and cultural life of Austria, Europe and the world."

The following basic principles that connect reform oriented and intercultural pedagogical approaches can be mentioned:

- holistic teaching and education;

- individualisation of learning processes;

- learning on ones own in a didactic environment;

- plurality of offers as a prerequisite of finding an individual learning path;

- opening of the schools towards the community and vice versa;

- overcoming traditional social barriers by establishing an integrative school environment; and

- overcoming "objective" assessment strategies by "subjective" form in which the learning can play an active role in representing his or her performances.

1.4.5 Some arguments on how to use the arts for education development

There is a lot of evidence that the arts are an appropriate means to influence education positively. As an example emeritus professor of Art and Education at Stanford University Elliot W. Eisner formulated in his book "The Arts and the Creation of Mind"[34] some answers to the questions: "What Education Can Learn from the Arts" which can be regarded as a "must" for all those who are engaged in enhancing the process of education.

In Eisner's vision of a good school the arts are not rather marginal as usual but serve as a model of the transformation of teaching in all subject areas. And his arguments are quite simple and obvious:

1. The arts teach that there can be more than one answer to a question and more than one solution to a problem. As the task of schooling is no longer making all students to know the same thing at the same time but to stimulate individuality playing music or performing dance makes immediately clear that there are different intentions, interpretations and descriptions which all of them can be correct.

2. The arts represent the tension between content and form which both interpenetrate. The way in which a teacher is teaching shapes the meaning of what he or she is teaching. Poets, painters, musicians know that perfectly well. But it is not only the teacher but also the environment (e.g. the classroom) which is massively influencing the outcome of learning processes.

3. Another lesson that the arts can teach education is the importance of imagination and of refining and using the sensibilities. In school we tend to emphasize factual knowledge, correctness, linearity or concreteness. But there are also imaginative processes going on at least in the minds of the students which we can decide either to foster or to suppress.

4. The arts make clear that life is about relationships. As any kind of judgement not only relies on facts but equally on emotions, on "somatic knowledge", the arts can stimulate intuition and empathy, which are becoming more and more important to find our way in

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[34] Eisner, Elliot (2004): The Arts and the Creation of Mind, Yale University Press

and increasingly complex world.

5. Eisner makes it clear that the arts can teach education as a matter of intrinsic satisfaction. This goes against all hopes that the arts could be brought in line of a general instrumental use of educational activities and the importance of extrinsic rewards. Instead the arts can enable students to lose a sense of distance and time and thus feel – at least aesthetic – satisfaction and – maybe – immediately experience a quality of live incomparable with external rewards.

6. The arts make quite clear that for education literal languages and quantification are not the only means through which human understanding is secured or represented. In times of considerable demographic changes the manifold art languages allow the involvement of students which otherwise would suffer from being literally excluded. But also native speakers can take advantage from aesthetic qualities that cannot be rendered in quantitative form. For Eisner it is decisive for students (but also and foremost for their teachers) to recognize, that for example visual or musical forms can convey information unable to convey via literal language and – more generally – that neither meaning nor human intelligence are the sole province of literal language or number.

7. Another thing the arts can teach is being flexibly determined in the course of one's work. They disrupt standard views of rational planning and are an example of activities where ends are held flexibly. This approach seems to become more and more important for individuals but also in terms of organisational behaviour: Also organisations, when defining goals, have to keep their eyes on the context in order to shift the tactics when needed. Thus, the arts provide vivid examples of individuals immersed in tasks in which they are trying to bring something to a resolution but who are not rigidly pinned to aims that initiated the inquiry.

8. And the last argument for making use of the arts in education is the need for time flexibility. We all know that the traditional narrowing of teaching and learning in the frame of strict subject division is at least sub-optimal; the arts can teach the importance of taking one's time to relish in the experience the learner is seeking. Eisner is convinced that experiences cannot be taken away; it is something learners in an appropriate environment can make. Accordingly, he argues for paying close attention to what is at hand, of slowing down perception so that efficiency is put on a back burner and the quest of experience is made dominant. A way of learning which can be organised in projects which are not limited by traditional school lessons.

Example of Good Practice: Studio Habits of Mind

Eisner's arguments go along with other research, e.g. Project Zero, which is leading us in the same direction[35]. The work of Lois Hetland and Ellen Winner can be seen in a series of studies giving evidence to hopes of all arts-advocates that the arts in school would improve children's scores in all subjects. In this context both researchers are warning not to confuse correlations with causations. Therefore they carried out a study of several art

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[35] Hetland, Lois/ Winner, Ellen (2007): Studio Thinking: The Real Benefits of Visual Arts Education, New York

classes in Boston-Area schools.

Their main result gave evidence that arts education programs in school teach a specific set of thinking skills rarely addressed elsewhere in the curriculum. In other words: the arts can stimulate pupils' potentials which are neglected in the traditional schooling system. By learning techniques specific to art, such as how to draw, how to mix paint, or how to make pottery, students are at the same time also taught a remarkable array of habits of mind not emphasized elsewhere in school.

In the frame of their study Hetland and Winner identified eight "studio habits of mind" that the arts in school can teach. One of the most important habits for them was persistence: they found out that students worked on projects over sustained periods of time and were expected to find meaningful problems and persevere through frustration.

Another was emotion: Students were urged to move beyond technical skills to create works rich in emotion, atmosphere, and their own personal voice or vision. Another was the ability to make connections between school-work and the world outside the classroom. They also found innovation to be a central skill of art classes: For them art classes would place a high value on breaking the mould. Teachers encourage students to innovate through exploration –to experiment, to take risks, and just get around and
see what can be learned. Accordingly the teachers involved in art classes did not talk primarily about aesthetic expression but about perception,
decisions, choices and understanding.

1.4.6 Continental/national particularities

The considerations for this report cannot rely on particular comparative research. This was done just once by Anne Bamford 2004 – 2005 when she was commissioned by UNESCO in collaboration with the Australia Council for the Arts and the International Federation of Arts Council and Culture Agencies (IFACCA) to carry out a questionnaire based research "to determine a baseline in terms of the status of arts education around the world"[36].

In terms of continental and national particularities Anne Bamford's outcomes were not surprising, when she stated that "the character of arts education varies considerably from country to country."

Furthermore we have to take into account that the term 'arts education' is context specific. This is even more true, when we take into account that the provision of arts education in the many different countries which have been examined takes place in quite an incomparable political, economic, social or cultural framework. For all of us it is quite evident that – at least following the UNESCO definition of culture – lifestyles, ways of living together, value systems, traditions and beliefs do not find an easy equivalence in terms of arts education in Burma, Singapore, Uganda, Luxemburg or Argentina.

Up to now there seems to be a strong Anglophone bias in defining, explaining and

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[36] Bamford, Anne (2006): The Wow Factor, Münster,

analyzing the field of arts education not only in the English speaking countries but also in the international professional discourse. This is not just a result of former British colonialism; meanwhile this also holds truefor most of the European countries which have never been under British dominance but have learned to live with this dominance.

Bamford tried to build a first common ground for mutual understanding when she compared the rates of participation in different countries with the degree of relevance to young people. Following her results Cuba, Canada, The Netherlands or New Zealand can be characterized by both: high rates of participation and relevance. For Belgium and the United Kingdom she found out, that "programs are generally accessible to most people through low cost provisions but despite this the forms of arts experienced tend to attract an elite audience and do not always have relevance across different ethnic groups, social classes, economic and educational standards….Controversially, in Australia and the USA arts education exists of high standards and relevant to the needs of the learners, but often the access to these programs may be limited to people from certain social class or those with the talent and resources to gain the right of entry to such programs".

Since the last UNESCO World Conference on Arts Education a number of national studies on the national frameworks of arts education have been conducted[37]. Up to now their results have mainly been used for national political decision making processes with almost no impact on policy development in other countries.

Nevertheless throughout the last years there had been a number of international conferences not only to illuminate national particularities by presenting selected examples of good practice but also to learn from each other.[38]

As a consequence, since the beginning of the new millennium the Council of Europe in collaboration with the European Institute for Comparative Cultural Policy Research (ERICarts)[39] and a number of cultural policy experts in more than forty countries are running the COMPENDIUM Initiative[40] which also includes the description of the main priorities of arts education in all participating countries[41].

Recently the ACE-Network of European civil servants working in the field of education and culture have started the project "ComACE" (Community of Knowledge on Arts and Cultural Education in Europe") to collect and distribute information on country policies, formal and non formal arts education, implementation methods, research and best practices.

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[37] e.g. Bamford, Anne (2007): Netwerken en verbindingen: arts and cultural education in The Netherlands; EDUCULT (2007): Vielfalt und Kooperationen – Kulturelle Bildung in Österreich
[38] e.g. the International Conference „A Must or A-Muse", Rotterdam 2001; Promotring Cultural Education – A Contribution to Participation, Innovation and Cuality; Graz 2006; Evaluating the Impact of Arts & Cultural Education, Paris 20072007
[39] http://www.ericarts.org/web/index.php
[40] www.culturalpolicies.net
[41] With a particular focus on higher arts education and artistic education

1.4.7 Defining communalities – On what we can commonly relate to

When it comes to possible communalities, they are also defined in the statement of Anne Bamford in the WOW-Factor: "The arts (can) make a valuable contribution to the total education of children especially in relation to academic performances, well-being, attitudes to school and perceptions of learning".[42]

1.4.7.1 International declarations and conventions

Bridging all national particularities arts education can rely on a number of international declarations and conventions which aim at securing the right to education and to opportunities that will ensure full and harmonious development and participation in cultural and artistic life for every citizen.

Universal Declaration of Human Rights

As the single most prominent document should be mentioned the Universal Declaration of Human Rights, including the right of arts education for all learners, also for those who are excluded from education, such as refugees, immigrants, members of cultural minorities or people with disabilities.

We find references in several articles of the Declaration, already presented in the UNESCO-Road Map for Arts Education:

Article 22: "Everyone, as a member of society … is entitled to realization of the economic, social and cultural rights indispensable for his dignity and the free development of his personality."

Article 26: "Education shall be directed to the full development of the human personality and to the strengthening of respect for human rights and fundamental freedoms. It shall promote understanding, tolerance and friendship among all nations, racial or religious groups, and shall further the activities of the United Nations for the maintenance of peace."

Article 27: "Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits."

The Convention on the Rights of the Child

And also the Convention of the Rights of the Child relates to the issue of arts education:

Article 29: "The education of the child shall be directed to … the development of the child's personality, talents and mental and physical abilities to their fullest potential…"

Article 31: "State parties shall respect and promote the right of the child to participate fully

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[42] This quota originates form Bamford, Anne (2007): Building participation and relevance in arts and cultural education, Porto.

in cultural and artistic life and shall encourage the provision of appropriate and equal opportunities for cultural, artistic, recreational and leisure activity."

1.4.7.2 A short compilation of the main results of the WOW Factor

Starting with these basic principles Professor Anne Bamford of the Engine Room of Wimbledon University in London conducted the first international analysis of arts education research for UNESCO. She had the chance to compare data and case studies from more than 60 countries, which she compiled in her book "The WOW-Factor". In it she analyses issues like the differences between 'education in the arts' and 'education through the arts' and for the first time prepared internationally comparable standards for quality arts education. In addition, she identified a number ofconcrete educational, cultural, and social benefits of arts education.

In one of her presentations she made a compilation of the major outcomes, which became an important point of reference not only for the UNESCO World Conference 2006 in Lisbon but also for the ongoing discussion:

- The arts appear in the educational policy in almost every country in the world;

- There is a gap between the 'lip service' given to arts education and the provisions provided within schools;

- The term 'arts education' is culture and context specific. The meaning of the term varies from country and country, with specific differences between economically developed and economically developing countries;

- In all countries – irrespective of their level of economic development – certain core subjects (e.g. drawing and music – but also painting and craft) were part of the curriculum;

- Economically developed countries tend to embrace new media (including film, photography, and digital art) in the curriculum. In economically developing countries far greater emphasis is placed on culture specific arts (e.g. stilt walking in Barbados, and hair-styling in Senegal);

- There is a difference between what can be called education in the arts (e.g. teaching in fine arts, music, drama, crafts, etc.) and education through the arts (e.g. the use of arts as a pedagogical tool in other subjects, such as numeracy, literacy and technology);

- Arts education has an impact on the child, the teaching and learning environment, and on the community;

- There is need for more training for key providers at the coalface of the delivery-chain (e.g. teachers, artists, and other pedagogical staff);

- Quality arts education has distinct benefits for children's health and socio-cultural well-being;

- Benefits of arts-rich programmes are only tangible within high quality programmes;

- Quality arts education tends to be characterised by a strong partnership between the schools and outside arts and community organisations. (In other words it is teachers, artists and the communities, which together share the responsibility for the delivery of the programmes). Quality arts education has distinct benefits for children's health and socio-cultural well-being;

- Quality arts education builds the languages of arts; and

- Quality arts education builds audiences for art technology;

1.4.7.3 UNESCO World Conference on Arts Education: Building Creative Capacities for the 21st Century

UNESCO has for many years been engaged in the field of arts education. One of the visible manifestations is the publication of a Website LEA – Links to Education and art[43] with a lot of valuable information for all those who work internationally in the field of arts education. Another proof is the implementation of an UNESCO Chair on Arts and Learning at Queen's University, Kingston, Ontario (Canada) established 2007[44]

The extraordinary importance UNESCO allocates for arts education found its representation in the organization of the UNESCO World Conference on Arts Education, which took place in Lisbon 2006. About 1200 participants from over 97 Member States took part, among them also high-level representatives like the ministers of Jordan (Culture), and Lithuania (Education and Science), and Deputy-Ministers of Azerbaijan, Costa-Rica, Georgia, Hungary, Iran, and the Republic of Korea.

International non-governmental organizations (NGOs) such as the International Society for Education through Art (InSEA), the International Society for Music Education (ISME), the International Drama and Theatre Education Association (IDEA) and the International Yehudi Menuhin Foundation (MUS-E) were identified as UNESCO's main partners.

To prepare this conference four regional conferences and an International Mini Summit were convened already in 2005. These were held, in cooperation with UNESCO, in Trinidad & Tobago (Caribbean Conference, June), Lithuania (Europe and North America

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[43] http://portal.unesco.org/culture/en/ev.php-
URL_ID=2916&URL_DO=DO_TOPIC&URL_SECTION=201.html
[44] http://educ.queensu.ca/unesco/arts_and_learning/index.shtml; another UNESCO Chair is going to be implemented in Erlangen/Germany

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40

Conference, September), Republic of Korea (Asia-Pacific Conference, November), Colombia (Latin America Conference, November) and Australia (International Mini-Summit, September). During the World Conference, expert meetings were convened to bring together representatives from the Africa and Arab States regions, in lieu of preparatory conferences. Additional regional and national activities and meetings were organized by UNESCO Member States and national and international bodies.

This Conference intended to strongly affirm the need to build creative capacities in the young generations of the 21st Century and to establish the importance of arts education in all societies. The Conference also sought to design a theoretical and practical framework, or "Road Map", which provides advocacy and guidance for the strengthening of arts education. A particular focus was expected in respect to the implementation of arts education programmes for people from disadvantaged social backgrounds.

In his opening remarks Koïchiro Matsuura, Director-General of UNESCO reminded the participants that, "in a world confronted to new problems at a planetary scale, […] creativity, imagination and the ability to adapt, competencies which are developed through Arts Education, are as important as the technological and scientific skills required to solve them". In societies where a multiplicity of different cultures need to coexist and where policies for cultural expression and dialogue need to be developed or adapted, the arts have gained a special importance, "as they express culture, while retaining, at the same time, the promise of unexpected dialogues". This encourages intercultural respect and an inexhaustible source of discovery. UNESCO thus acknowledges that, "Arts Education can often be a stimulating instrument to enrich educational and learning processes and to make that learning more accessible and more effective", as some experiences in the field of preventive education, in particular in HIV/AIDS education, have already shown.

And the Portuguese representative Jorge Sampaio stressed that arts education is where the main sectors and interest centres of UNESCO converge and should constitute one of the priorities of the organization as far as education is concerned: "We are now aware that arts education provides younger generations of learners with the opportunity for more complete and balanced development. The construction of creative skills for the 21st Century is a priority."

In the discussion four main topics came up, reaching from advocacy for arts education, visualization of the social, cultural and economic impact of arts education, the development of new strategies for the promotion of arts education policies to the development of respective teacher training policies. The conference gave a broad overview of best practices in the field of arts education and opened new avenues for international co-operation.

1.4.7.4 Road Map for Arts Education

As intended the major outcome of the conference was the compilation of a Road Map for Arts Education[45] by the delegates and participants. The intention was to draw up

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[45] http://portal.unesco.org/culture/en/ev.php-URL_ID=30335&URL_DO=DO_TOPIC&URL_SECTION=201.html

guidelines for immediate action by ministers of education and/or culture
in terms of policy development and policy implementation, but also for new methods,
programs and pedagogical materials for arts education in each country as well as an
overall coherent approach. In addition, the report summarizes the aims of arts education
as well as important arts education concepts and research needs. The Road Map report is
intended as a template and set of guidelines that can be adapted to meet local needs in
countries around the world.

For education to be of high quality, the report argues that arts education is necessary to
promote "the insights and perspectives, the creativity and initiative, and the critical
reflection and occupational capacities which are so necessary for life in the new century".
The report indicates that arts education can enhance four key factors required for high-
quality education:

- active learning;

- "a locally-relevant curriculum that captures the interest and enthusiasm of learners";

- "respect for, and engagement with, local communities and cultures"; and

- well-trained and motivated teachers.

The report's two main strategies for achieving effective arts education are:

- "relevant and effective education of teachers and artists"; and

- "the development of partnerships between education and cultural systems and
  actors".

The report's recommendations are numerous and wide-ranging. For educators, parents,
artists and educational institutions, the report makes recommendations regarding:
advocacy, support and education; partnerships and cooperation; and implementation,
evaluation and knowledge-sharing. A key advocacy recommendation is to "raise public
awareness and promote the value and social impact of Arts Education, creating a demand
for Arts Education and skilled arts educators". Regarding partnerships, the report
recommends that active and sustainable partnerships should be developed between the
educational system and the broader community. The report also recommends that those
interested in arts education "implement and evaluate collaborative school-community
projects that are based on the principles of inclusive cooperation, integration and
relevance".

For governments, ministries and policy makers, the report makes recommendations
regarding: the recognition of arts education; policy development; education,
implementation and support; partnerships and cooperation; and research and knowledge-
sharing. More specifically, the report recommends that government agencies "recognize
the value of successful locally-developed, cuturally-relevant arts education practices and
policies". Regarding policy development, governments are encouraged to "translate the

growing understanding of the importance of Arts education into the commitment of resources sufficient to translate principles into action". The report recommends action to "make professional education for artists and teachers available to enhance the quality of Arts Education delivery". Another recommendation for governments is to "encourage the active involvement in education of arts and cultural institutions, foundations, media, industry, and members of the private sector".

For non-governmental and intergovernmental organizations (including UNESCO itself), the report makes recommendations regarding: advocacy and support; partnerships and cooperation; research, evaluation and knowledge-sharing; and training and support for teachers, schools and artists. Organizations are encouraged to "reflect the important contributions that arts education can offer to all areas of society and identify arts education as a major cross-sectoral strategy". Research can assist in promoting the "ongoing evaluation of the emotional, social, cultural, cognitive and creative impacts of Arts Education". Regarding educational activities, non-profit organizations are encouraged to enable the "participation in primary and secondary education of artists, tradition-bearers and cultural promoters in order to enrich pupils' creative use of the different forms of artistic expression".

The report also describes the main obstacles which make it difficult or even impossible to achieve the aims of quality arts education:

- Lack of funding

- Lack of awareness from actors: teachers, cultural professionals, artists, etc.

- Lack of cooperation among stakeholders

- Difficulty of applying it to current education system

1.4.7.5 *What happened since the UNESCO World Conference for Arts Education*

As a result of this Road Map many national UNESCO Committees during the last years gave incentives to foster the implementation of the main recommendations in the respective countries.

In 2007 and 2008 World Creativity Summits – organized by the umbrella organizations IDEA, ISME and INSEA – took place Hong Kong[46] and in Taipei[47] to further develop the main ideas of the First UNESCO World Conference on Arts Education in Lisbon.

The main objectives of these conferences were among others

- to understand the relationships between human creativity and the cultivation of knowledge-based societies built upon the practice of sustainable development,

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[46] www.idea-org.net/en/articles/World_Creativity_Summit_2008
[47] http://www.idea-org.net/en/articles/World_Creativity_Summit_2008

global solidarity, cooperation and human rights;

- to stimulate and develop strategic partnerships and international projects which influence how civil societies and their governments throughout the world understand and create such a future;

- to explore concepts of creativity in the fields of the arts, sciences, education, industry and policy-making;

- to explore the relationships between creative arts, arts education and public policy, with particular focus on the education of arts teachers and the institutionalization of creative pedagogies of transformation; or

- to explore the socio-economic and cultural potentials of the creative arts and arts education from local, regional and global perspectives.

Maybe as an - at least indirect - consequence of these efforts, a number of national governments increased their engagement in arts education issues. In some countries research improved the conditions for a more evidence based policy approach to develop new programs and measures. In others, new activities were implemented without prior research.[48]

Altogether there is a lot of evidence of an increasing interest and awareness in arts education in many countrie,s accompanied by a broadening of the professional scene.

These assumptions correspond with a series of international conferences, just to mention the European and International Research Symposium: "Evaluating the Impact of Arts and Cultural Education" [49] 2007 in the Centre Pompidou in Paris or – most recently – "See, I See Why! – CICY – Arts and Cultural Education, Innovation, Creativity and Youth"[50] in the frame of the European Year of Creativity and Innovation.

And in 2004 a first Handbook of Research and Policy in Art Education was edited by Elliot Eisner and Michael D. Day[51], then the International Handbook of Research in Arts Education, edited by Liora Bresler[52] , giving an overview of the state of arts education all over the world, including chapters on history, curriculum, assessment and evaluation, composition, appreciation, museums and cultural centres, informal learning, child culture, social and cultural issues, the body, creativity, technology and spirituality on about 1 600 pages. It made evident that a lot has happened since then in professional terms.

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[48] e.g. Anne Bamford carried out respective research assigned by the governments of the Netherlands, Flanders of Denmark; EDUCULT in Austria

[49] http://www.centrepompidou.fr/streaming/symposium/en/index.html

[50] http://www.cicy.eu/

[51] Eisner, W. Elliot/Day, D. Michael (2004): Handbook of Research and Policy in Art Education, Lawrence Erlbaum

[52] Bresler, Liora (2007): International handbook of Research in Arts Education, Springer

1.5 The main actors and their range of action and their responsibilities

In many countries, central government plays a major role in supporting cultural education. Nevertheless, – as already mentioned in chapter 1.3.2. – this major role of the state, either due to economic globalization, technologisation and informatisation or other socially and politically relevant changes, is going to be relativized.

It is not only a new kind of tribalism or communitarism mainly in the economically developing world, it can also be found in tendencies of growing decentralization and dislocation of responsibilities in Europe, which changes the political landscape of the European countries considerably. This kind of devolution is enforcing political actors on regional and on local levels who are more and more co-influencing the development of arts education as well.

Generally speaking, the results of Bamford's survey indicate a joint responsibility of governments and schools for education policy issues. Still a majority of 70% of the respondents to the questionnaire attribute the main responsibility for the formulation of arts education to the respective central government, also in those countries which are characterized by a high level of administrative decentralization and devolution of responsibilities.

At the same time 77% answered that schools themselves have an equally large influence on the formulation of arts education policy. This percentage is higher than that of regional and local education authorities: "It would appear that school-based decisions are more important than state or provincial governments (54%), where these exist".[53]

This is not the place to go into detail regarding centralism and decentralization. What might be added at this stage is the fact that this kind of dislocation is not only affecting the vertical distribution of responsibilities but also a horizontal concerning changes in the traditional division of competences, e.g. between education, cultural and youth authorities but also economic and social affairs or environmental or migration affairs.

Like the arts themselves, arts education is increasingly becoming a transversal issue, combining complex competences like entrepreneurship, social and intercultural abilities, communication, civic and environmental education.

To take this transversality into account, in 2001 a European Network of civil servants working (ACE Network) was established, in which public administrators dealing with educational, cultural and artistic affairs are exchanging information and experiences. This seems to be even more important as only in very few countries the responsibilities for education, culture and the arts are combined in one ministry.

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[53] Bamford, Anne (2006): The WOW-Factor, Münster, p 57

1.5.1 International Actors

In this chapter we will present a short description of the most important institutional actors, which represent interests in at least some aspects of arts education on a transnational level.

1.5.1.1 UNESCO

UNESCO – The United Nations Education, Scientific and Cultural Organization[54] was founded in the aftermath of the Second World War. Today, UNESCO functions as a laboratory of ideas and a standard-setter to forge universal agreements on emerging ethical issues. The Organization also serves as a clearinghouse for the dissemination and sharing of information and knowledge, while helping Member States to build their human and institutional capacities in diverse fields. In short, UNESCO promotes international co-operation among its 191 Member States and six Associate Members in the fields of education, science, culture and communication.

In its public appearance UNESCO is working to create the conditions for genuine dialogue based upon respect for shared values and the dignity of each civilization and culture. This role is critical, particularly in the face of terrorism, which constitutes an attack against humanity. The world urgently requires global visions of sustainable development based upon observance of human rights, mutual respect and the alleviation of poverty, all of which lie at the heart of UNESCO's mission and activities.

In 2001, 185 members unanimously adopted the UNESCO Universal Declaration on Cultural Diversity. With this document the international community was for the first time provided with a wide-ranging standard-setting instrument to underpin its conviction that respect for cultural diversity and intercultural dialogue is one of the surest guarantees for development and peace. This common understanding was confirmed by the Declaration of Cultural Diversity Convention on the Protection and Promotion of the Diversity of Cultural Expressions of 2005[55] which was implemented since 2007.

Another very important UNESCO programme in the area of culture is "The protection of the World Cultural and Natural Heritage" (from 1972) and its World Heritage List (the first of which was published in 1978). But UNESCO also devotes considerable attention to "Intangible Cultural Heritage".

In 1999 UNESCO launched the "International Appeal for the Promotion of Arts Education and Creativity in School". This led to the "Links to Education and Art" Program (LEA International)[56], an international network of experts and practitioners. The aim of LEA is to extend contacts among arts education experts in order to achieve exchange and dissemination of best practices, pedagogical methods and source materials for each discipline. A special focus of LEA is strengthening the expertise of teachers of art and culture subjects, not so much in Europe but mainly in developing parts of the world.

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[54] www.unesco.org
[55] http://unesdoc.unesco.org/images/0014/001495/149502E.pdf
[56] http://www.unesco.org/culture/lea

The valuable contributions of UNESCO – as the most important international and inter-governmental player in the field of education, arts and couture – have already been appreciated in chapter 1.4.6. UNESCO recognizes the unique role that arts education – following its own words – can play in the creation of a culture of peace, international understanding, social cohesion and sustainable development since many years.

In his "appeal for the promotion of arts education and creativity at school as part of the construction of a culture of peace" the Director-General of UNESCO already articulated in 1999 the important influence of the creative spirit in shaping the human personality, bringing out the full potential of children and adolescents and maintaining their emotional balance - all factors which foster harmonious behaviour.The school of the twenty-first century must be able to anticipate new needs by according a special place to the teaching of artistic values and subjects in order to encourage creativity, which is a distinctive attribute of the human species.[57]

To turn this appeal into realityl UNESCO launched a program called "Artistic Education" in 2000, with the aim to place art education at the heart of formal and informal education, recognizing its critical contribution to children's cognitive and sensory development.

Art education should also contribute in the medium term to the formation of qualitative audiences, besides favouring mutual respect among cultures. Organized conferences like "Arts Education and Creativity" in 2003 presented an overview on best practice models in different parts of the world[58].

UNESCO has been particularly vital in supporting arts education especially in economically less-affluent countries. Like Bamford noted, diplomatic donations assisted arts education programs in the Republic of Seychelles and UNESCO sponsored teacher trainings in the PRACE program in Barbados.

One of the objectives of UNESCO to foster arts education in a more indirect way is the promotion of a proper environment for artistic creativity. Therefore a programme on "Arts and Creativity" was launched with the intention to make art education part of all school curricula not only in Europe but all over the world.

1.5.1.2 OECD

This may be the place to remind the reader that the globalized economy – which we are confronted with regardless of the crisis – has changed in recent decades from the production, distribution and consumption of functional and practical matters to those with an increasing claim for well-being and personal fulfilment. Recent research shows that trade of tangible goods in Europe has decreased throughout the last years to a ration of 14% whereas 84% comprise intangible goods and services. Already in 1998 over 50% of

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[57] http://portal.unesco.org/culture/en/ev.php-

[58] For example: "Arts education and creativity - Artistic practices and techniques from Europe and North America favouring social cohesion and peace; Document inspired from the discussions and reflections from the regional conference on arts education in Europe and North America, Helsinki, Finland, 9 – 12 August 2003

consumer expenditure went to "lifestyle" and "fun" (important ingredients of what UNESCO defines as "culture"). Paul Saffo of the Institute of the Future in California carried out research on consumer desires on a global scale. He found out that during the last years entertainment has reached the top of the hierarchy of consumer desires.[59] This should not let us forget the fact that in many countries the basic (material) demands are still not met for large parts of the population. It just gives an idea in which direction global economy is tending.

Altogether the creative business has reached a global turnover of about $ 2,2 trillion per year already in 2001, making it one of the most important business sectors of the world. This may be the major reason why more and more representatives of creative businesses articulate their wish to make arts education a future priority in national education plans.

The international organization which knows best about these trends is OECD (Organisation for Economic Co-operation and Development)[60]. It is an alliance of 30 countries, including most Western European countries, the United Stated, Australia, Japan, but meanwhile also former communist countries like the Czech Republic, Poland or the Slovak Republic. The OECD has set itself the goal of promoting and harmonising the economic and social policy, meaning in this context the development of "human capital" of the member countries.

We all know that there can be no creative business without a strong artistic core. This was the main message of the "Forum of Creative Europe"[61] which recently took place in Prague within the framework of the European Year of Creativity and Innovation, trying to find ways out of the actual financial and economic crisis. There it became manifest that arts and culture will be a central stimulant for the necessary renewal of the global creativity-based economy:

"The conference aims at recognising the unique contribution of art and culture to the development and utilisation of Europe's creative potential and at reinforcing the perception of art and culture as the primary source of inspiration for European creativity. It draws on the notion that art and culture are, just like science and research, the starting point for the search for, and formation of, efficient strategies leading to social and economic prosperity and in effect to a full-fledged life".

When there is a lot of evidence that the so-called creative and cultural industries will play a mayor role in the further development of the national as well as the global economies, it is also evident that such a development must find its correspondence in arts affiliated people with respective competences, either as producers, distributors or consumers.

In this context it might be interesting to learn which kind of instruments OECD provides for quality development of national public school systems. OECD is by now one of the world's largest and most reliable sources of comparable statistical data, also in the field of education. The most important in this respect is the regular publication "Education at a

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[59] Howkins, John (2001): The Creative Economy – How People make Money from Ideas, Penguin
[60] www.oecd.org
[61] http://www.forumforcreativeeurope.cz/en/Home

Glance", presenting the current framework of the national educational systems and the PISA research programme (Programme for International Student Assessment), both under the auspices of the OECD's Indicators of Educational Systems (INES) programme in 2000.

Thriving forces of the development of PISA since 2000 have been:

- its policy orientation, with design and reporting methods determined by the need of governments to draw policy lessons;

- its innovative "literacy"-concept concerned with the capacity of students to analyse, reason and communicate as effectively as they pose, solve and interpret problems in a variety of subject matters;

- its relevance to lifelong learning, which does not limit PISA to assessing students' curricular and cross-curricular competences but also asks them to report on their own motivation to learn, beliefs about themselves and learning strategies; and

- its regularity, which will enable countries to monitor their progress in meeting learning objectives.

PISA assessments began by comparing students' knowledge and skills mainly in the areas of reading, science and problem solving. These areas are based on a set of "key competences" which were created with the aid of the so-called DeSeCo Project (Detection and Selection of Core Competences)[62], classifying such competences into three broad but interrelated categories: to use tools interactively, to interact in heterogeneous groups and to act autonomously)

This sophisticated OECD-set of competences taking into account not only knowledge and skills but also psycho-social resources tries to find accordance with the increasing complexity of the modern world. Hence it is a pity that public interest in PISA boils down to a competition of the member states' ranking to find out where the best readers, math or science students may be found. Because of this kind of public simplification - to say it carefully - there seems to be potential to sensitize the societies of the member countries that the future perspectives of the national education systems are lying in the ability to mediate these key competences.

The main interest of most involved in PISA lies in the suitability of arts education activities to meet the objectives of PISA. One very significant state of the art could be experienced in the presentation of an OECD representative at the UNESCO World Conference on Arts Education in Lisbon 2006, when Mr Bernard Huggonier tried to demonstrate a connection between the number of books of lyrics in households and the achievement of students coming from these households in mathematics.

Up to now it is highly contested what PISA might mean for arts education. It is still the majority of the practitioners who have beenworking enthusiastically in the field for many

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[62] http://www.oecd.org/dataoecd/47/61/35070367.pdf

years, saying that the output of arts education activities is – at least quantitatively – unsuitable. What really counts would be the process of doing it. Others are arguing that there will be no other way than PISA; accordingly tailored assessment strategies would have to be developed and to be integrated into PISA. Otherwise the further marginalisation of cultural education would go on.

According to its main job OECD has not put special emphasis on cultural education up to now.

It was one of the follow-ups of the UNESCO World Conference on Arts Education where the UNESCO-Committees of Switzerland, Austria and Germany organized a European expert meeting on arts education in 2007 to find out how arts education should be treated in terms of quality development of the national school systems. The participants of this meeting tried to find an answer to the question, how and in which way arts education can be measured.[63]

1.5.2 Representatives of the international civic society

As we pointed out at the beginning of this chapter the conceptualization and implementation of arts education programs, measures and activities is not just a responsibility of public authorities. The actors of the civic society do play an at least equally prominent role as well.

At this stage it is only possible to mention the most important ones which are acting on a global scale. In preparation of the World Conference on Arts Education 2006 the three umbrella organizations International Drama/Theatre and Education Association (IDEA)**,** International Society for Education through Art (INSEA) and the International Society for Music Education (ISME) built a World Alliance across the different artistic disciplines and formulated joint declaration, which became not only an important document for the conference itself but a starting point for a series of further actions.

Find here a short abridgment of the Manifesto:

"After six years of preparatory meetings, IDEA, InSEA and ISME have united to define an integrated strategy that responds to a critical moment in human history: social fragmentation, a dominant global culture of competition, endemic urban and ecological violence, and the marginalization of key educational and cultural languages of transformation.

We believe that today's knowledge-based, post-industrial societies require citizens with confident flexible intelligences, creative verbal and non-verbal communication skills, abilities to think critically and imaginatively, intercultural understandings and an empathetic commitment to cultural diversity.

Research increasingly shows that these personal attributes are acquired through the process of learning and applying artistic languages. We welcome decisions by governments throughout the world to place educational reform and cultural development at

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[63] http://www.educult.at/fileadmin/files/Infoplattform_MW/MW_Publikationen/Artikel_BOEWKE_Mai_2007.pdf

the heart of their agendas. However, we know that there is not always the political and professional will to integrate the arts into an effective 'education for all', as vital instruments for learning human rights, responsible citizenship and inclusive democracy.

Drawing membership from more than 90 countries, our global alliance of arts education organizations involves leading practitioners and promotes innovative practices in arts education internationally. Through our national affiliations and individual memberships, we draw on the experiences of more than one million dedicated and courageous teachers, artists/performers, researchers, scholars, community leaders, administrators and policy makers who themselves are in touch with formal and informal educational communities throughout the world.

Our three organizations are uniquely positioned to advance professional practices and policies in the visual arts, music and theatre/drama education. We provide:

- *effective channels for international communication and the exchange of policy and pedagogical resources;*

- *national, regional and world forums which debate and disseminate innovative educational theories and practices;*

- *conceptual and professional structures to preserve tangible and intangible artistic cultures (particularly in the developing world), that are threatened by globalization;*

- *models of intercultural analysis that explore aspects of traditional and new media and enable diverse pedagogies to be demonstrated and exchanged;*

- *research into pedagogies for personal and social transformation; and*

- *critical investigation into the educational, socio-economic and cultural impacts of the arts.*

In the visual arts, critical and reflective pedagogies and new means of artistic production offer students opportunities to explore their multicultural, multi-technological visual worlds. Through the performing arts, educators are transforming classrooms into theatres of creative dialogue, equipping young people to enact solutions to contemporary social needs and challenges. In music education, the new technologies provide astonishing opportunities to develop intercultural awareness and collaborative production.

Collectively the arts offer young people unique opportunities to understand and create their own cultural and personal identities. They stimulate interdisciplinary study and participatory decision-making, and motivate young people to engage in active learning and creative questioning".[64]

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[64] http://www.worldcreativitysummit.org/waae_overview.htm

1.5.3 Selected European Actors

As the author is most familiar with the situation in Europe than on other continents, this paper is unavoidably biased. But not wanting "to reinvent the wheel again" this short description of the main actors in Europe might be of interest also for readers on other continent, as it may be a chance to share respective information and experience.

1.5.3.1 Council of Europe

The Council of Europe[65] is the continent's oldest political organisation on the continent, founded in 1949. Actually it comprises 46 countries, including 21 countries from Central and Eastern Europe.

The Council was set up:

- to defend human rights, parliamentary democracy and the rule of law,

- to develop continent-wide agreements to standardise member countries' social and legal practices, and

- to promote awareness of a European identity based on shared values and cutting across different cultures.

Since 1989, the year of the breakdown of most of the communist countries, its main job has become:

- acting as a political anchor and human rights watchdog for Europe's post-communist democracies,

- assisting the countries of central and eastern Europe in carrying out and consolidating political, legal and constitutional reform in parallel with economic reform, and

- delivering know-how in areas such as human rights, local democracy, education, culture and the environment.

This re-orientation of the Council of Europe towards human rights, civic and intercultural education during the last years sometimes makesone forget that this multinational organisation was an important supporter of many arts education initiatives in Europe in the 1990ies, e.g. based on the report for the "World Commission on Culture and Development", the Council of Europe's Culture Committee initiated 1995 a project called "Culture, Creativity and the Young".

After an analysis recognised the importance of arts education for the overall development of the individual and its contribution to the preparation of the young to face the challenges of the developing society on the one hand, and the secondary place of the arts in many

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[65] www.coe.int

inside and outside school processes within the member States on the other, a manifold variety of activities took place. The intention was to find new arguments for the necessity for further research and take action in the field of arts education.

One of these research projects was coordinated by Ken Robinson in collaboration with a group of researchers from all over Europe who compiled a report on "Culture, creativity and the young: developing public policy"[66] which at that time was one of the first synopses of what was going on in Europe in the field of arts education and therefore became a benchmark for further action.

In the recommendations of the report, which Robinson collected with experts from all over Europe, he pointed out that

- member states should develop a central cultural service for young people to prepare them for taking full part in the adult arts and cultural world,

- the place of the arts and culture should be studied and recognised as a contributor to the social development of individuals,

- the arts in the curriculum should be given more central support by school authorities,

- artists and arts experts should become more involved in the planning of both formal and informal education, or

- existing cultural indicators should be refined to including a more specific focus on the long-term effects on young people of participation in and study of the arts.

The more or less strict division between cultural and educational competences – which characterizes most public authorities including the Council of Europe – was always a considerable handicap to cultural education, as the permanent concern of falling between two chairs affects common action.

This is also the case for the flagship programme of the Council of Europe "National cultural policy reviews". Since 1986 this programme assessed most national cultural policies in European countries and beyond. It collected, analysed and published as much relevant data on comparable cultural policy issues in Europe as was available. The only blemish: In most of the reports cultural education is neglected or regarded as an irrelevant side issue.

Meanwhile the educational department of the Council of Europe put special emphasis on the aspect of European citizenship and intercultural dialogue. The European Year of Intercultural Dialogue in 2008 was one of the highlights that encouraged the practical implementation of examples of good practices to foster intercultural dialogue in all sectors of the respective societies[67]. The main intention was to raise awareness of the growing

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[66] Council of Europe (1999): Culture, creativity and the young: developing public policy, Strasbourg
[67] http://www.coe.int/t/dg4/intercultural/

importance of inter-culturality: not only for the decision-makers in the ministries, head teachers and university chancellors, but also teachers, trainers, artists, project leaders and NGOs.

1.5.3.2 European Union

The European Union is an aggregation of currently 27 member states. The candidate countries at this moment are Croatia, the former Yugoslav Republic of Macedonia and Turkey. These EU-countries are mutually linked by a vast number of treaties, most of them of an economic nature. This is due to the historic conditions, which tried to overcome the idea of Europe as a permanent battle field with a new quality of political efforts to support economic integration. But while this economic integration has produced a far reaching harmonisation of almost all parts of our individual and social life - wherever it may take place in Europe - the public domains education and culture remained widely in the responsibility of national authorities.

The sheer number of the 27 different countries shows, that this European Union is an impressive cultural patchwork, which is the result of many long-lasting traditions, often brutally wounded by armed conflicts. As the current EU-priorities are based on the development of a common-knowledge society and thus promoting a common cultural identity it becomes immediately evident that these priorities might follow a political wish. But they are not (yet) grounded on a common European narrative to make the inhabitants of Europe think, feel and act European.

Since there is still a very weak common European demographic and cultural representation in institutional terms, most of the political phrases concerning the evocation of a common cultural identity are proven to be mere lip services. And so it is hardly surprising that the latest proposal for a common European constitution was confirmed by politicians through a series of national assemblies but rejected by the electorate of France and the Netherlands.

At the moment it is the intention of the European representatives to overcome this basic contradiction: On one hand the reality of the people is still characterised by a wide range of cultural particularities, on the other hand there is the claim of politicians to construct something like a common cultural identity. The solution: A common (and therefore de-contextualized) cultural heritage should provide the glue to combine what is still diverse in Europe.

The problem of this concept of unifying Europe by solely trusting in cultural emanations of the past also enables the return of political concepts of the past. The result: The current process of re-nationalisation is considerably weakening the conceptualisation of convincing future perspectives.

Going through the education programs of the EU in general we should keep in mind that education and science are areas where the EU's role is limited to supporting national governments. In education, the policy was mainly developed in the 1980s in programs supporting exchanges and mobility. The most visible of these has been the ERASMUS program, a university exchange program which began in 1987. In its first 20 years it has

supported international exchange opportunities for well over 1.5 million university and college students and has become a symbol of European student life (and cultural exchange). There are now similar programs for school pupils and teachers, for trainees in vocational education and training, and for adult learners in the Lifelong Learning Program 2007–2013[68]. These programs are designed to encourage a wider knowledge of other countries and to spread good practices in the education and training fields across the EU. Through its support of the Bologna process the EU is supporting comparable standards and compatible degrees across Europe.

Connecting point for the field of arts education is the fact that already in 1998 – when a first European conference with the title "A Creative Culture – Creativity and Cultural Education" was organised – the political intention of common European education policy efforts was to find new pedagogic ways to not just mediate cognitive knowledge but to put special emphasis on the mediation of key qualifications:

"These key qualifications include independent and creative trouble shooting, leading conversations, social behaviour, project work and conflict solving. New forms of teaching and learning must be applied in class…In our rational times, it is essential to develop creative skills in young people. Therefore schools must by no means neglect musical and arts education: "It is vital to stress the value of creativity throughout teacher training and to create awareness for its significance. Creativity is promoted especially with playful exercises, concrete assignments, and also interdisciplinary, networked projects."[69]

Ever since the word"creativity" has become something like a magic formula. Even though it became clear that contemporary educational policy concepts could not be limited to the henchman ship of the requirements of a traditional labour market of the industrial society, nobody knows what it will look like in a few years time.

Therefore education for a so-called "information-society" would be less based on the mediation of specific academic skills of the individuals but on key competences, trained in a life long learning process. This concept of key competences was very visible but connected with the dynamics of the economic, technological and social development. Therefore it was interrelated with the permanently changing working and living conditions of the learners in an intercultural society, in detail with the ability to take advantage of the different cultural techniques (be it the mother language, foreign languages or be it ICT) in a multifaceted context but also with self-esteem, adaptability, mobility and flexibility and to have the ability to solve problems, act in teams or take part in society actively and creatively.

In 2000 the European Union adopted the so-called Lisbon Strategy with the ambition to turn the EU into "the most competitive and dynamic knowledge-based economy in the world, capable of sustaining economic growth with more and better jobs and greater social cohesion" But: How can the traditional education systems be made fit to meet the challenges caused by the rapidly changing conditions of the European economies which are increasingly in competition with a globalized market?

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[68] http://ec.europa.eu/education/programmes/newprog/index_en.html
[69] Österreichischer Kultur-Service (1998) (ed): A Creative Culture – Creativity and Arts Education, Vienna

Together with the Lisbon Strategy the Education Council agreed an Education and Training Strategy for 2010 to enhance the European dimension in education by commonly developing necessary skills for the European knowledge-based society.

Therefore general aims were formulated:

- the development of the individual, who can thus realise his or her full potential and live a good life;

- the development of society, in particular by fostering democracy, reducing the disparities and inequalities among individuals and groups and promoting cultural diversity; and

- the development of the economy, by ensuring that the skills of the labour force correspond to the economic and technological evolution.

To meet the strategic goals of Lisbon three main objectives were formulated by the Ministers of Education:

- Increasing the quality and effectiveness of education and training,

- Facilitating the access of all to the education and training systems and

- Opening up education and training systems to the wider world.

In the details to these objectives a series of affiliations to the mediation of key competences can be found: e.g. "maintaining the ability to learn", "providing open learning environments" to facilitate access to lifelong learning or "supporting active citizenship, equal opportunities and social cohesion".

Making a European area of lifelong learning a reality

In 2001, the Commission adopted a Communication on "Making a European Area of Lifelong Learning a Reality" to identify coherent strategies and practical measures with the intention of foster lifelong learning for all. In 2004 the Education Council of the EU agreed on a report on the broader role of education and its cultural aspects.

It again mentions the important role of education in preserving and strengthening social cohesion by enabling young people and adults to enter and stay in working life. Additionally it emphasizes the function of education to prepare young but also old people for their role as active citizens in an increasingly diverse and changing society:

"Not only formal education, but also non-formal education and informal learning, including youth activities and adult education, contribute to this process". In this document the Council emphasizes the role of education "to promote the humanistic values shared by our societies" and by that "to foster democracy, reduce the disparities and inequities among individuals and groups and (also) to promote cultural diversity".

For further action the Council recommends - by making best use of "Education and Training 2010" - to foster exchange of information and cooperation in the fields of cultural education, arts and heritage or intercultural education.

In a recent document from the European Commission dating from March 2006 with the title: "Education & Training 2010" – Main policy initiatives and outputs in education and training since the year 2000"[70] you may find an overview of the main policy initiatives and outputs resulting from the work of the European Commission in the field of education and training since The Lisbon European Council.

Toward a common European cultural policy

What has been said for education also holds true for the EU's competence for culture, which is equally restricted by the principle of subsidiarity. Furthermore, being only about 15 years old, arts and culture are a rather new topic on the European policy agenda. A specific European Agenda for Culture has not yet been developed. Instead, a recent communication on a "European agenda for culture in a globalizing word"[71] is intended to enable a first comprehensive European strategy for culture.

This strategy has three main objectives: to promote cultural diversity and intercultural dialogue; to utilize culture as a catalyst for creativity and innovation in the context of the Lisbon Strategy to transform Europe into the most competitive knowledge-based society in the world; and to ensure that culture becomes an important component in the EU's external relations.

Cultural diversity and intercultural dialogue: to promote conversation between cultures

In the words of the Commission, Europe is an intricate, multicolored patchwork of cultural diversity. In a world of rapid global developments, it is time for us to fully seize the challenges and the value of this cultural diversity.

For its part, and through its Culture Program[72] the EU intends to invest €400 million between 2007 and 2013 to help construct a shared European cultural space, based on a common cultural heritage, as well as on national and regional diversity. This program will promote the transnational mobility of people working in the cultural sector, increase the transnational circulation of cultural and artistic products and works and encourage intercultural dialogue in Europe.

Moreover, the EU has designated 2008 the European Year of Intercultural Dialogue to give expression and a high profile to best practices and processes of intercultural dialogue

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[70] http://newtels.euproject.org/go.cfm?PageId=2468

[71] Communication from the Commission to the European Parliament, the Council, the European Economic and Social Committee and the Committee of the Regions on a European agenda for culture in a globalizing world;
http://eur-lex.europa.eu/LexUriServ/LexUriServ.do?uri=COM:2007:0242:FIN:EN:PDF

[72] http://ec.europa.eu/culture/our-programmes-and-actions/doc411_en.htm

aiming at establishing a sustainable strategy beyond 2008.

Culture as a catalyst for creativity and innovation: harnessing the power of European creativity

The culture and creative sectors in the EU are estimated to be enormous. In 2003, they generated €654 billion (2.6% of the Union's GDP) and employed more that 5 million people. Moreover, these sectors also have indirect impacts on the achievement of the Lisbon Agenda: they foster innovation in other sectors of the economy; are crucial for the further development of ICTs and have a multiple role to play in local development as best illustrated by the success of the European Capitals of Culture.

Such impacts are still largely under-estimated and it is time to better explore the role of culture in supporting and fostering creativity and innovation. This hypothesis is going to be proven within the framework of the European Year of Creativity and Innovation[73], which follows the motto "Europe. Imagine.Create.Innovate" and takes place in 2009.

Culture as a component in the EU's external relations

The EU is prepared to support the implementation of the UNESCO Convention on the Protection and Promotion of Diversity of Cultural Expressions: There is a need for a European cultural strategy that is both open to diversity within Europe and open to the world. Culture should become an even stronger part of political dialogue with partner countries and regions around the world, promoting cultural exchanges and systematically integrating culture in development programs and projects.

What does that mean for arts education on European level?

It is part of the realisation efforts of an open coordination method to include at least some representatives of the civic society mainly from the cultural sector to take part in the planning processes of a future cultural policy strategy. Therefore open platforms have been implemented; one of it deals with "access to culture", also including issues of arts education.

Despite all these intentions – delineating a broad picture of European cultural policy intentions based on a concept of common citizenship – it is quite comprehensible that – when during the last years the European societies were confronted with growing economic problems – the economic dimension the development of the educational systems got the upper hand. But dealing with "cultural education" we should not forget, that there is – at least in the etymological derivation – another dimension of relevance when talking about education.

When we try to answer the question: Is the primary goal of education to be seen as training in economically important skills or rather as a preparation for civilized life and citizenship, represented in the idea of liberal education? – we should keep in mind that

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[73] http://create2009.europa.eu/

liberal education is deeply rooted in a concept of culture that was formulated sometime in the 19th century as an antithesis to market values and therefore of immediate usefulness and effectiveness. Historically it was seen as a social attainment to take one's time – beside the permanent struggle of economic survival – to deal with culture. This kind of culture needs education but it also needs leisure as a counterweight to the efforts of everyday hard work. This is even more true for the arts – particular in its European tradition – which are always referring to a particular political, social and economic context but do not find its justification of existence in but often against it.

According to liberal aspects of education the European conference during the Dutch EU-Presidency "Culture and School" put particular emphasis on the development of European citizenship. Starting point of the debate in The Hague was the assumption that arts and heritage education in the EU-member states can contribute to greater mutual understanding among European citizens and at the same time play a crucial role in the development of creative talents.

The research – carried out for the conference – made evident that today in the majority of the national school systems the personal development of the pupils is given high priority. Objectives directly linked to the arts and heritage, namely "creative and thinking skills", "communication and expressive skills" scored high in the inquiry. Also the expectations of "social benefits" like "social inclusion" or "promotion of active citizenship" were seen as a core issue when it came to arts and heritage in school. And even more countries opted for culture-intrinsic goals or at least culture-related social objectives such as "increasing active cultural participation", "increasing receptive cultural participation" and "increasing reflective cultural participation".

But the research in 2004 also found out, that cultural education still plays a much more prominent role in primary education than in secondary education. The consequence was that more countries now deploy innovation methods and concrete instruments for primary education than for secondary education:

"After the early years of secondary education the arts subjects disappear from the compulsory curriculum in nearly all countries". As a consequence: Arts subjects are still seen as less relevant for subsequent education at least in terms of the more and more dominating economic needs in Europe.[74]

1.5.3.3 The ACE Network/the Compendium Initiative

It was one of the main messages of Anne Bamford's research that one of the most important prerequisite of quality arts education is the intensity of co-operation and partnership.

Looking at the European level we can see that a common Directorate General for Education and Culture wasdeveloped only a few years ago. The saying of one of the civil servants, working in this directorate "we are living together, apart" exemplifies how it is still difficult to bridge the traditional gap between educational and cultural competences, not

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[74] The survey „Culture and School" can be downloaded from: http://www.culture-school.net/conferences.htm

only on an EU level. However, it can be regarded as a major progress that within the new EU programs, is it "Culture 2007 – 2013" or is it "Lifelong Learning 2007 – 2013" it got easier to claim arts aspects in applications for the educational programs and educational aspects in cultural ones.

As this traditional gap between education and culture does not only exist on European but also on national (and perhaps also on regional and local) level it can be seen as a major progress when – as a result of a European Arts Education Conference called "A-Must-Or-A Muse" a new European Network of Civil Servants working in the Field of Education and Culture could be established (ACE-Network). This network consists of two members of each country, one from the educational administration and one from the cultural one (and by that becoming acquainted for the first time). The meetings of the network take place twice a year in different European places and offer the chance to exchange information and experience and also to start common activities. The network is supported by a website offering the main steps of the proceedings to a broader public as well.[75]

When the EU started its open coordination method for the development of a common cultural policy strategy the network became actively involved. At the same time it started a Glossary Project[76] as a very first database which contains terms used by European countries in the field of arts education and their descriptions. Meanwhile, from this project a "Community of Knowledge in the Field of Arts Education" (ComACE) has been established, not only to find a common terminology but also to describe the national frameworks for arts education in the participating countries, thus making them comparable. ComACE will be also web-based and also inform a broader public about the main conferences, activities, programs and measures in the field of arts education in Europe.

1.5.3.4 European regions

On regional levels there is a new interest in arts education issues as well. E.g. the Assembly of European Regions (AER)[77,] created in 1985 as the political voice of the regions and the key partner for the European and international institutions, organised a European conference with the title "Homo ludens versus Homo economicus" in Budapest in 2003. As a major result a declaration was devised to foster the role of the arts in education.

The conference unanimously agreed

- to regard the expression through arts and the development of creative and perceptive abilities in arts as fundamental to the human existence;

- to insist on arts as basis for stimulation and activating the given abilities of mankind in a comprehensive way;

- to underline that only by making more use of arts education and making it a

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[75] www.culture-school.net
[76] www.cultuurnetwerk.nl/glossary
[77] www.a-e-r.org

fundamental of "lifelong learning" will people achieve the skills and competences they need in order to master their every-day working lives;

- to view cultural education as a key competence that both encompasses and shapes the lives of everyone;

- to point out that arts should not be regarded as a luxury, but as part of the basic skills human beings need to acquire in current knowledge-based societies and for their future development;

- to underline that gaining and improving skills in creativity and imagination, interpersonal cooperation, motivation and self-reliance are strong reasons for making the arts a core subject of all education systems; or

- to regret that some education systems often neglect the arts and culture, and therefore plead for a re-evaluation of their place and role in education.

A year later in 2004 AER organised another conference with the title "What Place for Arts in Education? Towards a new pedagogical pattern based on creativity & participation". This conference of the European Regional Ministers of Culture and Education, which took place in Dublin, again stressed the importance of all art forms in educational processes and made concrete proposals on how to achieve a new balance between economic considerations and human fulfilment. Discussions at the conference addressed issues like: the aspects of creativity in teaching, the opening of schools to the community, the promotion of intercultural and intergenerational exchanges or the role of regional cultural institutions. The conference ended with a second resolution repeating the importance of arts education not only with regard to the development of the individual but also in view of its potentials to accompany and tackle the ongoing transformation processes in society.

In addition the role of the arts in education should also be seen as an intrinsic value, when awakening and promoting key competences necessary for widening the personal scope of the human being, for developing interpersonal skills, promoting creative and critical thinking and increasing scores in other fields of study.

1.5.3.5 EUROCITIES

As many cultural education activities are based on city level the involvement of European cities seems by all means important. In this context it is remarkable, that EUROCITIES as a network of major European cities, founded in 1986, took a first common action. This network brings together local governments of more than 120 large cities in over 30 European countries[78]. It provides a platform for its member cities to share knowledge and ideas, to exchange experiences, to analyse common problems and develop innovative solutions, through a wide range of forums, working groups, projects, activities and events.

In 2005 the Cultural Committee of EUROCITIES started with the implementation of a two year working group to link education and culture.

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[78] www.eurocities.org

This Committee formulated the following initial assumptions:

- interfaces between culture, education and youth are indispensable for a "culture of sustainable development" in the information and knowledge society of the 21st century:

- transfer of (cultural) key competencies takes place less and less in schools – open learning processes in the non-formal sector become increasingly important ("personal development cannot be achieved through a focus on formal education alone"),

- the transfer of cultural (key) competencies is a prerequisite for lifelong learning,

- cultural development (in the sense of comprehensive individual and social development) is an important contribution for the quality of life

- arts education is an important tool for social inclusion,

- arts education is an important tool for the development of European citizenship,

- participation in cultural life is a political issue and cannot be guaranteed by the "invisible hand" of the market.

A workshop with the title "Linking Education and Culture" raised the following research questions:

- What are the main contributions of cultural education for the participation in cultural activities?

- What are the contributions of cultural activities in public schools in respect to the transfer of general education?

- What are the contributions of cultural activities in public schools in respect to the needs of the labour markets (contribution to the Lisbon strategy)?

- What are the deficits in the political and administrative arena that hinder closer cooperation between culture, education and youth?

- What are the deficits in public educational, cultural and youth institutions concerning closer cooperation?

- What are the institutional/professional prerequisites for quality development in the field of cultural education? And

- What "target group orientation" mean in the field of cultural education?

The following objectives and measures were defined to structure the next steps of the workshop activities:

- formulation of action-guiding policy documents as a basis for at least middle-term planning;

- workout of a European policy paper (in comparison with other continents);

- regular and systematic exchange of information and experience;

- development of sustainable cooperative structures on communal level;

- mutual support for anchoring coordination, networking and cooperation;

- improvement of cross-sectoral cooperation, starting from kindergarten up to universities, and cultural institutions;

- consideration of research results in the cultural and education policy decision making process;

- equalisation of cultural education institutions/initiatives with other cultural institutions in public funding programmes;

- improvement of vertical cooperation (with responsibilities on the other political and administrative levels);

- involvement of so-called "hard-to-reach" learners in cultural activities;

- improvement of professional training of educators in the field of culture, and

- organisation of accompanying evaluation processes.

Measures

- development of a glossary of definitions – common definition of cultural education, of standards and quality criteria;

- improvement of research in the field;

- development of a common database;

- manual with links between culture and education;

- networking and mutual visits;

- edition of a regular electronic newsletter;

- lobbying towards legislators on all political levels;

- development of cross-city projects (as examples of good practice);

- development of common quality criteria;

- organisation of a common European conference to share information and experience; and

- installation of a European expertise centre.

1.5.3.6 Representatives of the European civic society

But there are also other supportive networks around, e.g. ELIA (European League of Institutes of the Arts,[79]), representing 350 Higher Arts Education Institutes training artists at a professional level coming from all disciplines in the arts.

In 2000 ELIA already approved a "Manifesto for Arts Education in Europe"[80] with the aim to re-evaluate the arts and arts education, after the Bologna declaration of 1999 to "construct a common European area of higher education" was signed.

Naturally ELIA is mainly focused on the further development of professional artistic education. But in the manifesto it also refers to arts education in a broader sense:

- to promote the development of Europe as a multicultural society and the changing role of artists and arts education and to stimulate the discussion of the

- contribution of artists to an improved understanding of (and communication with) disadvantaged groups in our societies and to combat social exclusion, and

- to encourage greater involvement of the arts and artists in primary and secondary levels of education as well as outside formal education. Art should be an integral part of education. Special attention should be given to teacher training in this respect. This declaration is not only relevant on international but also specifically on European level when the European Association of Music in Schools (EAS) and ISME signed a 'Memorandum of Understanding' to strengthen the cooperation on international and on European level.

- to encourage greater involvement of higher arts education in European developments in urban and social regeneration in cities and regions,

- to understand the influence of emerging information and communication technologies in the arts and of the new, developing interdisciplinary art forms, and to initiate activities resulting in new ways of teaching and learning, or

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[79] www.elia-artschools.org
[80] http://www.elia-artschools.org/elia/manifesto_eng.htm

- to encourage, exchange experience and develop life long learning programmes, both in terms of further training for graduates and artists and courses for a wider target group, such as older people and people from minority backgrounds.

Apart from ELIA other European networks like EFAH (European Foundation of Arts and Heritage), which was renamed to CAE (Culture Action Europe)[81], or ENCATC (European Network of Cultural Administration Training Centres)[82], mainly representing arts and cultural institutions in Europe, should not be forgotten when it comes to the development of common European policies on arts education and their implementation.

1.5.4 Other transnational actors in other continents

Meanwhile there exist a number of networks mainly in the field of international cultural policy, regularly informing about main conferences, events, programs and activities of transnational interest.

Just one example is the International Federation of Arts Councils and Cultural Agencies (IFFACA)[83] – which was also actively involved in the production of Anne Bamford's global research on arts education.

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[81] www.cultureactioneurope.org/
[82] www.encatc.org
[83] http://www.ifacca.org/

1.6 Towards concepts related to arts education

On several occasions we have stated that arts education is not a fact but a complex personal, political or social construction. Respective philosophical foundations have a long tradition which cannot find appropriate anticipation in this paper[84], Anyway their manifold approaches show that all efforts to find *the one* concept will necessarily lead to a no-man's land. Instead of following this direction, in this chapter we will try to locate different viewpoints from which new perspectives might loom. It will be up to the reader to bring these puzzle stones together for the formulation of his or her own concept.

1.6.1 From the viewpoint of the arts

There are innumerable efforts to define not only the arts but what the arts are about. My favourite definition is: "The arts are what is questioning the arts"[85]. Following this characteristic the arts in modern societies take over the mission which was the mission of reason in the European enlightenment movement, to question oneself as a precondition of self-constitution.

The liberation of rationality from the bondage of religion, tradition and politics was one of the main attainments of modernity (this is one of the reasons why I warn to wrap the arts and culture – often without any reflection – into one). One of the consequences was the autonomy of the arts, giving the arts the power to define themselves with results which can be provocative up to now.

Today everything can be art. But, if this is true, how can we find out, what art is and what is not? The only answer can be found as a result of a discourse or of communication, which only exists inter-subjectively and collectively. Following Krieger's concept the arts do not exist anymore in the artefacts, nor in the eyes of the recipients; the arts are the way in which we are talking about the them. Explanations alone won't work, the more if anybody disagrees. The arts are about finding a common understanding within a discourse or within a social system. Accordingly in many societies the expressions which communicate insights and open up room for reflection in people's minds are called "arts".

Education can be easily designated as a comprehensive social system in which the arts can play an important role. Following the tradition we can categorize various types of art expressions. The respective enumeration is evolving permanently and can therefore never be exclusive. It contains performing arts (dance, drama, music, etc.), literature and poetry, craft, design, digital arts, storytelling, heritage, visual arts and film, media, photography up to new forms of popular artistic expression (Hip-Hop, Graffiti, B-Boy Dance, etc.).

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[84] Compare for example Fuchs, Max (2008): Kulturelle Bildung: Grundlagen - Praxis - Politik, Munich
[85] Krieger, David J. (1997): Kommunikationssystem Kunst, Vienna, p 15

For the time being it seems surprising, that existing research says that the different art forms are treated quite unequally within the education system. As if there would be a hierarchy putting music and visual arts on top, followed by drama and craft, while forgetting about the big rest; which is not a matter of practice and even less of reflection and therefore exists – with a few exceptions – only outside the walls of the existing education institutes.

As Bamford – in continuation of the research of the Council of Europe's research "Culture, Creativity and the Young" – points out: "In over 90% of countries surveyed, music and drawing were part of arts education. Painting and craft were also widely accepted as part of the arts curriculum (80% and 88% respectively). Dance, drama and sculpture, were included in arts education in over 70% of countries."[86]

Taking these results seriously we should not only focus on the quantitative side of the provision. Following the definition of the arts in the sense mentioned above there is also a qualitative side, when arts education – dealing with any aesthetic expression form – is about creating, reflecting and communicating. What is true for the arts as a form of self-questioning and therefore as a prerequisite of self-constitution is also true for arts education. Or in the words of Anne Bamford: "Encourage people to go beyond their perceived scope, to take risk and to use their full potential".[87]

1.6.2 From the viewpoint of different target groups

Most of the available research tends to talk about the learners in arts education processes in quite general terms. Also pupils and students are likely seen as a homogeneous entity with no need for further differentiation.

The tradition to avoid the social dimension when talking about the provision of arts education hides the existence of different social, cultural or religious background of the learner, not only different between countries but also different within societies, causing different attitudes, expectations but also fears and defensive demeanours.

It is of course evident that refugees trying to reach the coast of Europe, members of an Afghan tribe somewhere in the Hindu Kush, indigenous people in New Zealand or prisoners in Guantanamo have other artistic expectations than a middle-class pensioner who participates in a concert of the New York Philharmonic Orchestra.

Industrial societies were – among others – characterized by a social antagonism, differentiating between the bourgeois class of wealthy, well educated and culturally ambitious members of societies and the big rest of the poor, less or not educated and culturally largely excluded ones. This sociological division found its representation also in the school system, preparing for the future role in society. In such settings arts education

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[86] Bamford, Anne (2006): The WOW-Factor, Münster, p 48
[87] Bamford, Anne (2006): The WOW-Factor, Münster, p 101

became part of societal inclusion and exclusion, in which some parts of the population benefited in terms of the improvement of their social status while others learned to accept their lower status. To avoid a perpetuation of letting young people drift apart it might not be enough to treat all students in the same way but to take the different social, ethnical or cultural backgrounds serious in the provision of arts education programs ("positive discrimination").

In the knowledge-society this categorical division into upper-class, middle-class and lower-class people became liquid and turned into a more complex fragmentation of the populations alongside different professional roles, lifestyles and cultural attitudes and preferences. This fragmentation is enforced by a cultural market with its by now huge variety of goods and services. Compared to elaborated marketing strategies to sell all those cultural offers to different target groups the educational systems have not yet found appropriate answers to this challenge of growing fragmentation.

Generally speaking it can be assumed that schools have lost their monopoly to educate and arts education is not any more exclusively an issue for young people in their role as pupils and students. Other target groups like out-of-school children and young people, disabled people, sick people, orphans, prisoners, military personnel or adult vocational trainees, senior citizens, immigrants, indigenous peoples, just to name some of them, become at least of the same importance.

Since the 1970[ies] new cultural policy approaches ("Culture for all!") tried to include people with different social backgrounds in a broader range of cultural activities. But it soon became evident that opening the doors of arts institutions is not enough. So-called "hard to reach learners" do not feel invited to participate, even when cultural policy measures provide new incentives to arts institutions to stimulate the inclusion of new target groups, which traditionally are not prepared to get over existing barriers represented by educational and arts institutions. Whether we want it not, these hard-to-reach-learners – mainly because of social reasons – do not articulate a "natural" interest in cultural participation, let alone arts education, even when unconventional measures of empowerment are used.

These new cultural policy approaches are the result of new political priorities following an increasing need for audience development. While the traditional arts institutions had for a long time been the cultural representation of middle-class people, the audiences of these institutions become less and older. Therefore these institutions are increasingly searching for new audiences, often not just because of ideological but of pragmatic reasons, that is to fill their halls and to legitimate public funding. As a by-product many of these cultural institutions meanwhile provide quite advanced arts education programs, either apart or in co-operation with schools, e.g for members of migrant communities, elderly people or prisoners, willingly or unwillingly taking into account existing social differences.

1.6.3 From the viewpoint of different professions

In the frame of several research projects EDUCULT organized a series of round tables with participants from different professional background: politicians, teachers, and youth workers, education scientists, artists or other representatives of arts institutions. In the discussion it soon became clear that all of them dispose of quite different concepts of what arts education is about and what could or should be gained by its provision.

While politicians are measuring the provision of arts education alongside their political priorities, for most teachers arts education is part of the curriculum (including music education, fine arts education, craft), which has to follow certain committing guidelines. For youth workers arts education is often the chance to realize pedagogic aims, which are often directed against traditional school pedagogy and which give them the chance to work with young people in field of their interest on a voluntary basis. Artists want to take part in the development of a better school (which they missed during their school career) and give young people the opportunity to become acquainted with their work. Finally, arts mediators working in arts institutions are searching for new audiences.

Following the discussion a wide range of intentions and methodological approaches comes up, more or less based on elaborated concepts that grew out of the different professional contexts represented at the table. This Babylonian mélange of different languages, definitions and expectations in the field of arts education, if not taken seriously – can considerably complicate the chance to co-operate across existing institutional borders. And if the finding of Anne Bamford is true, that the quality of arts education is highly dependent on the intensity of partnerships, there is an underestimated need for inter-institutional communication. How intensive these partnerships can be, may be observed at the New York City Museum, which since the 1990ies is not just cooperating with schools but running one of its own.[88]

Without being able to enumerate the full range of different attitudes towards arts education the objective of such an intensified communication is not to develop one single concept but to search for a common understanding and to explain each other the different conceptual approaches as a prerequisite to find out whether there are interferences to produce synergies for the good of the learner.

1.6.4 From the viewpoint of pedagogy

The word "pedagogy" has a long tradition and is normally identified with the art or science of being a teacher. The term generally refers to strategies of instruction, or a style of instruction and the correct use of teaching. There is a more or less common consensus that following those teaching strategies the instructor's own philosophical beliefs of teaching are harbored and governed by the pupil's background knowledge, experiences, personal situations, and environment, as well as learning goals set by student and teacher.

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[88] http://www.nycmuseumschool.net/

Starting from the Latin speaking countries, education is now used synonymously for pedagogy. This also holds true for the English-speaking world where education refers to the whole context of instruction, learning, and the actual operations involved therein, although both words have roughly the same original meaning. In the English-speaking world the term pedagogy refers more to the science or theory of educating and less to the practice.

Without having a systematic comparison at hand it can be assumed that pedagogic approaches on global scale vary considerably and reach from the maintenance of the drilling school of the 19th century to the organization of pedagogic settings for individual self-development and self-expression of the learner.

As public schools are state agencies they tend to represent the ideological priorities of the particular political regime. The educational objectives go from the production of moral and obedient servants of the state to the development of critical citizens in a democratically based pluralistic society. In all these pedagogical approaches the arts can play a major role.

Following the intentions of the enlightenment movement the mediation of (academic) knowledge was seen as the first priority of education deliberately leaving other parts of the personality of the students out of pedagogical considerations. The experiences of the pedagogic assaults of totalitarian regimes gave additional arguments against approaches to also deal with the emotional and affective dimensions of education, because they might give the pedagogue a dominance against which students have no appropriate means to counter.

Today we know that the mediation of academic knowledge is not enough for the preparation of a meaningful life and also not enough to start a successful professional career[89]. Following the societal development contemporary education can't be limited to the mediation of knowledge anymore but has to find ways to link the mediation of knowledge with competences and attitudes which inevitably refers to emotional and affective dimensions of the personality of the learner.

This is maybe the most important reason why the arts in education are of increasing importance, without neglecting the fragility and precariosity of respective educational approaches. The arts are maybe the most appropriate pedagogic tools to combine logic, emotional and affective parts of the personality enabling its comprehensive development. At the same time the fact should not be excluded that – dealing also with the irrational parts of the learner – it opens new forms of pedagogic assaults, which only can be avoided when respective approaches are based on a system of transparency and control in democratically organized societies.

In her research Anne Bamford does not refer to the political constitution in which arts education provision takes place. Instead, she makes a distinction between the approaches "education in the arts" and "education through the arts".

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[89] Robinson, Ken (2001): Out of Our Minds – Learning to be Creative, Capstone

"Education in the arts" she describes as being sustained and systematic learning in the skills, ways of thinking and presentation of all art forms, either dancing, visual arts, music, drama or new forms of electronic art. This acquaints the learner "education in the arts" with the arts as a factor of human condition but also as part of social life. Following selected research this approach can produce additional positive impacts in terms of improved attitudes to school and learning, enhanced cultural identity and sense of personal satisfaction and well-being.

Instead, "education through the arts" uses the arts as pedagogical tools not only in arts based subjects (like music or fine arts education) but also in other subjects, such as numeracy, literacy and technology. In these cases dealing with artistic expression forms might enhance overall academic attainment, reduce school disaffection and promote positive cognitive transfers.

According to the results of the UNESCO research "education in the arts" is more likely to be found at secondary school levels while integrated "education through the arts" is more common at primary school levels.

As in many schools – particularly in vocational schools – in which there is no provision of arts based subjects, "education through the arts" is often the only chance for learners to keep in touch with the arts, thus acquiring the cultural competences which are increasingly needed on the labour markets.

1.6.5 Different approaches to arts education

When the arts become part of educational processes we might distinguish between three different pedagogical streams.

1.6.5.1 Knowledge: Mediation of the theoretical frames

This approach is about arts specific knowledge, either in terms of aesthetic theory, sciences of the different art forms or of arts history. In arts education this knowledge is often underestimated when the arts – in delimitation to science – are seen as something that could or should be experienced as intuitively as possible. This naïve manner tends to neglect that the arts – at least for the last hundred years – have become an "autonomous" system with elaborated languages for communication which is based in theoretical concepts, understandable and valuable only for those who are equipped with particular knowledge.

1.6.5.2 Experience: Participation in artistic presentations

This approach is about creating personal and collective artistic experiences when attending events and performances, reading books, opening websites for electronic arts, visiting art museums or galleries or other arts institutions. It goes beyond the mediation of knowledge (which nevertheless is often a necessary prerequisite of making this kind of experience) and allows a much more intensive involvement with all human senses.

Many of these artistic presentations constitute a categorical distinction between the art

producer (artist) and the recipients. With very few exceptions the artists are habitually in the active role whereas the recipients/audiences find themselves passive in the darkness of the auditorium; a fact that rather limits the chances of inter-activity. This inclined plane might have become a little bit more in balance e.g. in settings of rock- or pop-concerts, although the categorical distinction between the actors on stage and the listeners beneath still remains.

1.6.5.3 Creation and Reflection: Engaging in arts practices

A step further the learner is no longer restricted to observe, to listen or to consume, but to become actively involved. This approach is mainly about doing the arts, either singing, dancing, playing, painting, sculpturing or any other artistic expressions. These practices can take place in school, in arts institutions or in any other environment, which seems to be appropriate to stimulate the artistic creativity of the learner.

This approach seems to be the most relevant when it comes to the organization of a new culture of learning and teaching, thereby forgetting about the narrow limitations of particular subjects, organizing theme-oriented projects, enabling co-operations between schools and out-of-school institutions to make the arts the leading medium of all kind of learning processes.

Following these intentions the knowledge dimension should not be ignored in a first pedagogic enthusiasm. From the biographies of many artists we can learn that artistic creativity is anything but innate. It is based on the acquisition of knowledge and skills which is does not negate but is rather a prerequisite for creativity.

As Howard Gardner and his team at Project Zero have found out, active involvement in the arts has to do with the ability to observe, to imagine, to create and to reflect. It is all four abilities that make this approach valuable for the comprehensive development of the personality of the learner.

1.6.6 The importance of space

Not only architects are convinced that space is functioning as a "third pedagogue". There is a lot of evidence that the space in which arts education provision takes place can be decisive for the quality of the process as well as the result. Therefore a stimulating environment, fostering the imagination of the learner is an important factor for the organization of creative learning settings.

Another stimulating factor can be the personal involvement of artists which on one hand may change the learning setting by disrupting the traditional distribution of roles between teachers and learners in a productive way. On the other hand artists might act as role models to provoke the learners to relate their activities to professional arts production.

1.7 Institutional aspects (alongside the educational systems)

In this chapter we want to introduce the main important institutions providing arts education.

1.7.1 Schools

Schools are generally seen as the most important public institutions for providing arts education. In most countries the national school systems are divided into different types of schools (starting from kindergarten, preschool, primary, secondary, vocational up to higher education institutions).

Kindergarten and preschools

In many countries there is no explicit arts education provision in kindergarten ; often kindergarten teachers do not dispose of particular methodological skills and knowledge; nevertheless aesthetic expression forms play an extraordinarily important role. In many cases kindergarten is not even seen as part of the school system but as a place of safe-keeping young children (this is changing at the moment).

In kindergarten it is quite evident that in a playful surroundings there are many chances to make use of aesthetic means of expression and by that to foster the aesthetic self-expressiveness of the children. In most countries it is agreed that children should start as soon as anyhow possible to become involved in the arts because early years are seen as decisive for a lifelong engagement in the arts.

Primary schools

Primary schools try to mediate the most important cultural techniques, e.g. in the field of language (speaking, reading, and writing). As one of the last remaining places where pupils with different social, ethnic, cultural and religious background get together they are decisive for social integration. (e.g., to train "inter-culturality" and to learn to express cultural differences in a common value system,…). Additionally primary schools are particularly open for inter-disciplinary methodological approaches, enabling the inclusion of the arts in each subject area.

Secondary schools

Secondary schools are characterized by a differentiation of the curriculum of subjects. These subjects are often treated quite isolated and unconnected, which means to lose the more holistic view on teaching and learning. The arts are now narrowed to musical education, art education (including design and architecture, sometimes drama) or craft, whereas the mediation of sciences, languages, history, geography, mathematics, chemistry or physics seem to have nothing to do with the arts.

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73

Vocational schools

The assignment of vocational schools is to prepare students for the labour market. In their curriculum is – with very few exceptions – no particular focus on the arts.
As mentioned before, these schools currently pose new challenges in a particular way: As the labour markets are increasingly searching for "creative labour forces" the aspect of fostering creativity by making use of the arts can become an increasingly important issue.

This new importance of the arts has to be particularly considered in training programs for the "creative" or "cultural industries". In this field a number of professions like graphic designer, photographer, new media specialist find new ways of professional realisation, which need to be included in the programs of vocational schools as well.

Art Schools

Some vocational schools are mainly dedicated to educate artistically gifted students. These schools often work together with arts universities and provide a curriculum that supports artistic education and training to become a professional artist in the respective field (musician, singer, painter, dancer, actor,….)

1.7.1.1 Arts education in particular subjects (music education, fine arts education, drama education,…)

Art and music education are subjects that can be found in almost all national curricula. Less frequently is the provision of drama and dance education, but also in architecture and design. In comparison with "numeracy" and "literacy", "sciences" or "languages" they are in general seen as so-called "soft subjects" quite on the margins of the curriculum, not really relevant for the learning performance of the students (irrelevant in terms of quantitative assessment, Fe PISA). Approaches of "education through the arts" are trying to line up against this kind of stereotypes.

There are considerable differences in the provision of these subjects in different types of schools. As Anne Bamford has already mentioned there is some comparative research around the quantity of provision (Council of Europe, Eurydice,…), but almost no research concerning the content and the quality of the provision.

1.7.1.2 Elements of arts education in other (obligatory) subjects (history, language,…)

No doubt, also many other (obligatory) subjects have – at least in the UNESCO-definition of culture – an arts connotation, even the teachers and students involved in the programs are not aware of. Actually in all subjects there is a chance to use aesthetic means of expressions. As far as we can see there is no comparative research in this respect.

1.7.1.3 Arts education in voluntary subjects

The provision of voluntary subjects gives the chance to become involved more deeply in particular areas alongside individual wishes/capabilities/talents or needs. In general the provision of these voluntary subjects depends on the particular school profile (which

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74

becomes more and more important in times of "school autonomy") and of course also on the number of students (and/or their parents) interested in the subject.

Following a recent national research on the general framework of arts education in Austria[90] "singing in a choir" and "playing in a music ensemble" are mostly in demand. But of course there are also schools providing "drama education, "creative writing", "computing" or "visual creativity".

1.7.1.4 Arts education in cross-subject (interdisciplinary) activities (projects in which representatives of at least two different subjects are involved)

In education theory there is now a consensus that dividing the traditional curriculum into individual subjects is – to say it carefully – less than optimal[91]. As already mentioned there have been pedagogic alternatives around for almost a hundred years, trying to further develop teaching and learning methods in a more holistic way ("reform pedagogy", "progressive pedagogy", Montessori, Freire,….).

These pedagogic approaches – which are used more and more in the mainstream of school education – abstain from dividing artistically and non-artistically related subjects. Instead they try to make use of artistic forms of expression wherever reasonable. (As one of the major prerequisites not only students but also teachers are forced to work in a much more cooperative way)

1.7.1.5 Arts education as part of intra-school activities (projects in which representatives of at least two different classes are involved)

Not everything that is happening in school is happening within the regular school lessons. In some cases students, coming from different classes and/or age groups are interested work together on certain issues. Some of them get the chance to work in common projects ("choir", "ensemble", "theatre groups"….) .But also activities for the whole school provided by external artists or by the students themselves (celebrations, theatre- or music performances, exhibitions,….) may be organized.

1.7.1.6 Involvement of artists in arts education activities of schools

Traditional schooling is highly dependent on the professional and pedagogic profile of the teacher. But with the implementation of new teaching and learning methods the schools became more open and made possible new ways of co-operation within schools but also with partners out of school.

Particularly co-operations with artists are seen as a chance to enrich everyday school life.

As main objectives we found:

- provision of arts productions that are particularly dedicated to the pedagogic needs of schools;

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[90] EDUCULT (2009): Kulturelle Bildung zählt!, Vienna
[91] See chapter 1.4.4.

- getting an insight of professional arts production;

- getting an insight in the professional and personal life of artistic personalities;

- fostering the creative capacities of the students;

- changing the role of the teacher from a knowledge provider to a moderator of common learning processes; and

- turning schools into open learning centres (by dissolving traditional structures and functions)

The success of the co-operation with artists mainly depends on the regularity of the co-operation. A clear division of competences between teacher and artists as well as the active involvement in the common learning process (beyond the frontal presentation of his or her art work) seems to be another prerequisite of sustainable effects.

1.7.1.7 Co-operations between schools and arts institutions

More or less the same can be said when new ways or co-operation are not only experienced on personal levels between teachers and artists but also on institutional level between schools and arts education. The major advantage lies in the exchange of mutual expertise of the co-operating institutions. Arts institutions normally dispose of a lot of expert knowledge that might be helpful for schools (not only artistic goods and services but also experience in many other fields (different kinds of craft, space, marketing,…).

On the other hand schools dispose of pedagogic expertise which arts institutions - when planning educational activities - are often lacking.

All day schools

There is also the dimension of co-operations between schools and out-of-school art education institutions (e.g. music schools, art schools, drama schools, dance schools, libraries,….). As an increasing number of schools, for example in Austria, that until now had been half-day-schools, are providing all day schooling, this co-operation is a good chance to bring in additional elements of artistic activities. These arts activities would not be possible if students stayed in school all day, having no time afterwards to take part in out-of-school programs (this is of course also true for sports activities)

1.7.1.8 Arts education as part of the profile of the school

In many countries education policy during the last years tended to give individual schools (in collaboration with the communities they are located in) more freedom to decide upon their priorities ("autonomy"). This means that schools became responsible tfor their individual profiles, which in some cases can be the provision of arts education activities as an integrative element of school life (priority on music, drama, dance, fine arts, new media, languages,….)

1.7.2 Arts Institutions

Arts education is not only provided within the public school system. Throughout the last year an increasing number of arts institutions has developed elaborated education programs, either because of the original mission of the institution, cultural policy incentives or because of pragmatic reasons when searching for new audiences.

These programs have the longest tradition in museums and arts or exhibition halls. Meanwhile also many theatres, concert halls, even cinemas have developed their mass-tailored education concept. One of the reasons for this provision was the withdrawal of public schools (mainly in the 1980[ies] and 1990[ies]) opening the doors for arts education provision of arts institutions as a kind of "complementary measure".

Accordingly, the relationship between schools and arts institutions is still rather fragile when different educational intentions are colliding.

1.7.2.1 Education programs of (traditional) arts institutions (museums, theatres,…)

Many arts institutions have developed more or less elaborated educational programs for their preferential target groups. As education is mainly identified with public schools this provision in some countries is described as "arts mediation" or "mediation artistique" e.g. in German speaking countries and more and more in French ones as well.

One of the reasons was the gradual decrease of arts- related lessons in schools. Another was the objective to attract new target groups who – up to that time – were not used to visiting arts institutions. And a third might lay in the fact that providing education programs might evoke additional public funding.

The success of this provision is highly dependent on the status of these educators within the institutional frameworks ("core" or "peripheral") and the professional claims of these educators as "arts mediators" organising these programs. The activities reach from traditional guided tours in museums to new ways of active involvement of the participants in the artistic programs of the institutions.

1.7.2.2 Education programs of cultural initiatives of the civic society (NGOs, clubs and associations, regional or municipal cultural centres,…)

The same can be said for private arts initiatives providing education programs. At least some of them might be "closer to the people" and therefore able to take into account the needs and expectations of participants becoming involved with the programs.

Some of these arts initiatives represent communities with a particular cultural background they want to keep alive, make visible for others and forward to the next generation ("cultural associations" e.g. of migrants or cultural minorities).

1.7.2.3 Co-operation between arts institutions/initiatives and schools

From the viewpoint of the arts institutions schools are important target groups as they represent not just interested individuals but important social groups that produce considerable numbers in terms of audience development.

In many profiles of arts institutions the co-operation with schools is now seen as an important obligation (making arts institutions themselves education institutions). This development is supported by individual funders (mainly in English speaking countries), by public cultural policy but also useful when it comes to justify sponsor contributions.

1.7.2.4 Co-operation between arts institutions and other educational institutions

In the need of searching for new audiences we state new ways of co-operations between arts institutions and other educational institutions which are not schools. E.g. when adult education institutions ("public high schools") take advantage of the provision of art institutions. On the other hand arts education programs are able to reach audiences arts institutions would not reach without this kind of co-operation. For better exchanges of competences we face intra-company training programs of businesses which are connected with training programs of higher arts education institutes

1.7.2.5 Education/mediation projects of individual artists or The artist as arts mediator

As the notion of the arts has become more open and flexible during the last years, for some artists the artistic process becomes more important in relation to the artistic product.

The organization of those processes allows the active participation of non-artists, who quite immediately become involved in the arts. While the borders between arts production and arts mediation dissolve, not only the participants but also the artists are undergoing common learning processes.

1.7.3 Out-of-school education

Beside arts institutions and arts initiatives there are other out-of-school education institutions providing arts education programs. Therefor everything that has been said regarding arts education activities in schools is also relevant for out of school education activities. The major difference may consist in a greater extend of voluntariness.

1.7.3.1 Arts education as part of the programs of youth organizations

Youth organizations provide different ways of aesthetic self-expression as well as the experience of professional arts activities in more or less all art forms. Often arts education is used as a means to fulfil the mission of the organization, e.g. in terms of anti-racism, fighting xenophobia, violence or drug-abuse.

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78

1.7.3.2 Arts education as part of adult education/professional training

But not only young people, also adults can be addressed by arts education. In this context adult education – important in terms of life-long-learning – can be characterised:

- general adult education programs, e.g. provided by "public high schools" in which one may find arts education related activities (in terms of appreciation of the professional arts world as well as artistic self-expression);

- professional training, which is closely related to the acquisition of professional skills. As already mentioned, right now there are experimental programs going on which try to make use of aesthetic expertise in in-service training programs to further develop creative labour forces;

- The provision of arts education programs in public services like the army, jails, health services, elderly care or social aid can be seen as a special case,

- And of course arts institutes provide education programs for adults as well (which again can reach from guided tours to active involvement)

1.7.3.3 Arts education in the form of products of the market driven economy (provision of the media and other audiovisual industries)

For a long time schools have seen themselves as monopolists of education provision. New learning theories have made evident that schools are no longer the only place where young people are learning (and by that being educated). The familiar background and the influence of peer groups (which both massively decide upon the attitudes of cultural participation) have to be seen as at least equally important.

With the omnipresent provision of programs of the audio-visual industries the monopoly of schools becomes even more precarious. Even if they do not realize it, schools as well as arts institutions are confronted with massive competition in terms of attentiveness and attraction. This means that "cultural learning" in an extensively "mediatised" and by that "aesthetisiced" world in which more or less all goods and services have a sophisticated cultural connotation the places of (informal) arts and cultural education are dislocating.

Additionally – for the first time in history – young people seem to be much more advanced in the usage of the new technologies than the older generation (like parents, teachers,…) which creates a fundamental challenge for those who provide traditional arts and cultural education programs.

As far as we could find out there is no relevant research in this respect which opens up an increasing gap between public provision of arts education (within traditional settings, formats and places) and the commercial provision via the new media.

What we face is the appearance of parallel worlds with different languages, logics and values between which the learners have to switch permanently, which gives the term "inter-culturality" a completely new dimension.

1.8 Methodological aspects

This chapter brings us to the heart of our issue. According to the reflections it should have become quite evident that under the title "arts education" there is no unique feature characterising one single professional domain. Instead there are many professional domains which are partly overlapping, influencing each other, competing or even ignoring each other.

This melange of different approaches does not only complicate an adequate description of what we would like to call a domain, but also the methodology behind.

When we define a methodology as

- analysis of the principles of methods, rules, and postulates employed by a discipline;

- the systematic study of methods that are, can be, or have been applied within a discipline or

- a particular procedure or set of procedures,

our field still appears rather fragmented, in any case rather weak in terms of a common theoretical foundation. So a lot still has to be done.

Of course there are methodological traditions in selected areas like music education, dance education or film education with more or less elaborated methods of provision and professional backgrounds of the actors. But following the UNESCO definition with its broad view on the arts, including not only the traditionally and contemporary art forms but all aspects of human life, it is easily understandable that there is no single method to deal with the full range of the arts and culture within educational processes.

It was Max Fuchs from Germany, who stated that arts education can be characterized as general education by using aesthetic means[92]. If this is true, then each subject of the curriculum, like language, history, science, maths, technology and engineering can be treated as a basis for arts education, if recorded and expressed in an artistic way. The methodological particularity does not lie in the teaching contents but in the organisation of learning settings which enable the learners to make use of all senses, attract curiosity, and motivate various forms of expression, or not.

When talking about methodological communalities in arts education it might primarily concern common pedagogic intentions which provide an adequate identity for the "arts education community".

My first assumption in this respect is that to cultivate such an identity, what the community

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[92] For example in Fuchs, Max (2008), Kulturelle Bildung, München, p 91

needs is a common "adversary". These can be the "traditional school system", the "social fragmentation", "marginalisation", "globalisation" and "universal competition ", "urban" and "ecological violence", arts education stands for the wish to overcome these aberrations.

But there is also a positive version. In the arts education community it is agreed that arts education can contribute to the construction of a contemporary "idea of man" equipped with confident flexible intelligences, creative verbal and non-verbal communication skills, abilities to think critically and imaginatively, intercultural understandings and emphatic commitment to cultural diversity whereas the appreciation of the arts plays an inferior role.

Fascinatingly, this is nothing new. We can go back to Johann Heinrich Pestalozzi from the 18th century. Against the dominance of the mediation of academic knowledge he argued that children, instead of dealing with words, should learn through activity and through things. They should be free to pursue their own interests and draw their own conclusions. In his pedagogic contributions he wanted "to wrest education from the outworn order of doddering old teaching hacks as well as from the new-fangled order of cheap, artificial teaching tricks, and entrust it to the eternal powers of nature herself. Accordingly he placed a special emphasis on spontaneity and self-activity: "Children should not be given ready-made answers but should arrive at answers themselves. In order to get there, their own powers of seeing, judging and reasoning should be cultivated, their self-activity encouraged… The aim is to educate the whole child - intellectual education is only part of a wider plan. He looked to balance, or keep in equilibrium, three elements - hands, heart and head"[93].

In the contemporary version of Pestalozzi's statement: "The role of the educator is to teach children, not subjects" we talk about a new culture of teaching and learning, by that of student-centered learning settings, project-orientation, inter-disciplinarity to foster individuality, motivation, curiosity and self-expression:

Following these intentions arts education has a strong affinity tocreative education, which – particularly in the frame of the European Year of Creativity and Innovation 2009 – attracts the hopes for a comprehensive education development (and by that a decisive role for the arts), which is not only about new and creative learning settings but also about the further development of the role of the teacher as facilitator in creative learning processes.

1.8.1 Common intentions: appreciation, awareness raising, self-expression,…

As we have already explained, the mediation of the full range of different art forms does not follow one single methodology. Instead it follows different methodological principles, e.g. teaching music, fine arts, dance or computer arts. But in the field of the arts there might also be some reasons for communalities or at least similarities in terms of arts appreciation, awareness raising for the arts or educating the ability of self-expression, nevertheless in details they might pursue quite a variety of different intentions like

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[93] Silber, K. (1965): Pestalozzi.: The man and his work 2e, London

- learning about the professional arts world: appreciation of high art/art history/art theory/biographies of individual artists/artistic styles;

- experiencing the world of the arts: visiting arts presentations and performances: theatres, museums, movies,….;

- being trained in particular art forms (music instruments, watercolour,….);

- practising common traditions and attitudes; common exercises and common presentations or performances by making music, singing, performing;

- mediating creative and social competences: to make learners express human dimensions (affects, emotions,..) which cannot be expresses solely verbally;

- combining aesthetic and entrepreneurial approaches to give learners the chance to organize their own project (with many dimensions: managerial, financial, marketing, presentation, documentation,….); or

- dealing with new ways of aesthetic self-expression (experimental, innovative, creative,…).

1.8.2 Pedagogic approaches

We all know about the wide range of school organisation. Generally speaking on one hand we have the traditional school with the teacher in front of the class pouring their knowledge into the brain of the pupils. And on the other hand there is school as a common living and working place in which a new culture of teaching and learning has become a reality.

Within the traditional school system arts education is mostly identified with arts-based subjects like (fine) art education, music education or craft whereas all other subjects (often called "hard subjects") are seen as something completely different, and by that naturally in opposition to the arts.

Arts education as a driving force of the implementation of a new culture of teaching and learning

A new culture of teaching and learning is going to leave this categorical difference behind and instead make arts education a dynamic element for implementing new teaching and learning methods in all aspects of school. This means to fetch arts and education from its ghetto somewhere on the margins of the curriculum and make use of it as a methodological "avant-garde" comprising all aspects of a school reform (which success depends on the permanence of innovation).

The result should be a culture of new teaching and learning following the pedagogic triangle of Pestalozzi to make use not only of the brain, but bring the head in an adequate equilibrium with heart and hands of the learner to provide them not only with knowledge

but also with competences and attitudes; only all three of them combined characterize a comprehensively educated personality.

From mediation of academic knowledge or manual skills to the acquisition of key competences

In industrialized societies the priorities, either in schools of the coming elites to mediate mainly academic knowledge, or in schools for the big rest to train particular manual skills, can look back on a long tradition. Following the changing educational demands of today's knowledge-based, post-industrial societies in the education policy discourse, a pedagogic paradigm change from the mediation of academic knowledge to the acquisition of so-called key competences has became crucial. It follows the cognition that neither knowledge nor selected skills alone will be sufficient to successfully master the challenges of the future. Instead,young people have to be equipped with key competences, which are necessary to act in a flexible and uncertain world.

Accordingly in 2006 the European Declaration of Life Long Learning of the European Commission[94] defined eight such key competences which each learner should dispose of beyond selected knowledge and skills provided in particular subjects. These competences include communication, digital competences, learning to learn, mathematics and natural sciences, interpersonal, intercultural and social competences, civic competences, entrepreneurship and cultural expression.

1.8.3 Cultural expression as a key competence

In our context the key competence of cultural expression seems to be of major importance.

This competence is officially defined as:

"Appreciation of the importance of the creative expression of ideas, experiences and emotions in a range of media, including music, performing arts, literature, and the visual arts"

Essential knowledge, skills and attitudes related to the competence:

"Cultural knowledge includes a basic knowledge of major cultural works, including popular contemporary culture as an important part of human history in the context of national and European cultural heritage and their place in the world. It is essential to understand the cultural and linguistic diversity of Europe (and European countries), the need to preserve it and to understand the evolution of popular taste and the importance of aesthetic factors in daily life.

Skills relate to both appreciation and expression: self-expression through the variety of the media with "individuals" innate capacities and appreciation and enjoyment of works of art and performances. Skills include also the ability to relate one's own creative and

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[94] http://www.bmukk.gv.at/medienpool/15190/key_comp_lifelong_learning.pdf

expressive points of views to the opinions of others and to identify and realize economic opportunities in cultural activity.

A strong sense of identity as the basis for respect and open attitude to diversity of cultural expression. A positive attitude also covers creativity, and the willingness to cultivate aesthetic capacity through artistic self-expression and interest in cultural life.

the cultural awareness of local, national and European cultural heritage and their place in the world: It covers a basic knowledge of major cultural works, including popular contemporary culture, and of the shared historical heritage of specific relevance to the humanist tradition. It is essential to understand the cultural and linguistic diversity of Europe (and European countries), the need to preserve it and to understand the evolution of popular taste and the importance of aesthetic factors in daily life"[95].

1.8.4 Teacher training and qualification (generalist versus specialist,..)

When talking about the changing approaches of pedagogy we equally have to take into account the changing role of the teacher. It is always the teacher who decides upon the pedagogic methodsthat are applied in arts education.

Their profile ranges from a person who knows everything, at least everything better than their students to a moderator of common learning processes. This goes together with the changing claims teachers are confronted with. In some cases they are mainly seen as pedagogic generalists, by that as somebody who is able to teach each subject area in the same quality or as a specialist, who disposes of well-founded knowledge in one or the other subject whereas the genuine pedagogic competences are seen as less relevant.

Accordingly teacher training will be primarily geared towards the acquisition of expert knowledge or pedagogic competences.

As far as we can see in many countries there are quite advanced teacher training and appropriate qualification programs for prospective teachers mainly in the field of (fine) art and music education. The acquisition of knowledge and competences for dealing with all the many other art forms (dance, drama, photo, video, film, computer art,….)
are much less common. Concerning these matters the provision is mainly dependant on the personal interest and affinity of the teacher.

This is even more true when it comes to the inclusion of the arts in other subject areas when the predominant part of art-based teachers does not dispose of arts education relevant competences (in general education, even more in vocational education). As far as we can see only in very few countries a systematic provision of competences for these colleagues in mass-tailored trainings – e.g. to make them cooperate with colleagues in common projects or even with out-of-school experts – is taking place.

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[95] Recommendations of the European Parliament and tne European Council of 18 December 2006 on key competences for lifelong learning (2006/962/EC)

As a kind of equivalence we were confronted with a considerable lack of discourse concerning the quality of arts education provision. In most cases teachers do not dispose of relevant criteria of quality development, which might be one of the reasons why their activities are usually seen not only as incomparable with the pedagogic results in other subject areas and therefore by trend unnecessary in terms of a growing output orientation of most of the national school systems.

To give a deeper idea of the role of the teacher in times of creative education, we want to quote Elliot W. Eisner one more time:

"Our job as teachers is to help all our student's extract meaning from their experiences. I believe we have neglected the senses as a means for students to extract ideas from their environment and to make sense of their personal felt experiences.

Unfortunately this creative approach does not lend itself to the current pre-occupation with objective measurement which has been a limiting factor the past decades. What has been ignored is the power of transformational experiences; the emotional power that comes from being involved doing something really well. Valuing the quality involvement of any experience for its own sake has been missing Ignoring the 'personal stirrings and strivings of self discovery...the involvement of learning with personal emotion and meaning' means missing out on what really changes individuals.

This is the creative learning I want us to return to. Currently achievement rather than inquiry has been triumphant.. Our current distraction of measuring learning has diminished the mind rather than expanding it. We have been limited by an overly cognitive view of the mind. We need an education grounded in a view of how human extract meaning from their experience.

Today in our primary classrooms selected important subjects take up the 'prime time'. A wider view of learning is required to integrate inquiry and creative expression into literacy and numeracy and in turn to feed into the afternoon inquiry expressive arts programmes.

Sensory and emotional learning is part of all subjects - how people feel about their learning effects what they come to learn. Each sensory system provides its own unique contribution and cannot be left to chance as it currently is now.

For example a class studying bridges is a theme that can appreciated through poetry, interpreted through science, maths, technology and engineering, and recorded and expressed through the various visual arts and photography. Each way of interpreting the bridge provides different 'framework' to understand and express ideas. It involves all the senses, attracts curiosity, and motivates various forms of expression.

This is how we are programmed to learn from birth. We learn through experiences that cannot be fragmented to suit teacher's thinking. Language does not exhaust the possibilities of expression. The ability to explore the multiplicity of any environmental experience is what teachers should be aiming for. Even a simple topic like Autumn, or an Anzac Study, have a multiplicity of ways available to interpret.

What we interpret depends on the 'nets we cast' but all forms of expression are private until they are shared. A wide range of means of expression are available - sounds and music, words, number, dance and the like. And every form of expression is open to endless variety, all requiring personal decision making and skills. Our 'nets' determine this kinds of 'fish', or meanings, we catch and our skills the extent we can express what we want to say. To complicate matters the process of realizing one's ideas in any medium evolve through the editing process in ways that are not predicable.

I am against the increasing dominance of the current determinist intentional teaching, or 'best practices' that comply with pre-conceived expectations and criteria; learning where the teachers control processes and determine and measure appropriate answers. .Instead of that we have to reformulate a wider conception of learning well beyond the current narrowly conceived literacy and numeracy focuses. Teachers need to free themselves from this technocratic and traditional view of teaching as it excludes too many creative individuals.

To be able to write, Eisner says, 'the writer must have something to write about. To have something write about the writer must be able to "read" the environment. The writer starts with vision but ends up with words. The reader begins with words and ends up with the vision'.

We need, he to create learning environments that invite students to explore their experiences in whatever ways that make sense to them and in ways they can share with others. This seems to me the essence of personalised learning. Therefore we have to encourage teachers to think about would create an environment which would realize the full potential of all students to be actualized.

Such an education would have the potential to 're-engage' learners and to solve the current 'disengaged' learners and behavioural problems.

Altogether, creative teachers, past and present, have shown, through their example, that it is all possible. It is to such creative teachers we need to look to develop a truly creative education system able to 'invite' all students to develop whatever gifts and talents they might have."[96]

To turn Eisner's vision into a reality, the UNESCO Road Map contains a number of relevant recommendations

- *Facilitate training of teachers in the theory and practice of Arts Education;*

- *Promote international support for training teachers and for curriculum development, to widen coverage and improve the quality of Arts Education, particularly in resource-challenged countries;*

- *Encourage the participation in primary and secondary education of artists, tradition-*

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[96] Elliot Eisner in a presentation at a John Dewey Memorial Address; from the Leading and Learning Blog on "Creative Education": http://leading-learning.blogspot.com/2009/03/creative-education.html

bearers and cultural promoters in order to enrich pupils' creative use of the different forms of artistic expression;

- *Encourage the creation of programmes for research and lifelong training for professionals (artists, teachers, managers, planners, etc.) connected with Arts Education;*

- *Encourage the participation and organization of arts teachers, both nationally and internationally, so that they acquire greater social representation and professional capacity;*

- *Encourage the creation of Arts Education texts, materials, methodologies and teaching-learning guides;*

- *Encourage the incorporation of new information and communication technologies in teacher training programmes and in both formal and non-formal education processes, as means of creation, artistic expression, reflection and critical thinking[97].*

1.8.5 Resources (material and finances, time, space,…)

With the exception of very few countries (like Great Britain or The Netherlands) there are no relevant data available concerning the allocation of resources, neither in terms of the number and qualification of the teacher, nor the provision of financial resources, which are dedicated for arts education or the degree of appropriate equipment with space; in most cases there is no sufficient empirical basis for an evidence based policy as a prerequisite of sustainable development.

What counts is often pure action-taking which finds its condensation in an uncountable number of collections of incomparable good practices (not so often of bad practices, from which we could learn much more). As a lot of this good practice is not embedded in a conceptual approach it is highly dependent on the individual enthusiasm of the organisers, who often feel isolated and unnoticed.

Therefore our assumption is that a lack of data concerning not only the resources but also the outcomes has to be seen as a major weakness of the domain.

At this point the dimension of space should be accentuated, which seems very important to us for the success (not only) of arts education provision: How are schools and other institutions equipped for arts and cultural education activities? (music hall, theatre stage, studios, education space in arts institutions, …..). In this context space has to be seen – after the classmates and the teacher as the third pedagogue – as equally decisive as an important component of a satisfactory learning environment (architectural implications on learning).

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[97] UNESCO Road Map for Arts Education (2006). p 20

1.8.6 Research aspects

Talking about the considerable lack of data concerning resources brings us to the aspect of research. Anne Bamford points out in her "Wow-Factor", that in practically all countries, there is a considerable difference between what is mandated and the nature and quality of the arts education programs: "Most governments at least pay lip-service to engendering a culture in which arts-rich education can thrive, yet it is generally the case that there is a gap between espoused policy in arts education and typically poor provisions experienced within classrooms".[98]

Her conclusions in this context go in the direction that the effects of arts education, by and large, are up to now mainly based on anecdotal evidence but uncorroborated by empirical facts. Not only for her, this is seen as one of the major reasons why arts education is unlikely to be given a higher priority.

As far as we can see arts education is suffering from a considerable lack of theoretical rationales and does not dispose of relevant conceptualisations. Instead arts education provision in many cases takes place against considerable resistances of the traditional education system mainly because of the personal engagement of individual teachers. These structural deficits become even more dangerous when schools are facing increasing output orientation and standardisation enforcing the question: What can be measured in terms of success of arts and education?

Therefore the area is in considerable need to develop respective qualitative and quantitative criteria to measure the effects of arts education provision on all systemic levels: on the level of national education systems, on the level of the sub-systems (schools, youth organisations, universities, arts institutions,….), on the level of the different fields of work (drama, music, sculpture, dance, architecture, design,…), on the level of the particular institutions, on the level of particular programs and measures or on micro-level of the particular teaching-learning situation.

Research can be commissioned by different public bodies like ministries, regional or local councils, but also foundations and associations and carried out by university or other non-university expert institutions. At the moment transnational research is highly exceptional whereas an increasing number of countries have commissioned national research programs: some of them are also carried out on regional or local levels.

The primary subjects of research on Arts Education in each country

- evaluation on arts education related policies;

- assessment of the impact of arts education;

- links between arts education and academic achievement in school subjects;

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[98] Bamford, Anne (2006): The Wow-Factor, Münster, p 143

- socio-cultural empowerment through arts education;

- evaluating training programs for arts education actors: (teachers, artists, mediators, etc.; or

- evaluation of partnerships for arts education.

All in all we can state an increasing readiness to assign accompanying research for national projects (e.g., the British program "Creative Partnerships" regularly evaluated by Ofsted,…)

Is there a trend towards evidence based policy?

The main question in this respect is the readiness of policy makers to organise feedback loops to learn from the results of the research and – following the principle of evidence based policy – to take into account the results in the policy decision making processes

The measures which are undertaken to further encourage research

- Commissioning research;

- Implementation of competence centres/clearinghouses on arts education;

- Editing and distributing publications featuring research in arts education;

- Organising conferences and symposiums on arts education; or

- Establishing networks of arts education researchers.

When we take a rough look at the existing research situation, we can divide research into two groups: one is dealing rather with the influence of arts education on the individual development, drawing on experts from various scientific disciplines dealing with humans – from cognitive science and psychology to neurology, even genetics.[99]
Research in arts education often has the tendency to look at individual developments abstracted or even isolated from the socio-political context. On the other hand, we find research deriving from approaches in the societal field, mostly looking into the economic value of arts education, but also in the social value, for example when it comes to crime and drug prevention, anti-racism and integration.

Research deriving from educational sciences can be described as an interface between individual and societal development, for example when tests on the cognitive skills of students are measured against the competitiveness of nations, such as in the

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[99] See for example a recent research project by the Dana Foundation, "Learning, Arts and the Brain" (report released in March 2008). Research leader Michael S. Gazzaniga states: "Genetic studies have begun to yield candidate genes that may help explain individual differences in interest in the arts" and "Adult self-reported interest in aesthetics is related to a temperamental factor of openness, which in turn is influenced by dopamine-related genes". http://www.dana.org/news/publications/detail.aspx?id=11220

comparative OECD-PISA-testing programmes[100] and related studies. This creates numerous tensions, for example when very rigid education systems in countries like South Korea create better output, though the individual pupil's well-being and personal development might suffer. South Korea for example has the top suicide rate among OECD countries[101], while the country has continued to strengthen its position in the PISA testing. The UK's rating on the last PISA – despite (or because?) spending a lot of money on creative education programmes has declined, leaving the top 10 for both maths and reading.[102]

Though there is an obvious systematic error in conventional comparative testing systems when it comes to the assessment of arts and creative education, UK government school evaluation agencies (OFSTED, the Office of Standards in Education)[103] and NFER[104] carried out various studies into the effects of creative programmes on learning and competences. There are even controversial efforts to install a PISA-assessment for cultural competences at least in the German speaking countries[105], driven by efforts to rank artistic and cultural disciplines on the same level as subjects that are tested.

Economic interest in research

Directly linked to the politically driven approach to improve educational performance is an economic interest in education as a system to produce adequate workforce for the global market, also equipped with key competences – the obscure idea of creativity among them. The education system relates to that by creating a competitive environment and by embracing the concept of creativity in learning. This new alliance becomes visible if we look at reports like "Ready to Innovate: Are Educators and Executives Aligned on the Creative Readiness of the U.S. Workforce?"[106] surveying both school superintendents and business executives. The report states that "overwhelmingly, both the superintendents who educate future workers and the employers who hire them agree that creativity is increasingly important in U.S. workplaces (99 percent and 97 percent, respectively), and that arts training – and, to a lesser degree, communications studies – are crucial to developing creativity."

The report wascreated by a business and management consultancy, in collaboration with the leading arts advocacy organisation, Americans for the Arts and the American Association of School Administrators. It is one example of seemingly overlapping interests.

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[100] Programme for International Student Assessment, www.pisa.oecd.org

[101] http://english.hani.co.kr/arti/english_edition/e_national/158160.html , 18 Sep., 2006.

[102] http://news.bbc.co.uk/2/hi/uk_news/education/7126562.stm 4 December 2007.

[103] The Office for Standards in Education, Children Services and Skills OFSTED (2006): Creative Partnerships: initiative and impact. The Office for Standards in Education, Children Services and Skills OFSTED. http://www.creative-partnerships.com/resources/resourcefiles/172183.pdf

[104] National Foundation for Educational Research

[105] These intentions were discussed recently at the Conference „Evaluation kultureller Bildung?" in Wildbad-Kreuth, 13 – 15 Mai 2007;
http://www.educult.at/fileadmin/files/Infoplattform_MW/MW_Publikationen/Artikel_BOEWKE_Mai_2007.pdf

[106] Lichtenberg, James; Woock Christopher; Wright, Mary (2008): Ready to Innovate: Are Educators and Executives Aligned on the Creative Readiness of the U.S. Workforce?
http://www.artsusa.org/pdf/information_services/research/policy_roundtable/ready_to_innovate.pdf
The Conference Board, Research Report 1424.

However, when taking a closer look, it is evident that school administrators and business executives have a different notion of creativity: "Employers say problem-identification or articulation best demonstrates creativity, while school superintendents rank it ninth. Superintendents rank problem-solving first; employers rank it eighth. These discrepancies bolster the view that while schools teach students how to solve problems put before them, the business sector requires workers who can identify the problems in the first place." This gives us an idea of how interests might overlap; different structural settings lead to different expectations of the role of arts education.

As a general conclusion we can assume that research up to now cannot bridge the triangular tension between an education system based on a rather rigid structure of discipline and organisation, the concept of arts education, based on concepts of humanism and individual development and the economic interest that sets the standards, challenging both others.

Political interest in research

The research done on Creative Partnerships, the British Government's flagship programme to foster creativity in schools that has been created in a response to the government report, "All Our Futures: Creativity, Culture and Education (1999)"[107], gives also good examples of politics or administration taking interest in arts education research. The reasons for this are either the assessment of a specific policy program or the preparation of new policy initiatives. The dynamics of political field create a number of tensions between basic research principles and the influence of policymakers, demanding simple, sellable results in a short period of time.

If we look, for example, at the research commissioned by the governments of Flanders, Denmark, Norway or the Netherlands to Anne Bamford and the Engine Room at Wimbledon University, it was obviously part of her success to be able to pinpoint complex issues to recommendations that can easily be understood and can be grasped by politicians, administrators and the broader public – whether they are then implemented, is another question. We found little research regarding the implementation of policies and recommendations that have been phrased, reworded and discussed sometimes more than once – for example, in the case of the UNESCO Road Map we refer now to the ninth version. In the case of the Road Map, a recently organised European symposium on Arts Education in May 2008[108] has shown that, whether proposed recommendations are implemented or not, largely depends on the question of national resources and political goodwill.

Notably, there is a high interest of countries in producing more research that already prioritize arts education programmes. Thus, also on the research level, inequalities are reproduced. However, as we have stated before, it is unlikely to benefit the progress of the field if we produce the x-hundredth case study referring to best practice that shows the

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[107] National Advisory committee on Creative and Cultural Education NACCCE (1999): All our Futures: Creativity, Culture and Education.
[108] The UNESCO Road Map and its Impact on Europe. Wildbad Kreuth, 27-29 May 2008.

wonderful job done by some dedicated teachers and the sparkle in the pupil's eyes.

Anne Bamford criticises that most of the research seems to be dealing with immediate effectiveness or impact of programmes without having observed long-term, sustained developments or thoroughly analysed the impact on institutions and structures instead of referring to individual best-practice models.[109] On the other hand, we find little material that can be described as basic research, meaning the collection of empirical data referring to the situation of the arts at schools, teacher qualifications, resources, range of methods, forms and (young) people involved, number of co-operations between arts institutions and schools etc.

One pioneering example might be the project "Arts Count"[110] by the New York City Department of Education. This research was the starting point of an Austrian project called "Arts Education Counts – Kulturelle Bildung zählt!", which developed a research setting for a first quantitative analysis of the framework of arts education in Austria.[111]

In the UNESCO Road Map for Arts Education following recommendations concerning research, evaluation and knowledge-sharing are mentioned

- *Promote ongoing evaluation of the emotional, social, cultural, cognitive and creative impacts of Arts Education;*

- *Promote a regional system to gather and disseminate information on Arts Education;*

- *Promote knowledge-sharing and networking through the establishment of Arts in Education Observatories (clearinghouses), with UNESCO Chairs and the UNITWIN Network;[112]*

- *Promote research in the arts in order to inform the development of future initiatives in this expanding field;*

- *Establish an international data-base of research to provide scientifically sound evidence of the individual and social significance of Arts Education and creative involvement, including, but not limited to, such areas as the development of the integrated human being, social cohesion, conflict resolution, public health and the use of new technologies in creative expression in the schools;*

- *Commission case studies and research that could then be used as a guide for engaging in more participatory and practice-led research. Such a case study could lead to the development of an international network of researchers sharing methodologies and building better models of assessment with students, artists, teachers and parents as active participants. This would build capacity for the future and inform lifelong learning and assessment;*

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[109] Bamford, Anne: Evaluating the 'Wow': Arts education research. Presentation for the conference "The UNESCO Road Map and its Impact on Europe", 27-29May, 2008.
[110] http://schools.nyc.gov/Offices/TeachLearn/Arts/artscount.html
[111] EDUCULT (2009). Arts Education Counts!", Vienna

[112] Refer to "Action Plan Asia: Arts in Asian Education Observatories", *Educating for Creativity: Bringing the Arts and Culture into Asian Education*, Report of the Asian Regional Symposia on Arts Education, UNESCO 2005

- *Encourage research and rediscovery of the traditional use of arts in learning and every-day life;*

- *Record and evaluate bibliographical resources and other sources of information on Arts Education, with a view to their analysis, re-packaging and dissemination;*

- *Systematize significant experiences that can serve in preparing quality indicators for Arts Education, and promoting the exchange of experiences;*

- *Facilitate the preparation and implementation of regional and international education and research projects; and*

- *Put into place international networks to facilitate regional cooperation and sharing of best practices in implementing Arts Education policies;*

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93

1.9 Strategies for improving the quality of arts education

Quality implies that something has been achieved successfully. Consequently before quality can be assessed there must be objectives that help us judge what has or has not been achieved.

Efforts to assess the quality of arts education, thereby giving evidence if a measure, a project or a programme of arts education was successful or not, find its limits when qualitly - particularly among practitioners of arts education - is regarded as self-evident and can't be explained adequately to outsiders. Obviously they insist on a definition of quality which is considered to exist as something that may include achievements but goes beyond taking into account the process, partnerships and recognition.

The US-American art sociologist John Dewey wrote in this context of quality as being characterised by a "heightened vitality", as "active and alert commerce with the world: as its height, it implies complete interpretation of self and the world of objects and events". Therefore "quality is first and foremost an idea, its criteria are susceptible to influences from within a given society".

While this statement accentuates the intrinsic "quality" of the cultural activity, the more surprising it was that the UNESCO research on the impacts of the arts in education with all the diversity of case studies presented quite uniform parameters, which most of the operators – regardless of the context in which the activities took place – had in common. Consequently Anne Bamford proposes common characteristics, which might represent applicable guidelines by which national systems as well as individual programmes may be judged to determine their form, merit and worth:

- active partnerships between schools and arts organisations and between teachers, artists and the community;

- shared responsibility for planning, implementation and assessment and evaluation;

- opportunities for public performance, exhibition and/or presentation;

- a combination of development within the specific art forms (education in the arts) with artistic and creative approaches to learning (education through the arts),

- provision for critical reflection, problem solving and risk taking;

- emphasis on collaboration;

- an inclusive stance with accessibility to all children;

- detailed strategies for assessing and reporting on children's learning, experiences and development;

- ongoing professional learning for teachers, artists and the community; and
- flexible school structures and permeable boundaries between schools and the community.

To bring these characteristics to life, Bamford additionally proposes a list of corresponding methods, like: project-based organisation, teamwork and collaboration, reflection and research, active creation, use of local resources, environment and context or combination of the development in the specific languages of the arts with creative approaches to learning.

More detailed criteria of quality of arts education programs could be

- existence of links between arts education and creative education in a broader sense,

- taking into account the dimensions of social abilities/active citizenship/empowerment

- evaluation of arts education programmes and methods, in particular of the value they add in terms of social and individual outcomes,

- diversity of methods for delivering arts education,

- effectiveness of arts education policies,

- take into account the nature and impact of partnerships between education and the arts in the implementation of arts education,

- the effectiveness of arts education policies

- the nature and impact of partnerships between education and culture in the implementation of arts education.

- Development and use of teacher education standards; or

- assessment of students' leaning in arts education (evaluating best practice in assessment techniques

1.9.1 Partnerships: the development of partnerships between education and cultural systems and actors

It was during the European Conference on Promoting Cultural Education in 2006 when the representative of the General Directorate of the European Commission "Education and Culture" characterized the working conditions within this administration as "living together, apart".

This quotation can be an indication that – even when the competences for education, arts and culture are organised under the umbrella of one public administration – working together to link education and culture is still a challenge.

Already in 2003 the European Commission assigned the French Institute "Pole Universitaire Européen de Lorraine" to carry out a study to produce an inventory of best practices linking the arts with education in the EU-member states, candidate countries and the EEA countries[113]. The purpose of the study was quite ambitious "to paint an overall picture of both national and European actions that link formal, non-formal and informal education, vocational training and young people with culture in its various forms of expression" and to provide recommendations and proposals for further action.

As the pilot program "CONNECT" was terminated after 2000, the assignment was for many activists seen as a positive sign supporting expectations of closer links between culture, education and youth in the next program generation of the European Union. When it was the intention of the study not only to identify the main actors, networks and examples of good practice but also to enable comparable analysis then the results were rather disappointing.

The authors of the study obviously had severe problems finding common ground. As the research was mainly based on lists of very heterogeneous activities, projects, initiatives, programs and program areas on the different national and on European level without any claim for completeness we can draw almost everything out of this collection. What we know is, that a lot of things are going on (without any indication of possible different trends in different parts of Europe and the world). What we still do not know is the duration, the coverage, the numbers of people involved, the quality of training of the stuff members, the type of financing, the embedding in the respective national cultural, educational or youth policy framework or assessments on the sustainability of these 350 examples but also of all the others.

And so it is not surprising that the executive summary of the study provides us with five main recommendations which in their generality can be seen as another list of wishes to the Christmas-child: Making schools more appealing, providing vocational training, providing know-how transfer, linking culture and science and promoting artistic and cultural professions. I am sure the colleagues in charge within the general directorate "education and culture" will draw a clear message out of this guidance of action. And the message is, there is no concrete thing that has to be changed.

1.9.1.1 On ministerial level or municipality level

Only a few national governments combine education, culture and arts related competences. More often this is the case on local and community levels.

But there are partnerships between often separate entities of the ministries of culture, the ministries of education, and ministries of higher education and research in forming joint

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[113] Find a synopsis at : http://www.ccp-deutschland.de/fileadmin/user_upload/3_Infos_und_Service/ 5_Publikationen/zusammenfassung_culture-education_mai2006.pdf

policies and budgets for arts education projects.

When there is more than one single ministry involved, they can cooperate with each other for the joint development of law or policies, co-elaboration of common budgets co-elaboration of common programmes.

EUROCITIES: To give an example on city level

Generally speaking the lower the level of the public administration the more co-operation between different competences may take place.

But also on city levels partnerships are not easy. This became evident when EDUCULT carried out an elaboration of the arts education provision of the city of Amsterdam giving the report the meaningful title "How to make peninsulars out of islands".

In 2005 EDUCULT carried out a research on "Linking Education and Culture" for the European city network "Eurocities". It was mainly the cultural committee of this aggregation of quite a number of the bigger European cities which put a particular focus on cultural policy issues as a tool for "sustainable urban development". One of the major results was "EUROCULT 21 – Urban Cultural Profile Exchange Project in the 21st century"[114] to analyse the impact of culture from policy – making mechanisms and strategic planning to the nature of cultural provision and methods of evaluation.

It became evident that by now cultural policy programs of quite a number of European cities under the headings of "arts education", "access" and "audience development" are focussing on children and young people as their main target groups. Nevertheless, the authors also had to admit, that there still appear to be serious problems concerning institutionalised co-operation between cultural institutions, artists, NGOs and schools (regardless of level) as primary educational institutions.

One of the main reasons of structural weaknesses was detected in a traditional organisation of the political competencies, for culture on one hand and education on the other established in different departments[115].

This traditional separation finds its analogy not only on local and regional levels, but also on national and even European levels. It was during the European Conference on Promoting Cultural Education in June 2006 in Graz/Austria when the representative of the General Directorate of the European Commission "Education and Culture" characterized the working conditions within this administration as "living together apart".

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[114] http://www.eurocult21.org/

[115] I can imagine that many of you can share these findings when trying to start a conversation on arts-specific issues with an official from the educational department. The normal reaction will be: "Sorry, but I am not responsible. You should see the colleague from the cultural department". And when you follow the advice and dare to use the term "education" there you will end up with the inverse argument; "Sorry, but I am not responsible. For solving your problem you should see the colleague from the educational department".

The recommendation of the authors of Eurocult 21: "There is a great need to work in a more cross-functional manner in the field of arts education, to break through work and responsibility models and make synergies more effective". In the EUROCULT 21 paper you can find some examples of selected European cities trying to overcome the traditional "isolationist attitude" but they can't hide that the system is still far away from structural changes. This is the more regrettable as Anne Bamford in the "Wow-Factor" and many others have made clear, that linking culture and education on all political, administrative and institutional level is one of the most important prerequisites for quality provision of arts and cultural education.

As a kind of follow up of Eurocult 21 the city of Vienna, as one of the member cities of Eurocities, assigned EDUCULT with some research to find out how the linking of culture and education takes place in cities like Amsterdam, Athens, Barcelona, Bergen, Berlin, Cologne, Hamburg, Manchester, Munich, Nottingham, Stockholm Vienna or Vilnius[116]. Therefore a questionnaire was devised hoping to get an overview of the state of the art of structural partnership alongside an analysis of the political visions, policy objectives, practical measures, monitoring and evaluation.

There was quite a high rate of responses, some of them answered by cultural, some by educational representatives, in two cases from both sides (with – as I have to add – considerably contradictory answers).

To start with the positive elements of the feedback: About 78% of the cities reported to have formulated a clear vision why and how culture, education and youth should be linked more closely. This looks as if the predominant number of European cities would have already initiated structural changes.

But now the problems start: As most of the answers came from administrative levels, they had no relation to the actual situations in the field. Accordingly they did not mention the need for change on political and/or administrative levels: Instead – following their recommendations – it was the institutions that should change: Hence 72% of the cities involved in the research answered to give political priority to closer co-operation between cultural, educational and youth institutions.

With this announcement the next problem came up: While three quarters of the cities think cultural, educational and youth institutions should work together more closely, only about half of the cities have formulated concrete objectives how this co-operation between institutions should be organised.

Of course there are impressive examples of how to provide incentives for structural changes on a large scale like "Creative Partnership" in England, the French initiative on "Èducation artistique et culturelle" or the "Swedish Model". They are not narrowed by the accomplishment of examples of good practice carried out by some enthusiasts. Instead,they are following a comprehensive policy trying to realise strategically driven procedures to achieve pre-defined objectives which are accompanied by monitoring and

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[116] Find the details of the research on: http://www.educult.at/en_activities_eurocities.php?navi=2_5_2

evaluation.

More comprehensive approaches such as these can be found in some European cities like Hamburg, Copenhagen or Stockholm, which have implemented quite a remarkable institutional basis of art and cultural education for children and young people. But also in these cases, up to a certain point, organisational problems of responsibility occur, which make co-operations between different administrations and departments difficult. This may be due to the fact that it is not the city but its districts which actually run the cultural activities for the youngsters. And that means that the decision making process is dislocated on another political and administrative level.

Our research was of quite open and of preliminary character. Nevertheless, it seems to be one of the major outcomes of the feedback that in most cases it is still almost impossible to give a clear picture on the material side of the game that is on stage.
Almost no answer included quantitative data giving evidence of the number of institutions involved, the number of stuff members and their qualification; or the amounts of public money spent on particular administrative levels specifically dedicated to art and cultural education. And so it is not surprising that also an elaborated description of the young people, at least the sheer number of beneficiaries, who get in touch with respective programs and initiatives remains in darkness. Not to mention quantifiable scenarios in which way our professional field should be equipped and realised, for example within the next three of five years.

Instead, we are too often fobbed off by examples of good practice here and examples of good practice there which suppose to be parts of a glittering puzzle but the entire image never occurs.

1.9.1.2 *Partnerships on school level & teacher level with arts institutions and individual artists*

Active partnerships between schools and arts institutions are the key for quality arts education. It enables shared responsibility for planning, implementation, assessment and evaluation of the common activities. One of the prerequisites of successful partnerships is the mutual respect and the acknowledgement of the professional expertise of the artists by the teachers and vice versa. More and more so-called arts mediators can play a stimulating role.

1.9.2 Teacher and artists: training and further training

For the further development of the arts education domain, the training of teachers and artists seems to be crucial. In many cases common courses in which teachers as well as artists had the opportunity to learn about the professional background of each other had been very successful.

As the arts world is changing more and more rapidly, further training is essential to keep the actors up to date. At the same time the considerable changes also in the educational systems, e.g. towards a new culture of teaching and learning, should find their reflection in respective further training settings.

As it seems that arts education is a rather female approach, some training efforts could be made to attract male actors as well.

Trainings can be characterised

By the type of actors

- Teachers of general subjects;

- Arts teachers;

- Artists/cultural educators.

By kind of education

- Continuous training: internships, conferences, seminars, discussions, hands-on workshops, etc. or

- Dissemination of written resources;

- Provision of electronic resources (website, newsletter,….)

Generally speaking teachers

- should be sensitive to the values and qualities of artists and have an appreciation for the arts;

- should dispose of skills to enable them to corporate with artists in educational settings;

- should dispose of sufficient knowledge – how to produce works, evaluate or analyze, and appreciate;

- should encourage the development of knowledge and skills in one ore more arts disciplines;

- should make use of methodologies for interdisciplinary teaching in and through the arts

Recommendations in the Road Map concerning Training and Support for Teachers, Schools and Artists

- *Facilitate training of teachers in the theory and practice of Arts Education;*

- *Promote international support for training teachers and for curriculum development, to widen coverage and improve the quality of Arts Education, particularly in resource-*

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100

challenged countries;

- *Encourage the participation in primary and secondary education of artists, tradition-bearers and cultural promoters in order to enrich pupils' creative use of the different forms of artistic expression;*

- *Encourage the creation of programmes for research and lifelong training for professionals (artists, teachers, managers, planners, etc.) connected with Arts Education;*

- *Encourage the participation and organization of arts teachers, both nationally and internationally, so that they acquire greater social representation and professional capacity;*

- *Encourage the creation of Arts Education texts, materials, methodologies and teaching-learning guides; and*

- *Encourage the incorporation of new information and communication technologies in teacher training programmes and in both formal and non-formal education processes, as means of creation, artistic expression, reflection and critical thinking.*

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