

## A Must or a-Muse - Conference Results

Arts and Culture in Education: Policy and Practice in Europe



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## Preface

Before you is the report of the conference A Must or a-Muse, which took place in Rotterdam, the Netherlands from 26-29 September 2001. The conference initiative was taken by the Ministry of Education, Culture and Science, which wanted an international comparative study of the content and position of arts and cultural education in European secondary education, as a starting-point for a European conference. The study was carried out by the consortium that also organised the conference - the Boekman Foundation, Cultuurnetwerk Nederland and Erasmus University Rotterdam.

The report consists of two parts. In part one a description is given of the preparatory stages and the conference results. Part two follows the actual conference order. After the conference programme and the introductory papers you will find the four conference themes (in as many chapters of the same name): Education policy and in-school cultural education in Europe; Cultural policy and in-school cultural education in Europe; The practice of in-school cultural education in Europe, and Research into and evaluation of cultural education policy and practice.

The appendices contain factual data about the participants, their distribution over the seminars and the discussion paper which started it all.

Research, conference and report would not have been possible without the generous support of the Ministry of Education, Culture and Science. We would also like to thank the Boekman Foundation and Erasmus University, the European respondents and participants, for their excellent co-operation, and Hedy d'Ancona for the inspiring way in which she chaired the conference.

A word of special thanks to the eight keynote speakers, the sixteen speakers who introduced the seminars (and were prepared to edit their paper presentations for this publication) and the rapporteurs.

We hope that the report will prove a useful record for those who participate in the policy, practice and evaluation of arts and cultural education.

Piet Hagedaars, Cultuurnetwerk Nederland



# Contents

I	Preparation and Results	9
II	The Conference	19
	1. Programme	21
	2. Opening of the Conference	25
	Official opening by Rick van der Ploeg	25
	A European Perspective by Nikolaus Van der Pas	29
	Keynote address: Cultural Trends and In-School Cultural Education by Rudi Laermans	33
	3. Education Policy and In-School Cultural Education in Europe	43
	Keynote address by Ken Robinson	45
	Keynote address: In-School Arts and Cultural Education in Portugal: Intentions and Concerns of the Current Agenda by Cecilia de Almeida Gonçalves	50
	Seminar 1.1 Introduction by Margot Blom and seminar report	53
	Seminar 1.2 Introduction by Rachel Mason and seminar report	63
	Seminar 1.3 Introduction by Max van der Kamp and seminar report	69
	Seminar 1.4 Introduction by Catherine Giffard and seminar report	75
	4. Cultural Policy and In-School Cultural Education in Europe	83
	Keynote address: Arts Education in the 'Media Age' by Andreas Wiesand	85
	Keynote address: The Influence of Cultural Policy on Cultural Arts Education: Cultural Education and Sustaining Development by Max Fuchs	90
	Seminar 2.1 Introduction by Tonny Holtrust and seminar report	94
	Seminar 2.2 Introduction by Emil Gaul and seminar report	100
	Seminar 2.3 Introduction by Andries van den Broek and seminar report	106
	Seminar 2.4 Introduction by Willem Elias and seminar report	113
	5. The Practice of In-School Cultural Education in Europe	129
	Keynote address: A Hidden Educational Theory? The national differences of art and cultural education in schools in various European Countries by Ton Bevers	131
	Keynote address: The Curriculum, Cultural Identity and Creativity by John Steers	137
	Seminar 3.1 Introduction by Chantal de Smet and seminar report	143
	Seminar 3.2 Introduction by Marie-Louise Blåfield and seminar report	148
	Seminar 3.3 Introduction by Henriëtte Coppens and seminar report	152
	Seminar 3.4 Introduction by Hendrik Henrichs and seminar report	157
	6. Research into and Evaluation of Cultural Education Policy and Practice	161
	Keynote address: Research into Arts and Cultural Education Policy and Practice by John Harland and Pippa Lord	163
	Seminar 4.1 Introduction by Felicja Zuber and seminar report	172
	Seminar 4.2 Introduction by Lars Lindström and seminar report	175

Seminar 4.3 Introduction by Diane Dodd and seminar report	191
Seminar 4.4 Introduction by Folkert Haantra and seminar report	194
7. Closing of the Conference	203
Conclusion and recommendation by Corina Suteu	205
Conclusion and recommendation: Arts and Cultural Educational Policy in Europe: Conflicts between Official Structures and Anti-structural Forces by Brent Wilson	206
Plenary discussion chaired by Hedy d'Ancona and Declaration	214
Closing address by Martin Berendse	219
8. Biography of Contributors and Selected Publications	221
Appendix 1 List of participants	245
Appendix 2 Seminar population	262
Appendix 3 Discussion paper	271



# I Preparation and Results



## Preparation

### The request

Since 1996, when it started its departmental project Cultuur en School (Culture and School), the Dutch Ministry of Education, Culture and Science has dedicated itself to stimulating attention for culture in education. To this end, the department has developed policy lines and various incentive measures that are being implemented in practice.

In this context the Ministry of Education, Culture and Science asked the Boekman Foundation, Boekmanstichting, the Netherlands Expertise Centre for Arts and Cultural Education (Cultuurnetwerk Nederland) and Erasmus University Rotterdam, to take care of the content-related and organisational aspects of a European conference on arts and cultural education for 12 to 18-year-old pupils. The purpose of the conference was to identify the differences and similarities in arts and cultural education between the European countries, and to discuss what European policy-makers and policy implementers may learn from this.

The conference, which targeted key officials in European countries involved in policy, research and the practice of arts and cultural education, took place in Rotterdam from 26 to 29 September 2001.

### Three consortium partners

The Boekmanstichting, the Netherlands Expertise Centre for Arts and Cultural Education (Cultuurnetwerk Nederland) and Erasmus University Rotterdam decided to work together in the A Must or a-Muse-consortium. The Boekmanstichting is a centre which collects and disseminates information about arts and cultural policy. The centre encourages research and opinion-building activities that examine the production, distribution and dissemination of the arts from an (inter)national art policy perspective. It acts as an independent intermediary between interested parties from public bodies, from the academic world, and the cultural field. This makes the Boekman Foundation a unique centre for policy advisers, members of boards, politicians and managers, for researchers, teachers and students from many different disciplines, as well as the staff of art institutions, artists and journalists.

Cultuurnetwerk Nederland operates as an independent intermediary between parties who are interested in and have an interest in education, the cultural field and public administration. Practical experience and established theories in the broad field of arts and cultural education are collated, documented, analysed, prepared for implementation and disseminated. Products offered by Cultuurnetwerk Nederland include information and documentation, consultation, consultancy and research. Assignments are carried out for central, regional and local governments; the education sector -which includes professional arts education, sector organisations, the socio-cultural sector and educational publishers.

The Erasmus University Faculty of History and Arts offers a degree course in Art and Culture studies. This course focuses on the nature, the historical significance and the organisation of the production, dissemination and reception of arts and culture. While other university arts courses in the Netherlands are designed to provide insight into works of art themselves, Art and Culture Studies is primarily concerned with the social context of arts and culture.

## Conference topics

In a conference format, the three organisations sought to determine the current status of arts and cultural education in the respective countries and within and between each of the following links in the policy chain, i.e. arts and cultural education policy, practice, and the impact of arts and cultural education. Various studies have shown that European countries differ substantially in the structure of their educational systems for 12 to 18-year-olds, but also in the educational funding for this group, in arts and cultural education organisation and in the co-operation between cultural institutions and secondary education. These differences are not only of a structural, but also of a conceptual nature. At the conference, *A Must or a-Muse*, the differences were to be approached from three points of view:

- Cultural-political legitimisation of cultural education policy
- Cultural education in practice
- The effects of cultural education.

The subjects on the agenda included: the status of cultural education within national teaching and cultural-political programmes; the influence of the parties involved on the programmes: scientists, teachers, educational services of cultural institutions, education officials, cultural officials; cultural education as a profession: professional views, training and vocational training; the infrastructure of cultural education: the role of cultural institutions and intermediaries in the field of cultural education; emergence and development of new experts in the intermediary field; the impact of cultural education on cultural preferences and conduct, and the interaction between cultural education, the amateur and the professional arts.

## Target groups

The selected topics reflected the groups that were approached to attend the conference: policy-makers, policy officials, scientists, implementers and other people taking an interest. The aim of the conference was to gather 'Europe-wide' representation. For example, by calling in researchers and scientists, the conference sought to broaden the horizon of policy experts and to provide more insight into cultural education-in-practice. Moreover, it sought to draw up recommendations to be used by international and national administrative bodies, such as the Council of Europe, the European Union and UNESCO which are obliged to draw up policy with the aim of having a positive influence on future developments in the arts and culture, and society.

## Preliminary study

In 2000, the three organisations, each from their own specific field of expertise, initiated a preliminary study. The study was conducted in collaboration with Circle (Cultural Information and Research Centres Liaison in Europe) and supported by the European Arts and Education Network. Developments and expectations in European in-school arts and cultural education formed the basis of a discussion paper *A Must or a-Muse*, drawn up in preparation for the conference.

This discussion paper and a questionnaire were sent to experts in each European country.

The document focused on three specific fields: the relationship between cultural and education policies and arts and cultural education in schools, the relationship between the practice of arts and cultural education in schools and the world of culture, and research into and the effects of arts and cultural education in schools. In the discussion paper a number of current developments and their related debates were described for each focal field.

The survey enabled key officials in the European countries to outline the current agenda in their countries for in-school arts and cultural education policies, practice and research.

## Reader

The conference participants were presented with a reader - the result of the preliminary study - which described the current European agenda for in-school arts and cultural education. The reader contains three studies and a glossary of Arts and Cultural Education. The three studies in this reader, which also includes a glossary of Arts and Cultural Education, were used at the conference as a theoretical starting-point for the seminars and as a stimulus for much, lively, discussion.

The first article, In-school arts and cultural education in Europe, was written by Ton Bevers, professor at the Erasmus University Faculty of History and Arts, Department of Art and Cultural Studies. It is a report on the written reactions of experts from various countries. In Tema con variazioni, Hendrik Henrichs, cultural historian at the Institute of History/Arts and Cultural Education at Utrecht University, describes the practice of in-school arts and cultural education.

In the Dutch case In-school art and cultural education in Dutch secondary education, Karlijn Ernst, researcher at the Erasmus Research Centre for Art and Culture (Erasmus University Rotterdam), and Ton Bevers present an outline of the current situation and discussion in the field of in-school arts and cultural education in the Netherlands. The Glossary, which was compiled by Lia Fletcher, contains terms and expressions for non-Dutch readers requiring more detailed information.

## Website

The website A must or a-Muse was built especially for the conference and stores a large amount of updated results of the Rotterdam conference. On the website you can find items about the three organisers of the conference, keynote addresses and conference conclusions and recommendations. Under 'research' you can find the information the organisers gathered and analysed about 22 European countries; it is also possible to download the discussion paper that was based on this information.

## Case study file

This file is a reference work incorporating 27 case studies of EU member states and some applicant EU countries. These case studies are examples of a colourful mixture of arts and cultural education projects for 12 to 18-year-olds in European secondary education. The projects have been taken from various forms of education (general, vocational, special). The main target of the case study file was to provide the conference members with some examples, so that they would be able to talk about what they think is 'good practice'. Although it will be impossible to identify only one single standard for 'good practice', this case study file may be a source of inspiration for the innovation of cultural education practice, both for policy-makers and for the implementers of the projects, the teachers.

## During the conference

The conference provided a platform for exchange of information and knowledge for politicians, policy officials, academics and representatives of secondary schools and cultural institutions involved in policy matters relating to in-school cultural education. Over 140 participants from 29 countries talked about cultural education policy, practice and research. A list of participants as well as the distribution of the participants over the seminars is included in the appendix to this publication. With its balanced representation and relevant distribution of participants, the conference achieved a systematic exchange and comparison of information, experience and subjects for debate in the field of in-school education. Recommendations were made and they were used as point of departure for future activities. One of the decisions made was to establish a network of EU officials in the field of cultural education. More detailed information will be given at the end of this chapter.

To illustrate the goals and results of the conference some closing remarks and the declaration are quoted below:

### *Closing remarks*

Finally, Hedy d'Ancona came back to the goals of the conference. One of the goals was the exchange of information, knowledge and experience. And the conference certainly was a forum in the true sense of the word, with more than enough space for discussing dreams, possibilities and realities.

Another goal was to formulate recommendations for the European gremia. The Dutch government is willing to foster a structure to achieve this goal: 'to build a European-level network of directly involved policy-makers who will continue the fruitful exchange of views, thus ensuring an on-going European debate on the important issue of cultural education. The Netherlands agreed to render the infrastructure for this network,' Hedy d'Ancona quoted from a letter of the Dutch officials involved. This letter also stressed the importance of cultural education. "The younger generation of Europe and the cultural baggage they develop through cultural education contributes to the European aim of promoting and respecting cultural diversity." Special attention was also drawn to the fact that: "Further development of cultural education potentially has an enormous impact on the structural design of both the educational and cultural policies. Implementing cultural education policy thus has a far-reaching impact on the cultural and educational field. However, this requires a change of attitude of all parties involved."

The letter closed with "The envisaged future co-operation should have several aims. One of them is to foster dynamic, comparative research. Co-operation in this field should not be limited to the member states of the European Union. With their own cultural education experiences and developments, the countries of Central and Eastern Europe are expected to make a valuable contribution to the exchange of views."

Corina Suteu ended the plenary discussion with a compliment and a suggestion: "Taking part in this conference was an extremely rich experience. I think that more synergy at all levels between the sector of education and the cultural sector could bring about a very inspiring state of mind. I am confident that this kind of exchange will continue, because the soul of this conference seems to be very alive."

### *Declaration on Arts and Culture in European Education*

The Conference;

STRESSES that cultural education as a concept is of crucial importance to the development of future educational policy in Europe. It encourages the personal development of youngsters and extends their sense of creativity. Cultural education contributes to social cohesion within Europe.

NOTES that the younger generation of Europe and the cultural baggage which they develop through cultural education contributes to the European aim of promoting and respecting cultural diversity.

NOTES that further development of cultural education potentially has an enormous impact on the structural design of both the educational and cultural policies. Implementing cultural education policy thus has a far-reaching impact on the cultural and educational field. However, this requires a change in attitude of all parties concerned.

WELCOMES installing a network of directly involved policy-makers who will continue the fruitful exchange of views, thus ensuring an ongoing European debate on the important issue of cultural education. The Netherlands agreed to render the infrastructure for this network.

STRESSES that the envisaged future co-operation should have several aims. One of them is to foster dynamic comparative research.

RECOGNISES that co-operation in this field should not be limited to the member states of the European Union. With their own cultural education experiences and developments, the countries Central and Eastern Europe are expected to make a valuable contribution to the exchange of views.

## After the conference

First of all there is the obligation to nourish the shared intellectual property. This publication and the A Must or a-Muse website, which stored the updated results of the conference, will contribute to this effort. Secondly, drawing-up recommendations and a declaration will only be useful if they have longer-term effects and if the tasks are being carried out. This paragraph will deal with three of the ongoing activities based on the fruitful exchange of information, knowledge and experience and the recommendations which resulted from the conference. These activities are: the management of websites and databases; the facilitation of face-to-face contacts through meetings in the near future and the establishment of a network of EU cultural education officials.

### Websites and databases

Cultuurnetwerk Nederland will continue working on the collection of knowledge and expertise in policy, practice and research within the field of (in-school) arts and cultural education through desk research and exchange. On the website the shared intellectual property corpus, identified at the conference, will be made accessible to an international audience in an organised way, and, in addition, new information will be compiled in a database.

The Expertise Centre will set up and maintain this database, which will contain descriptions of relevant research activities world-wide, a compilation of empirical data (examples of good and bad practice), descriptions of resources and organisations, and a registration of problems of implementing new policies and strategies in the field of arts education in the different European countries.

The site can also be used as a portal, linking different data resources of the international field of researchers, teachers and artists organisations, cultural institutions and policy-makers. The site also gives access to the international part of the catalogue from the specialised library of Cultuurnetwerk Nederland.

On the interactive part of the site, visitors will be asked to fill in project formats and to send in their projects or other information: only by exchanging information it will be possible to keep the information updated. Interaction will also help build a network of people with similar interests.

The site aims to inform an international audience about current developments in the field of cultural education, mainly in Europe and to exchange knowledge, research and experience. As stated before the main objective of the A must or A-muse website will be the bridging of culture and education in a way that opens up new cultural and educational policy perspectives.

## Face-to-face contacts

Putting information on the Internet, sending e-mails and making phonecalls from time to time is essential to keep arts and culture education in motion, but it is not enough. From time to time, there must be an opportunity to meet colleagues, to exchange recent experiences amongst steady partners or to discover potential new partners, and to attend a live 'performance' of a professional specialist, policy-maker or scientist.

Therefore it was determined at the conference that regular meetings will be guaranteed by making arts education a permanent issue on the agenda of the successive cultural capitals. Organisers of cultural capital manifestations invest much energy in eye and ear catching performances, but they tend to forget to mobilise attention for the city's cultural infrastructure, which cannot be maintained without substantial efforts in arts education. A sound indication that this message was understood was given during the conference: the cultural capital of Europe 2002, Bruges, promised to pay attention to arts education policy during one of the gatherings that will be organised.

The gathering will take place from the 2nd until the 4th of May 2002 during the second part of the colloquium "The Right to Culture". At this international conference good-practice examples will be presented from Austria, the United Kingdom, Belgium, France, Hungary and the Netherlands. These introductions to innovative projects from Belgium and abroad will allow the participants to put their own methods to the test.

Already during the conference there were many mutual contacts and there was a lively exchange of ideas, which resulted in new meetings, such as the expert meeting organised by the Amsterdams Fonds voor de Kunsten. This meeting was held from 14-18 January 2002 and on 6 and 7 February last.

## Network of EU cultural education officials

As part of the conference there was a working lunch on Friday 28 September for EU officials working in the field of culture and/or education. At this lunch those present mainly discussed the question of whether or not cultural education is a subject which justifies surplus-value action at multilateral or intergovernmental level. Discovering the possibilities constituted the main focus of the meeting. It was agreed to set up a network of European officials to further exchange ideas, to create an ongoing European debate about the importance of cultural education. The Dutch Ministry of Education, Culture and Science offered to render the infrastructure for his Network.

### *Network objectives*

The network allows national policy-makers to exchange experiences in the field of cultural education policy development.

Some of the experiences that might be shared:

- Bringing about an 'open co-ordination' of cultural education policy;
- Adding further details to specific themes/subjects such as teacher training, cultural heritage and the teacher in the classroom;
- Finding out whether and, if so, to what extent cultural education can have a place on the European agenda.

The intention is to build a network in which all EU member countries and accession countries will be represented.



### *Method of working*

'Initiate' is what the Network mainly intends to do. The exchange of experiences and ideas about specific subjects will take place at meetings (once or twice a year). These meetings will have an informal nature.

### *Structure/members*

The Network consists of national policy-makers in the field of cultural education. The policy-makers will represent the EU member states and the countries which will shortly join the EU. The aim is to have country representations consisting of one policy-maker of the Ministry of Education and one of the Ministry of Culture (except in those cases both ministries are intertwined).

### *State of affairs: preparation of start-up meeting*

To start off exchange, ten EU officials are invited to a meeting to prepare the start-up meeting of the network. This preparatory meeting took place in Amsterdam on Friday 19 April 2002. With this group the Dutch Ministry of Education, Culture and Science would like to draw up the content agenda for the Network, which may serve as the content starting-point for the start-up meeting of 31 May in Brussels.

For the content preparation of the start-up Network meeting of 31 May participants have been asked to think about the questions below and to add questions if they want to.

1. What are the subjects on your country's cultural education agenda?
2. A) Which ministry departments are involved in cultural education policy development?  
B) Who is responsible for cultural education?
3. What are the interesting subjects/themes to be discussed in a European network context?  
Some suggestions:
  - Teacher training;
  - Cultural heritage;
  - The teacher in the classroom.
4. What are your expectations of the Network? How do you think we might meet the objectives mentioned?
5. Who do you think must be members of the Network?



## II The Conference



# 1. Programme

## Wednesday 26 September: Wereldmuseum Rotterdam

- 16:00 - 17:00 Registration at conference desk, coffee and tea
- 17:00 - 17:05 Introduction and outline of the conference by Erica Haffmans, conference co-ordinator (the Netherlands)
- 17:05 - 17:15 Welcome by the conference chair Hedy d'Ancona, former Minister of Culture (the Netherlands)
- 17:15 - 17:35 Official opening by Rick van der Ploeg, Secretary of State of Education, Culture and Science (the Netherlands)
- 17:35 - 17:55 A European Perspective by Nikolaus Van der Pas, Director General for Education and Culture, European Commission (the Netherlands)
- 17:55 - 18:25 Keynote address: Cultural trends and in-school cultural education in Europe  
Catholic University of Leuven (Belgium)
- 18:25 - 19:00 Plenary discussion
- 19:00 - 22:00 Reception/buffet

## Thursday 27 September: Erasmus University Rotterdam

- 08:45 Departure busses from hotel to the Erasmus University
- 09:25 - 09:30 Opening of the day by the Conference Chair, Hedy d'Ancona, former Minister of Culture (the Netherlands)
- 09:30 - 10:30 Keynote address 1: Education policy and in-school cultural education in Europe  
09:30 - 09:50 Ken Robinson (United Kingdom), Getty Centre Los Angeles USA  
09:50 - 10:05 Cecilia Gonçalves, Ministry of Education (Portugal)
- 10:05 - 10:30 Plenary discussion
- 10:30 - 10:45 Tea and coffee
- 10:45 - 12:15 Seminars on education policy (parallel) - see separate information
- 12:30 - 14:00 Lunch
- 14:00 - 14:05 Introduction of the afternoon by Hedy D'Ancona
- 14:00 - 15:00 Keynote address 2: Cultural policy and in-school cultural education in Europe  
14:05 - 14:25 Raymond Weber, former Director of Culture and Cultural Heritage at the Council of Europe (Luxemburg)
- 14:25 - 14:40 Max Fuchs, University of Essen, chairman of the Cultural Board (Germany)
- 14:40 - 15:00 Plenary discussion
- 15:00 - 17:00 Seminars on cultural policy (parallel) - see separate information
- 17:15 Departure busses to hotel

## Friday 28 September: Erasmus University Rotterdam

08:45	Departure busses from hotel to the Erasmus University
09:25 - 09:30	Opening of the day
09:30 - 10:30	Keynote address 3: The practice of in-school cultural education in Europe
09:30 - 09:50	Ton Bevers, Erasmus University Rotterdam (The Netherlands)
09:50 - 10:05	John Steers, University of Surrey, Roehampton (United Kingdom)
10:05 - 10:30	Plenary discussion
10:30 - 10:45	Tea and coffee
10:45 - 12:15	Seminars on the practice of in-school cultural education (parallel) - see separate information
12:30 - 14:00	Lunch
14:00 - 14:05	Introduction of the afternoon by Hedy D'Ancona
14:05 - 15:00	Keynote address 4: Research into and evaluation of cultural education policy and practice
14:05 - 14:35	John Harland, National Foundation for Educational Research (United Kingdom)
14:35 - 15:00	Plenary discussion
15:00 - 15:05	Closing of plenary session by Hedy D'Ancona
15:05 - 17:10	Seminars on research into and evaluation of cultural education policy and practice (parallel) - see separate information
17:15	Departure busses to the Rotterdam City Hall
18:00 - 19:30	Reception offered by the Mayor of Rotterdam, Welcome by Hans Kombrink, Alderman of the Municipality of Rotterdam for City and Areaplanning, Promotion of the Arts and Media Policy

## Saturday 29 September: Erasmus University Rotterdam

08:45	Departure busses from hotel to the Erasmus University
09:25 - 09:30	Opening of the day by Hedy D'Ancona
09:35 - 10:15	Conclusions, resulting in recommendations
09:35 - 09:55	Corina Suteu, ECUMÉ, Mastère Spécialisé Européen en Management des Entreprises Culturelles (France)
09:55 - 10:15	Brent Wilson, Pennsylvania State University (United States)
10:15 - 10:45	Tea and coffee
10:45 - 11:50	Plenary discussion chaired by Hedy D'Ancona followed by the Declaration.
11:50 - 12:10	Closing address by Martin Berendse, stand-in for Secretary of State Rick van der Ploeg
12:10 - 12:20	Future perspective on behalf of the organising consortium by Cas Smithuijsen, Boekman Foundation, Study Centre for the Arts, Culture and Related Policy (the Netherlands)
12:30	Departure busses to the centre of Rotterdam. The museum Boijmans van Beuningen has offered a free visit to the Jheronymus Bosch Exhibition.
aftern - 22:30	Closing dinner in Hotel New York, Rotterdam
18:30	Departure busses from hotel
19:00 - 22:30	Closing dinner in Hotel New York, in the harbour of Rotterdam

## Seminar schedule

In the seminars the keynote-themes: Education Policy, Cultural Policy, Practice and Research & Evaluation will be discussed. The specific topic of each seminar will be introduced by a speaker.

Thursday 27 September 10.45 - 12.15

### Seminars on education policy

1.1 Covering culture The increase in the range of cultural activities available and its effects on education policy Chair: Martin Berendse (NL) Speaker: Margot Blom, Kerstin Olander (Se)	1.2 Multi-cultural matters The effects of the changing population on education policy Chair: Dalia Siaulitiene (LT) Speaker: Rachel Mason (UK)	1.3 From cradle to grave In-school cultural education as a means to improve civil society Chair: Michael Wimmer (AU) Speaker: Max van der Kamp (NL)	1.4 Case studies 'Le plan de 5 ans' Chair: Claartje Bunnik (NL) Speaker: Catherine Giffard (FR)
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Thursday 27 September 15.00 - 17.00

### Seminars on cultural policy

2.1 Covering culture The increase in the range of cultural activities available and its effects on cultural policy Chair: Andreas Wiesand (DEr) Speaker: Tonny Holtrust (NL)	2.2 Multi-cultural matters The effects of the changing population on education policy Chair: Wim Manuhutu (NL) Speaker: Emil Gaul (HU)	2.3 From cradle to grave In-school cultural education as a means to nourish cultural participation later on Chair: Vesna Čopič (SI) Speaker: Andries van den Broek (NL)	2.4 Case studies 'Belgie' Chair: George Lawson (NL) Speaker: Willem Elias (BE)
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Friday 28 September 10.45 - 12.15

### Seminars on practice of in-school cultural education

3.1 Training the teachers Professional development and quality control of cultural educators Chair: Simon Pugh (UK) Speaker: Chantal De Smet (BE)	3.2 Demanding supply The relations between school and cultural providers Chair: Diederik Schonau (NL) Speaker: Marie Louise Blåfield (FI)	3.3 A convenient climate The mutual reinforcement of arts subjects and school climate Chair: Ann Bridgewood (UK) Speaker: Henriëtte Coppens (NL)	3.4 Case studies 'Europa' Chair: Jan Wagemakers (NL) Speaker: Hendrik Henrichs (NL)
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Friday 28 September 15.00 - 17.00

Seminars on research into and evaluation of in-school cultural education policy and practice

4.1

Evaluating research

Evaluation research into  
the policy of in-school  
cultural education

Chair: Max van der Kamp  
(NL)

Speaker: Felicja Zuber (PL)

4.2

Practising research

Evaluation research into  
the practice of in-school  
cultural education

Chair: Rolf Witte (DE)

Speaker: Lars Lindström  
(SE)

4.3

Exchanging research

Presentation of research  
projects and preparation  
of a European research

Chair: Jennifer Williams  
(UK)

Speaker: Dianne Dodd  
(UK)

4.4

The Dutch case

Design and results of  
'Culture and School: a  
National Evaluation

Programme'

Chair: Olcay Kirişoglu (TR)

Speaker: Folkert Haanstra  
(NL)



## 2. Opening of the Conference

### Official opening

Rick van der Ploeg, Secretary of State for Education, Culture and Science, the Netherlands

Ladies and gentlemen,

It is with especially great pleasure that I welcome you to Rotterdam, alongside Porto the cultural capital of Europe. Over the coming days, together with your colleagues from other European countries, you will be buckling down to matters of policy, practice and research in the field of cultural education. For me personally it is something rather special to be speaking about cultural education here in Rotterdam, since it was here of all places, on the banks of the Maas, that I had my own first cultural experiences as a young boy. In those days I used to accompany my British mother to the English church at Pernis on Sundays. After the church service there would invariably be some dancing by my aunts, and while I must be careful not to exaggerate my talent for dancing, I was always wildly keen to take part. So you see, my own enthusiasm for the arts and for culture was actually awakened right here in this city.

I must first of all thank the Boekman Foundation, the Erasmus University Rotterdam and Cultuurnetwerk Nederland, the Netherlands Expertise Centre, who have jointly been responsible for the work of preparing for the conference and for organising it. At the same time I also wish to thank so many of you here today who worked on the research that provided the basis for the conference reader. In particular, it is also my great pleasure to welcome Mr Van der Pas, the European Commission's Director General for Education and Culture.

His presence here today underscores for me the importance cultural education has for the integration of Europe. However diverse our educational traditions and however varied our cultural traditions may be, all of us in Europe share a conviction that culture makes an essential contribution to the development of our young people. If we are to understand each other well over the coming years as Europeans, it is of great importance for us to have knowledge of each other's cultural traditions and of the diversity of these traditions. For it is precisely in this way that future generations will be able to feel themselves more and more citizens of Europe. I will get back to this European dimension later on in my speech.

In my opening address I wish to pause for a moment and consider three questions:

What is the significance of cultural education?

How can cultural education be further strengthened? - and then, by no means the least important of these questions -

What role can this conference play regarding these issues?

*What is the significance of cultural education?*

In a company of something like 150 researchers, practitioners and policy makers, all of whom are occupied professionally in the cultural education field, it might seem unnecessary to spend very long

considering this question. After all, you all know that cultural education is important.

And yet I wish to pause and look at the question for a while. For you see, the existence of a widely based attention for cultural education throughout the educational field is not as obvious as it might be. Especially at a time when – in addition to culture – there are many other subjects clamouring for the attention of both teachers and students. Moreover the answer to the question of what actually constitutes cultural education at present is by no means as unequivocal as it used to be. The boundaries between high culture and low culture are blurring. New art disciplines are on the rise. The future of traditional, classical methods of education is under discussion. The conference motto, 'a must or a-muse' indicates that even in professional circles, very different ideas are going the rounds as regards the interpretation that should be given to cultural education.

Despite all these differences of insight, however, we continue to share the view, as already stated, that education in culture provides something essential for our students to take through life. Cultural building is important for the personal development of students. Cultural education, what is more, offers a counterweight to the emphasis on consumerism and materialism in our societies, which is too much of a one-track road.

Nevertheless, it is my observation that in educational renewal and reform, culture still finds itself in something of a defensive position. What might be the explanation for this? I have two possible answers:

- a) Perhaps this defensive position is partly due to the fact that as a subject, culture lacks the firm delineations that other subject areas have when it comes to testing. Scores can be handed out of course. But what cultural education actually and essentially does to a student is very much less open to being tested adequately. In my view, whatever else happens, cultural education must not be allowed to rotate around the reproduction of learned facts. It is concerned mainly with giving students 'cultural sensibility'. What I mean by this is the awakening of a curiosity regarding the arts and our cultural inheritance, the development of taste and a sense of quality. Cultural education is a highly personal undertaking in this respect. It is an undertaking of very great importance, and yet one which might find itself being jostled into a corner at a time when there is great pressure upon schools.
- b) And the second answer: perhaps the defensive position in which culture might find itself is primarily due to the fact that the debate on the importance of culture in education is being conducted in far too small a circle. The important thing is that the significance of cultural education needs to be more widely underwritten: in politics and in societies as a whole no doubt, but also by parents, among teachers, and most definitely by those responsible for the management of schools. The educational debate on cultural education therefore needs to be widened significantly. One good option for achieving this is to combine culture with other subjects at school and in extra-curricular activities centred around the school, to a much greater extent than is the case at present. In the Netherlands, for instance, we provide a stimulus for practices in which our cultural heritage is taught not only within the framework of history, but to an increasing extent also as part of other subject areas such as geography, economics and languages. To give you two examples: in the city of Rotterdam, museum artifacts are presently being used as part of the framework of remedial language teaching for the youngest groups in primary schools. Research shows this approach is now proving fruitful. The second example I want to offer is the network of vocational education schools, which are currently engaged in technical-instruction-based experiments involving the use of areas of our cultural heritage, such as monuments. Furthermore, using a voucher system, the government gives direct financial assistance to schools and students so as to stimulate visits to cultural attractions and activities.

*This then brings me to the second question: how can we achieve the goal of giving further reinforcement to cultural education?*

The stocktaking that was done prior to this conference shows beyond doubt that the Netherlands is by no means the only European country dedicated to the strengthening of the position of culture in schools. Countries such as Great Britain and France, as well as our Flemish neighbours, have initiated major programmes aimed at increasing the attention being given to culture in education. Under the auspices of 'creative partnerships' and 'plan de cinq ans', major efforts are being made by these countries to strengthen co-operation between schools and cultural institutions. The 'partnership' concept in the title of the British programme especially appeals to me. For it is precisely the creation of partnerships between schools and cultural institutions which offers prime opportunities to strengthen the basis of support for cultural education. As long, that is, as cultural institutions, for their part, ensure they always listen carefully to the actual questions being posed to them by schools and by students. A specific programme for reinforcing cultural education at school - as an extension to what I have already said - could in my view focus on the following three dimensions:

- 1) ensuring that all students are reached by cultural education, including in particular those students who might have less opportunity, where their home backgrounds are concerned, of visiting theatres, musical events, museums or historic monuments.
- 2) ensuring that all students are made receptive. Culture in my view is an acquired taste. As a half-Brit, my mind goes back to learning to appreciate a glass of Guinness. That, I promise you, is something you actually need to learn to appreciate. Patience and the enthusiasm of bystanders all help. Beware, however, of anybody wanting to force it down your throat. Otherwise you would never drink Guinness again as long as you live.
- 3) And thirdly: ensuring that schools and cultural institutions start to co-operate with each other in a structural way.

The government can help in this: by issuing formal directions in its education policies, but more specifically and more primarily, by facilitating it: making good information available, giving discounts to schools and students and setting up funds to subsidise joint activities between schools and cultural institutions. In the area of film for instance, a number of projects have been launched, aimed at stimulating the viewing of high-quality, cinematic art films by young people. Researchers, finally, can make a significant contribution to strengthening cultural education by evaluating the results of policy and by mapping out the effects on cultural education. But ultimately of course it depends very much on the people who are the actual practitioners; fortunately they are also well represented at this conference.

*I now come to my third question: what role can this conference play in the reinforcement of cultural education? I hope in any case your gathering will contribute to the debate on at least three crucial questions:*

- Are we mainly teaching the traditional cultural canon, or are we giving space to new cultural developments, to popular culture, and to new connections between culture and other subjects? I hope the conference will contribute to the integral debate on these issues now being conducted between the different countries.
- How are we giving shape to the relations between schools and cultural institutions? And must the cultural sector, the artist, have the decisive voice, or should the influence of the demand side be stronger? This question primarily concerns the issue of how we can bring the worlds of education and culture together. I expect this conference to offer insights into the views of policy-makers, scholars and practitioners in the different countries.

- How can this conference be a launching pad for far-reaching European exchanges of knowledge and experience, at the levels of policy, scholarship and practice?

On this last point, finally, I should like to spend just a little more time. This brings me back to the European dimension.

A prominent part of the aim of this conference is to serve as a source of inspiration for placing cultural education on the agenda in international forums and for ongoing international contact and debate. If we are to operate meaningfully in this context, it will be necessary for us to ensure that we do not remain stuck with vague statements, generalities and unrealistic ideals, but that we devote ourselves to the task of making *clear and concrete proposals*.

In many EU countries, stronger links are now being forged between education and culture. The promotion of partnership and co-operation between schools and cultural institutions and the process of achieving a sound embedment for culture in our educational programmes are seen as important instruments for the personal development of students and their engagement and involvement in the life and work of the school. At the same time, cultural education is a means of allowing students to become acquainted with a very wide diversity of cultural expressions: in their own countries certainly, but also in the wider European connection. Cultural education can in this way contribute to mutual tolerance and social cohesion, and so play its part in offering a wider interpretation of the concept of Europe to its many citizens.

The principles and objectives of the Union seem to offer a number of important points of departure:

- With the advent of the Union it was recognised that more issues are at stake in the 'Europe of the Citizen' than merely economic integration;
- There is agreement within the EU regarding the creation of a single educational arena;
- According to the cultural article of the Treaty, the community is obliged to take cultural aspects into account in all that it does, specifically by respecting and guaranteeing cultural diversity.

The question is, how can we translate these general notions into more concrete proposals. I think for example of the role cultural education might play in the expansion programmes of the European Union. I also think of the possibilities for cultural education within educational programmes in the EU, yet at the same time my mind goes out to the issue of intensifying teacher programmes aimed at exchange. Teachers in particular, after all, are those who fulfil the role of bearers of culture; the task of teaching in schools in Europe also means having knowledge of the other cultures in Europe.

Ladies and gentlemen,

With these remarks on the European dimension to the conference, I have now reached the conclusion of my address.

I wish you a very inspiring conference and look forward to the results, which I hope to hear on Saturday next!

## A European Perspective

Nikolaus van der Pas, Director General for Education and Culture, European Commission, the Netherlands

Ladies and Gentlemen,

I would like to speak to you briefly about education and culture - and their link through culture and education – from a European perspective.

First of all, it is important to recall that education and culture are relative newcomers on the European scene. European integration started off as economic integration (the Common Market) with a political objective (peace and prosperity). But it was clear at an early stage that peace could not be achieved through economic means alone. Jacques Delors put it, as so often, eloquently: you don't fall in love with a market. Solidarity was introduced, early in the process, as an indispensable ingredient of European integration. Simply stated, rich countries had to help their poorer neighbours.

And progressively co-operation in other areas, even those previously considered to be bastions of national sovereignty, was seen to be just as indispensable. The monetary union – which will give us a single currency in less than a hundred days – is an outstanding example. But so is our co-operation on employment matters, in justice and home affairs, in defence matters – and, our theme of today, education and culture. Most of these areas have in fact come to the fore during the last 5 or 6 years: as a response to actual need (fight against unemployment, against insecurity) or – and this is in my view is true for education and culture- as a recognition of the added value to be gained for our citizens and our societies at large.

Our education and training programmes (Socrates and Leonardo da Vinci) are a clear example of this new development. They allow hundreds of thousands of citizens, pupils, students, teachers, trainers to participate in exchanges, increasing their knowledge and giving them a direct personal experience of what it means to be European. Feedback shows that the vast majority of those who have participated recognise the high value of this experience – many of them tell us that it changes their views of their fellow-Europeans – and of themselves. Together with other actions at European level, such as the Youth programme and town twinning, these programmes make a real contribution to personal fulfilment and the creation of a European identity.

But they do more. They also offer a great opportunity for comparing education and training systems in the different Member States, to learn from each other and thereby improve one's own system. They stimulate a large number of individual citizens and organisations across national borders into pursuing modernisation and innovation through education and training projects. This is to say that these European programmes offer real added value for the improvement of national education and training systems.

You will have noticed that I have not referred to a European education or training policy. Nor will you hear me speak out in favour of such a policy. Indeed, education and training, while opening our views to the world and strengthening European identity, should remain close to our national, regional and even local roots. Harmonisation is therefore out of the question - and the EU Treaty makes that abundantly clear. But this is not to say that we should not build on our recognition that, also in education and training, we can do better together than each on our own.

In expressing this opinion I am on very firm political ground. The European Council in Lisbon in March 2000 stated the fundamental importance of education and training as an investment in people who are Europe's main asset in facing increasing competition at the global scale. Even more: in ensuring that

the European Union becomes the most competitive and dynamic society in the world. That statement, confirmed and strengthened by European Council meetings in Feira, Portugal and Stockholm, has been followed up by a host of activities. The European Commission published reports on the future objectives of our educational systems, launched an e-learning action plan in order to stimulate the introduction of new information and communication technologies, organised a wide public consultation on the theme of Life Long Learning, and will soon publish an action plan in order to make this concept a reality for all. A high-level task force is preparing a report for the Commission on how to improve skills and mobility in an integrated European labour market. And a great number of other activities are going on at expert level – all geared towards sharpening our education and training systems for the benefit of all. I am happy to say that the highest political level keeps education and training in sharp focus. Indeed, the upcoming Spanish presidency has already declared that education and training will be one of the priorities at the European Council in Barcelona in March 2002. In short, education and training are definitely on the European map – or, put more dynamically, definitely in a rising European lift.

What about culture ? The need to act has been felt more clearly in some areas than in others. In the audio-visual field, the need to protect citizens and particularly minors, to safeguard diversity within our European cultural identity, to promote European productions and their cross-border circulation, has led the European Union to adopt its famous TV without frontiers directive as well as its Media programme. The recognition of the need for a broader cultural dimension in European integration has led us to introduce successive programmes supporting literary translation, performing arts, visual arts and the preservation of cultural heritage. The European budget provides direct subsidies for a whole range of orchestras and choirs, from classical to jazz, bringing together young gifted Europeans under the leadership of recognised masters. With modest means, but quite successfully, we have launched 2001 as the European Year of Languages today! in order to raise awareness of the importance of language diversity and language learning.

Obviously, there is no question of a European harmonised culture or cultural policy. This would be a contradiction in terms. Even more than for education and training, the argument of national, regional and local roots is relevant. Cultural diversity is a blessing – diversity constitutes our wealth and strength – and protecting and promoting this diversity should be the guiding principle of any European approach. I believe that this is recognised and actually practised through our programmes and activities.

Have we found the best formula? Should we encourage as many individual citizens as possible to develop cross-border projects, as we do now, knowing that this means spreading a small annual budget, some 35 million euros, very thinly? Or should we look at fewer, bigger and more visible operations, e.g. by coordinating Member States' actions into important European events? Or is there a middle way? These are the questions we have to ask ourselves in preparing for the successor of the present Culture 2000 programme. Feedback from those active in the cultural field is quite varied and it will not be easy to achieve consensus around a single formula. Recognising this difficulty, we will launch a public discussion at a Culture Forum in Brussels in November next.

Ladies and Gentlemen,

I have just referred to feedback. You will be interested to hear that more than once, people have come to my office pleading for a stronger link between education and culture, and specifically to do more to support cultural education. I am very receptive to this message. As the Secretary of State so rightly put in his preface to the conference reader, culture and education are not separate worlds. The European Commission has acted on this insight by creating a Directorate General for Education and Culture and

that DG is acting as much as possible according to that principle.

I will not try to compete with the Secretary of State or with anyone of you present at this conference in describing why this link is so important for our personal fulfilment, physical and mental well-being, for understanding our societies and their history, for gaining a better insight in what binds us to other peoples inside Europe and beyond, for grasping the enormous significance of culture as a creative process but also as a powerful factor of growth and employment. But let me give you some of the reasons why we think we should act, with our available instruments, and link education and culture.

Take the Socrates programme.

Socrates aims at building up a Europe of knowledge and is addressed to all types of learning – formal, informal and nonformal –and all levels. But Socrates is also a way of discovering other cultures, broadening our own horizons and preparing for active citizenship; To contribute to culture and development is a priority in all the action of the Socrates programme. Why?

Firstly, cultural organisations have a vital role to play in strengthening the non-formal and informal areas of learning. Museums, libraries, art galleries are not primarily « educational » bodies in the formal sense of the term but they have an extremely strong educational dimension, and a potentially crucial role to play in lifelong learning, a theme I mentioned before, which we are only just beginning to discover and exploit. Several projects supported by the Commission have been precisely in this field, focussing on exchanging experience and good practice across Europe on making cultural organisations far more visible players in the lifelong learning process, open to a far wider range of citizens than in the past.

Secondly, participation in artistic and cultural activities is increasingly recognised as a means not only of acquiring specific cultural skills, but also of developing a far wider range of the individual's competencies and life-skills. By working together in theatre groups or learning to play a musical instrument in a band or orchestra, a whole range of social skills, such as the capacity to pull together in a team, are acquired, often without even knowing that a learning process is taking place.

Thirdly, it is becoming increasingly obvious that in the knowledge society, creativity will be at a premium. What better way is there to nurture the creative potential in every one of us, than by increasing the importance given to cultural aspects of learning? Similarly, we are living in a world in which visual images impact ever more strongly on our daily lives. How can we hope to come to terms with this complex process and avoid being prey to manipulation if our eye is not trained in visual imagery?

And there is a fourth aspect to the cultural dimension of lifelong learning also: in recent years, we have seen a growing awareness that involvement in cultural education and learning can be an important tool in enhancing social cohesion and active citizenship in a multitude of ways, from helping to overcome the marginalisation of disadvantaged groups to using music and art as a therapeutic tool in overcoming psychiatric problems and various disabilities.

These are some of the reasons why we think we should act. What do we do?

Comenius, a sub-programme of Socrates, in particular contributes to promoting intercultural awareness in school education in Europe by transnational activities. This is the case of CHAIN (Cultural Heritage Activities and Institutes Network) which aims at developing a Comenius thematic network of projects on cultural heritage themes. Another example is a Swedish project developing a network between pupils and teachers in Europe and also institutions and organisations focusing on the use of cultural heritage to fight racism and xenophobia.

The Erasmus programme promotes the mobility of students and university teaching staff, i.a. to make them more familiar with the cultures of other European countries; Erasmus finances an important number of projects in the field of art and culture. Among the beneficiaries is the Hogeschool voor de

Kunsten in Utrecht (Faculty of Music) which has developed several projects, such as:

1. The Curriculum Development for post-graduate courses in Chamber music;
2. The intensive programmes («Erasmus Brass Ensemble » and the study programme « Erasmus Chamber Orchestra » ; and
3. The « European module » on « Aspects of Contemporary theatre in a European context »

Particularly important is the thematic network « Innovation in Higher Art Education » which is co-ordinated by the Hogeschool Ghent in co-operation with ELIA (European League of Institutes of the Arts) and which has partners in 30 countries. Its specific objective is to analyse the European dimension of artistic teaching (dance, design, theatre, fine art, music, media arts, and architecture). The cultural field has also consistently been one of the main priorities for the « Adult Education » action of the Socrates programme, now called « Grundtvig ». Twenty of the new projects launched with Commission support in the years 2000 and 2001 are in this area for 2002 (cultural education will be a key priority). In addition, many of the new « Grundtvig Learning partnerships », managed on a decentralised basis via the National Agencies in each country, focus on cultural issues. But I should also mention our CONNECT action, which aims at developing synergies between education, culture, training, innovation, research and new technologies in the form of linking actions. A specific project supported by CONNECT is MIMESIS, theatre between myth and drama, which has the objective of producing educational material for theatre students and teachers – a project in which, I am told, representative of « A-must or a-muse » played an important role.

CONNECT is coming to an end this year. But its horizontal linking role will be taken over by Joint Actions between the Socrates, Leonardo, Youth and Culture programmes and extends also to the new e-learning action I mentioned before. And let me not forget one of our success stories which is Netdays Europe. Since its launch in 1997, this project has been a multimedia bridge between education and culture, a bridge that has linked 150,000 educational and cultural organisations in 35 countries.

Ladies and Gentlemen,

I hope I have been able to give you something of a European perspective of the theme which will mobilise you during this conference:

- Europe is increasingly present in the education and training area, its importance as an indispensable part of European integration has been recognised at the highest level;
- Europe has a cultural dimension, it already has a number of instruments for enhancing this dimension and we are actively reflecting on how to develop and fine-tune them;
- And yes, Europe recognises the importance of the link between education and culture, of cultural education. Within the existing framework, we are active. Do we do enough?

The Secretary of State has already given an answer by referring both to the national and the European level. We can and must do more – and he has given a number of orientations. Hedy d'Ancona in the preface of the Conference Reader has referred to a start of a process which should become permanent. I agree with them as much as I agree with them that this conference should be a source of inspiration for, or even more, a partner in defining concrete actions. Only thus can we ensure that cultural education gets the right place in our education and training systems. The European Commission and my Directorate General in particular are looking forward to the results of your discussions and will give them every attention in the development of actions at the European level. It therefore goes without saying that I wish this conference every success. But it's such a pleasure to say it.



Keynote address

Cultural Trends and In-School Cultural Education in Europe

## Culture Renewed – or how to understand current pluralism

Rudi Laermans, Professor of Sociology, Catholic University of Leuven, Belgium

I

It seems plausible to suppose that we all will find culture and the arts highly relevant for the functioning, even the improvement of a democratic society. This positive appreciation motivates our political or daily commitment to, or scholarly interest in, the practice of in-school arts and cultural education. Notwithstanding this implicit agreement, we most probably also hold different views on culture and the arts. It is precisely this pluralism which is one of the key features of current culture and of the contemporary arts system. In today's communication, it is more likely for participants to disagree than to agree on the precise meaning of core notions such as 'contemporary society', 'the individual' or, for that matter, 'post-modernity'. The same is true for the concept of culture. Contemporary culture does indeed no longer offer us a binding self-description, an unambiguous and straightforward answer to the question what culture actually is. It is rather a multiform site in which many definitions circulate and different individuals or groups also endorse different notions of culture. One may therefore define contemporary culture as a self-reflexive dialogue, and sometimes even as a not so peaceful conversation, on the defining characteristics of (a) culture.

The highly pluralistic nature of contemporary culture has profound consequences for the overall position and global societal status of the arts. Since the adventurous days of the historical avant-garde, the arts system has also become more heterogeneous, especially since the breakthrough of the conceptual approach in the 1960s. Contemporary art, thus the French sociologist Nathalie Heinich has convincingly argued, is precisely the kind of art that encourages pluralism, for it is based on the creative transgression of every thinkable standard and the re-definition of every possible self-definition. The arts system thus changed into a fragmented space, marked by aesthetic anomie and driven forward by an anaesthetic vanguard which again and again looks for artistic possibilities outside art. At the same time, the arts system operates within a drastically transformed environment. For within contemporary culture, a broad consensus no longer seems to exist, not even among the higher educated, that – as a well-known saying goes – 'art is good for you'. Particularly contemporary art is under fire, not only within circles of traditionalists or conservatives. More generally, we may observe that the growing pluralism in contemporary culture does correspond with a profound shift in the general appreciation of the arts. Their societal position is indeed no longer secured within an environment which per definition relativises every claim on a binding definition of culture and, as a consequence, on a consensual interpretation of the difference between 'high' and 'low' culture in terms of the arts, on the one hand, and mass culture or entertainment on the other. Or to paraphrase the title of this conference: within a pluralistic and, consequently, relativistic culture, the arts can no longer be defended as a sheer must, an inspiring muse or a lot of amusement – for a minimal agreement on the categories 'must', 'muse' and 'amusement' is lacking, not to mention the notion of art itself.

It is immediately clear that the previously sketched tendencies have profound implications for cultural policy and the practice of in-school arts and cultural education. Thus, every binding decision about funding the arts or curriculum development within the sphere of culture, runs the risk of being contested by individuals or groups that hold different views on art or culture. According to the well-known French sociologist Pierre Bourdieu, cultural policy or curriculum development has always been a matter of what he calls symbolic violence, or the forced imposition of arbitrary definitions of culture and knowledge. Within the current cultural context, we no longer need social scientists to enlighten us

about this specific form of exercise of power. Many inhabitants of our pluralistic culture are themselves very much aware of the existing differences in opinion regarding notions such as culture or the arts. They are also highly conscious of the absence of a thorough foundation for any statement or decision that is not backed by hard facts or hard scientific proof, and of the arbitrary nature of policy measures. For that matter, contemporary relativism was and still is greatly stimulated by the mass media. In the name of objectivity and neutrality, not to mention the pursuit of a maximum public attendance and impact, they have become specialists in the production of differences in opinion and in the demystification of statements that make binding claims.

## II

At first sight, these preliminary remarks may seem to announce a further diagnosis which will be highly critical of current trends within Western culture and the arts. Actually, the harshest critique of contemporary pluralism and relativism was already written by Herbert Marcuse in the 1960s when he characterised both in terms of 'repressive tolerance'. According to Marcuse, a pluralist culture tolerates everything except the truth about the morally reprehensible economic and societal foundations that it rests upon (the same idea can be found in the writings of Marcuse's former theoretical companion Theodor Adorno). One may think and say what one wants to think or to communicate as long as it does not imply a thorough critique of capitalism, thus Critical Theory argued. In our days, a similar argument is put forward by the famous philosopher Slavoj Žižek in his controversial 'plea for intolerance'. This line of reasoning does not sound very convincing these days. Within contemporary culture, the dominant opinion seems to be that no individual or group, not even social scientists, can give a true representation or realistic description of the society or culture we inhabit. The same verdict is passed on by current epistemologies, which 'deconstruct' every claim on Truth with a capital letter and only leave room for a constructivist approach of theory building and time diagnosis. Or as Jürgen Habermas, the last great spokesman of the tradition of Critical Theory himself noted, the times of ideology critique in the name of Truth are over. We can only produce partial or 'weak' truths, not an overall strong view of actual society or contemporary culture that situates itself beyond discussion. This also applies to what has already been said, and to what shall be said here, on current culture. Just as well, we should note that the idea that so-called post-modern culture is marked by a profound scepticism towards encompassing meta-narratives, greatly undermines the traditional justifications of cultural policy and, more generally, of initiatives that want to encourage the interest in the arts. Especially the classical idea of a harmonious self-development via the confrontation with works of art does no longer seem very plausible today. This notion of Bildung is indeed a strong story or meta-narrative about the way an individual develops himself or herself through time, founded upon an equally strong or God eye's view on the nature of the 'self'.

Although it may sound paradoxical, even a diagnosis of our contemporary cultural condition in terms of pluralism and relativism is actually not undisputed, neither within the social sciences nor within our society (I shall take up the latter point again in a next paragraph). Nevertheless, the thesis that we live in a pluralist culture will remain the principal guide for my argument. In what follows, I shall more particularly explore contemporary culture and the overall position of the arts from a sociological point of view. This implies per definition that the unfolded picture of current cultural trends will be a highly partial one. Thus, a sociological approach does not take into consideration the psychological functions or individual benefits of culture and of participation in the arts. Moreover, it also has not much to say on the internal structure or functioning of contemporary culture. Within a sociological perspective, the emphasis rather lies on the relation between culture and 'the social'. Therefore, ongoing cultural trends will hereafter be related more than once to social changes or societal transformations. Last but not least, a sociological outlook also corresponds to a particular view on culture. Much has been and

could be said on the notion of culture. Since this is not an introductory course in sociology, I confine myself to an impressionistic sketch of the definition of culture which informs my argument.

From a sociological point of view, a culture is a socially shared discourse, an institutionalised fund of symbolic categories - of signs and representations. People necessarily make use of such a shared discourse when they think or communicate. Culture is indeed the principal resource for, or medium of, thinking and communication. As such, it makes consciousness and social interaction possible, but in a non-determinative way. When we think or communicate, we select symbolic categories out of the cultural fund we share with others, without in principle being obliged to stick to particular representations. Of course, this does not prevent individual persons or social groups to identify themselves quite strongly with specific symbolic forms in processes of self-description or self-presentation. To a great extent, culture does have a linguistic nature, although one should not underestimate the social functions of rituals, gestures, images, sounds and other non-linguistic symbolic forms. Much can even be said in favour of the thesis that within Western contemporary culture, sensuous non-linguistic symbols have become the primary mode for self-expression and for the creation of a sense of social belonging, even of solidarity. One may think here of the central role of clothes, music and other life-style attributes in the formation and reproduction of what Paul Willis terms 'proto-communities'. In the same vein, Michel Maffesoli stresses the importance of collectively shared sounds and images for what he calls 'neo-tribes', such as the world-wide techno community. In the sphere of ICT, especially the Internet, still another tendency seems to prevail. Written or spoken words, musical or other sounds, and all kinds of images are more and more intermingled within the context of an endless hypertext without a logical beginning or end. The normalisation of this new kind of literacy has already been announced by Marshall McLuhan in the 1960s. Its actual coming into being has of course everything to do with the integrating capacities of the digital computer code, which not only originated the rise of the global network society (dixit Manuel Castells) but also functions as a new kind of super-medium.

### III

'Digitalised' or not, a culture always leaves ample room for the personal or collective identification with particular symbolic forms. Seen in this light, the pluralism that typifies contemporary culture is in part the outcome of a growing differentiation in the basic symbols or representations with which individuals identify. The by-now established expression to describe this tendency is the notion of individualisation, originally coined and made popular by the German sociologist Ulrich Beck. In Beck's view, the process of individualisation is synonymous with a declining impact of tradition and a marked increase in self-determination or individual autonomy. Thus, individualised individuals do not feel themselves bound or restrained by strict convictions or rules in the spheres of gender, marriage or leisure. Their lives rather look like an endless chain of decisions concerning the ways they shape their masculinity or femininity, their intimate relationships, or their free time. In a word, for an individualised individual, personal and social life is a supermarket of possibilities. At least within certain domains, the metaphor of the supermarket does have its validity. Particularly within the realms of leisure and life-style, the process of individualisation was and still is greatly stimulated by the growing differentiation in the actual supply of goods and services. Within the current context of the so-called regime of flexible accumulation, markets are indeed no longer mass markets which mainly offer standardised items. Rather, the dominant trends are still to diversify or to particularise, to look for a specific niche in what economists call 'high-intensity markets' with a strong internal competition between producers or providers, and to design products with a surplus-value in terms of life-style or taste. For an individual consumer, the net result is a condition that the French aptly call *l'embarras du choix*, the difficulty to make a personal choice when confronted with too many options or possibilities. It is immediately clear

that current economic and cultural globalisation, though a development we probably should not overrate, enhances this - not always pleasant - situation.

Undoubtedly, the individualisation of Western culture and society has a lot to do with the general rise in the educational level of a large part of the population on the one hand, and with the breakthrough of consumption society and the consolidation of the welfare state on the other. Generally, a higher educational capital results in a more critical attitude towards tradition, whereas consumption society, as I have already pointed out, encourages the appetite for individual choices in the domains of leisure or life-style. Via social security and other arrangements, the welfare state also guarantees, even stimulates the possibility of an individual life that is no longer embedded within often restricting kinship networks or local communities. It remains to be seen if in the near future, these three determining factors will also induce an analogous process of individualisation within social groups that are still relatively strongly integrated by a common set of symbols. Especially within ethnic minority communities with strong religious and/or ethnic affiliations, no clear trend seems detectable. Some observers do find signs of a growing individualisation among the younger cohorts, but other commentators predict a hardening of the social and cultural dividing lines which exist between the native and ethnic citizens of Western nation-states. Yet a third possibility is the institutionalisation of one or more new forms of religious affiliation, recently discussed under the heading of 'European Islam', and – more generally – the birth of new hybrid life forms in which ethnic, more traditional representations and practices become intermingled with elements from the surrounding cultural environment. Whatever the real outcome may be, it is clear that the differences in culture, life style and social opportunities between ethnic and native groups are of eminent importance for today's and tomorrow's cultural policy and in-door arts and cultural education.

In order to avoid an all too simplifying discussion on multiculturalism, 'fundamentalism' and related themes, the lasting presence in the West of an important group of citizens who implicitly or explicitly contest the existing condition of cultural pluralism and individualisation, has to be put in a broader perspective. The contest of these groups is not always founded upon ethnic ties or a firm religious belief. But whatever its nature, it obliges us to be self-reflexive and to take into consideration the limits of contemporary Western pluralism and relativism. The latter has indeed no direct answers to the questions raised by cultural frames or representations, and not only religious ones, which dispute contemporary culture and society in a fundamental way. Current pluralism applauds differences - the appeal 'be different!' has even become an already over-used slogan within advertising. At the same time, it has great trouble in dealing with those cultural differences and 'indifferences' which introduce within our culture a dispute in the sense of Jean-François Lyotard's notion of 'le différend'. According to Lyotard, such disputes cannot be settled in a rational or dialogical way because of the unbridgeable gaps between the symbolic frames involved. Cultural policy-makers or 'cultural workers' (in the broadest sense of the word) must probably reflect with more profundity on this so-called question of 'alterity'. For how do you deal with differences in taste, life-style, conviction or value that dispute contemporary pluralism in a profound way? Or to rephrase this very same question in a more mundane way: how do you go on with pupils who do not just defend idiosyncratic definitions of notions such as 'art' or 'artistic', but who find these categories completely meaningless and therefore loudly contest the importance or the necessity to have a personal view on these matters, let alone to be introduced to an artistic discipline? As is well known, this kind of sheer indifference most of the times simply blocks the possibility of further discussion, even of further communication as such.

#### IV

All this comes down to the conclusion that current relativism has indeed its internal limits and contemporary cultural pluralism implicitly differentiates between manageable and unmanageable differences. Where the first allow a relativistic outlook, the second clearly do not. Moreover, from a sociological point of view, one may also note the existence of a socially and culturally authoritative framing of pluralism in terms of - to use Pierre Bourdieu's theoretical language - legitimate and illegitimate differences. Cultural policy-makers and, more generally, 'cultural workers' (again in the broadest sense of the word), should be greatly aware of this. They must realise that the 'official' or intellectually dominant view on pluralism, which they usually take for granted, actually is not a neutral affair. Not that I want to re-open a Marxist inspired debate on hegemony or ideology. In the light of, inter alia, the already mentioned process of individualisation, one can doubt the empirical validity of for instance Pierre Bourdieu's characterisation of Western society as a class-divided society in which, via education, the upper class imposes its culture as the only legitimate one. Nevertheless, this does not imply that there does not exist an elective affinity between a specific framing of the existing situation of cultural pluralism and the general worldview of a particular social category. One may indeed argue that 'the educated class' actively endorses a view on pluralism, and also on individualisation, in which certain forms of being different are highly esteemed but others are clearly not. Thus, opting for a personal life style is regarded to be positive or legitimate as far as it does not result in a thorough hedonism or harsh egoism. In the same vein, to voice 'a different opinion' is encouraged, at least if it is not for instance a racist one. In a word, we may observe among the highly educated the presence of a normatively binding definition of contemporary pluralism, of which so-called political correctness is only the most visible manifestation.

There is the actual situation of pluralism, and there is the socially authoritative interpretation of this cultural condition - and these two are probably better not confused with each other in the realm of, for instance, in-school arts and cultural education. More generally, cultural policy-makers and 'cultural workers' must realise that they cannot avoid making use in a selective way of a so-called grammar of symbolic recognition. Therefore, they always take the risk of a structural non-recognition of particular symbolic forms and of the social groups which identify with these representations or cultural practices. Of course, one has to make choices when deciding on the distribution of subsidies or on the content of an artistic programme or curriculum. Whatever the actual choice may look like, and whatever good reasons one may give for it, it is always also an act of recognition or appreciation of particular forms of cultural expression or symbolisation. Currently, cultural policy-makers and cultural workers clearly run the risk of promoting without much further reflection the view on legitimate and illegitimate cultural differences endorsed by 'the educated class', not in the least because they are themselves part of it. This new 'civilisation offensive' already has become a trend in many Western countries. The net result is, or will be, that those who do not have a higher education or run in the outside tracks of the education system, will feel themselves still more excluded and experience official cultural or educational initiatives indeed as a kind of symbolic violence.

Differences in educational capital, as recent sociological research learns, do explain to a great extent the by-now existing culturally marked differences in life-style, taste or opinion within Western society. Thus, the taste for art - or for that matter: the distaste for art - is not a primarily psychological, let alone biological or genetic phenomenon. Cultural statistics do again and again show that the (non-)attendance of, or (non-)interest for art, is related to one's position on the educational ladder. The higher one's educational capital, the greater the chance to be an art lover - and vice versa: the lower one's diploma, the greater the chance to have no interest in art at all. Many other examples could be given of such a statistically significant correlation between educational capital and a symbolic

practice. On the first sight of it, this pleads against the thesis that we live in an individualised culture. But as Ulrich Beck already emphasised in his first publications, the process of individualisation does not overrule the existing differences in economic or educational capital. Western society still is a stratified one, which implies that the ways individualised individuals shape their lives is strongly influenced by their economic or social position. At the same time, personal choices within the sphere of life-style, leisure or primary relationships are no longer steered or pre-programmed by strong collective representations or shared binding norms. Precisely this going together within processes of individual decision making of, on the one hand, a global determination by one's economic and - especially - one's educational capital, and, on the other, specific personal choices between biographical, relational or life-style options, is the hallmark of what Beck terms 'an individualised class society'. Recent sociological research indicates that this overall societal condition has profound consequences for the general interest in art within the educated class. Particularly within the younger age cohorts of the highly educated, one can indeed observe a marked tendency to combine a taste for high art with a no longer tabooed taste for low culture. Or rather, that is what it looks like when we still stick to traditional distinctions or definitions. For when placed against the background of the theorem of individualisation, the ongoing shift which Richard Peterson aptly described as one 'from snob to omnivore', is not immediately a matter of mixing what was once distinguished. Highly educated individualised individuals just no longer feel themselves socially bound by the canon of high culture and have an overall view on the markets of leisure and life-style. Within this view, all goods or services are not of equal quality, but they are nevertheless primarily considered from a personal standpoint. The leading question is not 'is it art?' or 'has it an artistic quality', but rather 'what can it mean - for me, personally?'.

V

Only the future can tell us if the trend towards a more omnivore leisure behaviour among the highly educated will result in a shrinking attendance of artistic events, such as concerts, theatre and dance performances, or exhibitions. For the moment, the dominant tendency seems to go in the direction of a more occasional involvement in the arts. The older connoisseur or art lover is more and more replaced by a new kind of flaneur, who for instance does not seem to bother that he or she lacks a profound knowledge of contemporary art when visiting an important exhibition. At the same time, the ideal-typical 'post-modern' flaneur likes a certain genre of popular music (but definitively not heavy metal), follows with great interest one or more soaps on a commercial television station, and tries to catch up with the most recent trends in interior design (although she or he does not always have the money to buy the admired sofa or revered table). For publicly funded artistic and cultural organisations, this new social type has created a problem. For how can they raise his or her interest in their products or services? During recent years, the question has been answered mainly by a much greater emphasis on publicity and precise communication strategies on the one hand, by a growing production of crowd pullers and unique spectacular events on the other. In a word, the cultural sector more and more imitates the regular commercial market in order to attract the attention of the omnivore. Artistic and other culture-oriented organisations do know that they are only one - and relatively small - segment of the highly competitive leisure market in the eyes of an increasing part of their publics, and they therefore use the same instruments as their privately owned competitors in view of a viable market share. One of the negative consequences of this probably irreversible trend is that an increasing amount of the government subsidies for the arts do not go to the arts as such, but to the public promotion of music, theatre or mixed media events.

From a sociological point of view, the most relevant topic is the underlying overall logic in the choosing and experiencing by the new omnivore, and this regardless of the question whether works of

art are involved. Actually, there are many indications that his or her way of living exemplifies a more general value shift within contemporary culture. Several authors have indeed argued on sound empirical grounds that the process of individualisation went along with a profound transformation of the core ideal most people subscribe to. The latter has been characterised in terms of 'expressive individualism' (Robert Bellah), 'post-materialism' (Ronald Inglehart) and 'experientialism' (Gerhardt Schutze), just to name the most frequently cited concepts and sociologists. Notwithstanding the differences in naming and theoretical framework, one observes that these and other authors agree on the primacy of the value of authenticity among individualised individuals. Paradoxically as it may sound, this means that most inhabitants of contemporary individualised and pluralist culture still share a common ideal. But it is a personal ideal ('be yourself') and not a value that creates strong bonds between individuals or ensures mutual solidarity. Neither does the ideal of authenticity generate a common view of reality. On the contrary, differences in opinion or taste are rather encouraged, for they can be argued by referring to what one experiences as authentic. At the same time, the differences in educational capital, and partly also age differences, result in different routes to be authentic or to have authentic experiences within the sphere of leisure and free time (and probably also, but this is not my subject here, within the domains of paid work or intimate relationships). Thus, youngsters and young adults with a relatively low educational capital primarily look for 'authentic kicks' in the sphere of entertainment or sports, while the highly educated more and more combine, as was already sketched, a loose interest in the arts with a rather refined participation in the commercial leisure market. Consequently, the latter has not only become more diverse and heterogeneous, but is also markedly stratified in a lower and a higher segment. This is aptly illustrated by the field of popular music, where within one genre, such as electronic dance music, clear-cut differences between less and more complex products do exist.

All this seems to imply that at least among the younger cohorts within 'the educated class', the traditional distinction between high and low culture is superseded by the distinction between authentic and non-authentic art and popular music, commercial film, and so on. Products that are experienced as authentic are regarded as having a higher quality and of being of greater interest, but it is an open question – further in-depth research is necessary – whether these evaluations are still connected, implicitly or explicitly, with the vocabularies that were once in vogue to communicate about the arts. Last but not least, from a historical point of view, and also highly relevant for cultural policy and cultural work, the currently dominant ethos of authenticity appears to be like new wine in old barrels. As I have already pointed out earlier on, self-development has been the main traditional justification for the public funding of the arts, for arts education and, more generally, for an active spreading policy. Individualised individuals who are looking for self-expression or longing for authentic experiences actually also want to develop their 'selves'. But contrary to the classical ideal of *Bildung*, they no longer regard their 'self' as a long lasting unity, an individual essence that is always already there and waits to be developed or cultured. Rather, the so-called post-modern view of the self stresses potentiality and therefore emphasises the necessity to always have new experiences in life. For this very reason, even highly educated people who have the competence to participate in the arts do not want to restrain their range of interests to theatre, classical music or contemporary fine art. Nevertheless, the ethos of authenticity, which according to sociological research has become the standard among youngsters, may be a lead for an in-school arts and cultural education that looks for a firm anchoring within the surrounding cultural environment.

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### 3. Education Policy and In-School Cultural Education in Europe



Keynote address

Education Policy and In-School Cultural Education in Europe

## 'A Must or a-Muse'

Ken Robinson, Senior Advisor to the President, Education, for the J Paul Getty Trust, Los Angeles, United States of America

### Stepping Back

The issues you'll be dealing with during the next few days are central to education, not only in Europe, but worldwide. I want to begin with congratulations to the organizers for the program, and for the impressive background papers. Over the next few days you'll have a number of keynote addresses and a series of workshops and seminars. All of those will give you an opportunity to look in some detail at the issues that have brought the conference together. Speaking at the very beginning of the conference, I want to pull back from the detail and try and provide a framework within which these more specific conversations might take place. I want to put three questions to you, which might run as a subtext through the whole conference.

#### 1. *Why are the arts marginal to every educational system in Europe?*

There are some variations, one country here, one country there, provides differently for different art forms, but the broad narrative is that the arts in general are at the edges of formal education. Why?

#### 2. *Should the arts be central to education?*

Is the present provision acceptable or should the arts be positioned differently in the education systems of Europe?

#### 3. *If they should, what should you do about it?*

By 'you', I mean national representatives on the one hand, but also the representatives of the intergovernmental agencies - the Council of Europe, UNESCO and the European Commission. Should you be doing something that you're not doing, or doing what you're doing now with more energy and commitment?

Let me say why I feel able to say anything about these issues. I can bring three experiences to the conference. First, I directed the Council of Europe's project, *Culture, Creativity and the Young*. Among other outcomes, that resulted in the survey *Arts Education in Europe*, which was one of the starting points for the conference. So I know a little about the European situation.

Second, I chaired a commission that was set up by the British government in 1997: *The National Advisory Committee on Creative and Cultural Education*. That committee was set up at the request of a number of people, including me, because our Prime Minister, Tony Blair, in common with most of your political leaders, had begun to talk about the national importance of promoting creativity and innovation and the need for widespread educational reform. The concern that I and many other people had in 1997 was that these reforms, wide-ranging as they were, seemed to be paying little interest to the arts. And yet you can't get far in talking about the arts without saying something about creativity and culture. Promoting creative and cultural development is high on the agenda of the British government as it is for all of your governments – but arts education is not.

This commission resulted in the report, *All Our Futures: Creativity, Culture and Education*, and it is leading to a number of initiatives in Britain. It played a leading part, for example, in stimulating the *Creative Partnerships* scheme, which is featured in the background papers. So I know something about the situation in the UK.

Third, I am now based in the United States, at the John Paul Getty Center in Los Angeles, which is where I am speaking to you from today. My role here is to help the Trust develop and implement a

strategy of support for arts education nationally and internationally. So I know something of the situation in North America.

I can say immediately from these three experiences that the issues that you're facing in Rotterdam over the next few days are not confined to Europe. Brent Wilson is with you, and he'll confirm, I'm sure, that the issues on your agenda are high on the agenda of educators across the United States. But this is not just true of North America: it's true of Asia, Australia, South America, Canada, wherever you look. The issues are the same, though there are local variations of them. You're about to have a discussion about regional issues, which are essentially global. I think it's important to hang on to that.

### Symptoms and Problems

I have three assumptions, which I imagine everybody here this morning shares. The first is that the arts are central to education. If we didn't believe that, then you wouldn't be sitting there in Rotterdam. I wouldn't be here in Los Angeles pretending I'm in Rotterdam with you. Second, there's an assumption that runs through all of the briefing papers that these important roles of the arts in education are falsely constrained in some way. There are lots of reasons given: bad policy, bad provision, logistics and the rest. There's talk in the papers of problems in rural areas and of the advantages that urban schools have over rural schools by being close to museums and so on. There are lots of reasons we can point to, including insensitive assessment systems and poor training of teachers.

These are all important, but they are not the problem. These are the symptoms of the problem. The real problems are much deeper. Trying to address the problem of training will not reposition the arts in the school curriculum. Trying to address the issues of assessment will not solve the problem, nor will having new curricula. The problems are much more deeply seated in the ideology of our systems of education and they're all the more difficult for that. Because they're ideological, too many people don't even recognize they exist. The problems that confront the arts appear to many people to be plain common sense.

Looking at the surveys that have been produced, the current status of the arts in education seems pretty clear. The surveys tell us two things. One is that the arts are marginal. There's no doubt about this. It's not an issue for discussion or debate. In every system represented here this morning, the arts are on the fringes of the curriculum. There are efforts to do something about it, but the efforts start from a sense of marginalization. This isn't true of mathematics or of science, and it isn't true of some areas of the humanities. The second story these surveys tell us is that there's a hierarchy of marginalization. Within the arts, art and music are at the top, and drama and dance are at the bottom. This is true everywhere. Not just in Europe but throughout the world, in all Western systems of education. Why is that? Well, I'm not with you to join the debate, so let me tell you what I think.

### Back to Basics

I think there are two reasons for the marginalization of the arts and I see these as the root problems. The first is economic and the second is intellectual.

#### *The Economic Problem*

All of the systems of education from which you're drawn and with which you're concerned were invented in the 19th century. They didn't exist much before then as a question of State entitlement. They came about in the middle of the 19th century for a reason, and the reason was industrialism.

Until the late 19th century, there was no need to educate people generally because most people were involved in fairly low-level manual work. The industrial period created a need for a more widely educated workforce but for a rather narrow form of education. One of the reasons why the arts are marginal is the economic model that underpins the system. You hear it everyday. People say, 'Why would you do the arts? You're not going to get a job in it.' This utilitarian argument is rooted in economic assumptions about job prospects and the nature of the economy. The second reason is intellectual.

#### *The Intellectual Problem*

All of our education systems were developed to promote academic intelligence. We could say a lot about this but there isn't time. In essence, our schools, colleges and universities are dominated by the idea that education should be primarily focused on academic ability. Academic ability is primarily a capacity for deductive reasoning. Our cultural concern with it lies deep in the European Enlightenment and the Scientific Method, and it's at the heart of our conception of intelligence. It's perpetuated throughout the world in the various technical forms of intelligence testing or IQ. The result is that the arts are marginalized because the kinds of processes that arts production entails don't correspond with dominant conceptions of intelligence. This is why the arts are allowed in the school curriculum often for people who are perceived to be intellectually less able - despite the fact that we know from our every experience and every fiber of our being that doing the arts draws deeply upon every aspect of our intellectual capacity. Education is branded with a particular view of academic intelligence, and the arts become marginal. So why should we do anything about it? The reasons are also economic and intellectual.

## Looking Forward

#### *The Economic Imperative*

The truth is that every educational system represented at this conference, every education system everywhere, is facing a revolution. The revolution is brought about in part by the pervasive reach of the new technologies, which are transforming the nature of work. Nobody sitting here this morning knows with any certainty what the outcome of the recent events in New York and Washington D.C. will be worldwide. We do know it threatens a recession. We do know it calls into question many of the assumptions about the 'new economies' that have developed in the last ten years. I think we can say with equal certainty though that we're not going back to industrialism as we understood it. If anything, the issues that we're here to talk about over the next few days have become more urgent in the light of recent events and not less urgent: as uncertainty grows and as our ability to predict future events becomes less firm.

There's a revolution in economic life, which is driven by the new technologies. Countries throughout the world are trying to work out how we develop a system of education for the 21st century which promotes creativity and innovation and which enables people to grasp and participate in global trends and developments. All of these reform movements, in my view, are based on a misconception. The misconception is that we can face the future mainly by doing better what we've done in the past. You see it everywhere. All of our countries are reforming education to face the new economic agenda.

There are two strategies. One is expansion - there is a lot more education going on. According to UNESCO, in the next thirty years, more people will be gaining formal qualifications through education and training worldwide than since the beginning of history. This is partly because of population

growth. The world population has doubled in the past thirty years. It is also because of the huge demand for intellectual labor. Expansion is one strategy, and the other is raising standards. Governments everywhere say that we must raise standards. I'm sure that we should. Why would you lower them? Let's raise them. The problem is we're not sure which standards will meet the need. So by default, people talk about raising the traditional academic standards, which compounds the misery of the arts. The fact is we will not face the future just by doing better what we did in the past. We need to recognize the challenge that education faces in the 21st century is on a similar scale and magnitude to that which faced the architects of education in the 19th century. We need a new model and the arts should be at the center of it.

#### *The Intellectual Imperative*

It is now desperately important that we have forms of education that recognize the multiplicity of human intelligence, capacity and creativity. Human intelligence is comprised of much more than the kinds of achievements touted by the traditional school curriculum. This is one of the reasons why so many people have left education feeling marginalized by the experience. They have simply never found out what they could do. With luck, some of them find something they can do. Education has to respond to the growing understanding that intelligence is diverse, multifaceted, complex and dynamic. The arts have a major role to play in the new sorts of curricula that would further that vision. There is a desperate need too to increase world levels of cultural literacy. We simply cannot afford any longer to allow cultural myopia on the scale that we've experienced it hitherto. Part of the wrong turn that arts educators have taken in the past was to sever the production of art from the understanding of it. One of the reactions has been to promote forms of arts education that are heavily intellectualized. We need a new settlement on both fronts.

#### The Scale of the Task

There are four major challenges that we need to confront.

#### *Reconceiving the Curriculum*

The first is a wholesale revision of the curriculum. I know this sounds wildly ambitious, but I can't see that anything else will do. I don't think that some caucus to promote the arts on their own will meet the need. The problems the arts face are bigger than those that the arts themselves can solve. They have to be part of a bigger solution. My report for the British government, *All Our Futures*, wasn't about arts education it was about creativity and culture. My view was that if we could connect the arts to the bigger agenda, then their place would be more secure. And if they're not part of the bigger future, then there's no reason to secure them. This committee had on it artists, scientists and business leaders as well as educators.

We need to press for two forms of balance in the curriculum and we've never had them. The first is a balance within the school curriculum and of higher education between the arts, the sciences, the humanities, and I would add physical education. We can't get far now by promoting the sectarian cause of the arts in opposition to the rest of a child's education. The arts have to take their place within a broader conception. We should all be talking about the whole curriculum of education, not just the arts' interest in it.

#### *Teaching and Learning*

We need a new balance between teaching and learning. Part of the task of education is to liberate and enfranchise individual capacities, and for many people, their real abilities lie precisely in the



areas that the arts make available to them. We need to balance the curriculum because people are different, and education must address them in all their different capacities. We also have to engage people in the world around them, and that's what the arts can do almost better than anything else. We need a new balance between doing the arts and learning about them, and recognizing that these two things can enter into a highly creative relationship if done properly.

#### *Training and Development*

Even if this conference were to pass a resolution, and to have the support of the United Nations and every agency represented here, to make the arts an entitlement of every child, we simply couldn't deliver it. There aren't the teachers to do it, there isn't the training infrastructure to make it happen. This is a major problem, and we have to address it. One of the strategies is to look again at how we train artists. Certainly we should be training teachers, it's a long haul and we must engage it. But there are tens of thousands of artists and culture institutions out there too who have immense contributions to make to this whole enterprise. And at the moment, it's like a huge, untapped reservoir. They're simply not trained to do it and they do not see this kind of work too often as a legitimate part of their own enterprise. If we can find a way of irrigating education with this vast welled up reserve of creative education, passion and talent in the professional arts and the amateur arts, this would offer one of the strategies forward for us.

#### *Partnerships*

Schools and Universities can no longer afford to see themselves as sole traders in education – that's the 19th-century model. We incarcerate people while we educate them. Cultural development and individual creative activity are too diverse and dynamic to be bottled up in single institutions. Places like the Getty, like the institutions that many of you represent, have a fundamental role to play in this new settlement. We need to think seriously about how they manage those roles and fulfill them. So curriculum, teaching and training, and partnerships.

You will be having very detailed conversations over the next few days and I would love to be part of them. I hope you'll forgive me for trying to create a big picture here. I do think these issues are global in scope, though they're experienced locally. I do think that we have to realize the depth of the problems that we face. It is simply not true to say that the arts are worse provided for now than they ever have been. In some ways they are better provided for than they ever have been in some of our countries. The truth is they were never well provided for. They were never well provided for because the system wasn't designed to provide for them. That wasn't its objective. We're now trying to adapt the system to a new model, and we really need to think through the scale of that enterprise.

#### Conclusion

Education is the most significant and sustained investment any of our countries makes in its own future. The present systems were designed to do something else, and we need to recognize we're trying to rebuild them during the process of carrying on our daily work. The status of the arts in these systems is a symptom of the malaise, and trying to address the arts on their own, won't in the end produce the result that we're looking for.

I do wish you well in the discussions over the next few days. You're right to focus on the detail of the issues, but you have to frame these discussions within the broad conception of the ends we're trying to bring about. They are not, as we've known from the beginning, aims, objectives or values unique to the arts. I hope that we'll recognize that the strategies cannot be confined to them either. I do wish you well in these discussions, and look forward to their outcomes.

Keynote address

Education Policy and In-School Cultural Education in Europe

## In-School Arts and Cultural Education in Portugal: Intentions and Concerns of the Current Agenda

Cecília de Almeida Gonçalves, Co-ordinator Arts Education Contact Group, Ministry of Education/Culture, Portugal

In his report on "In-school arts and cultural education in Europe" Ton Bevers states that "It proved difficult... to find out through the respondents what the actual discussions about in-school arts and cultural education in their countries are currently focusing on".

That is surely not the case in Portugal, where a debate on Arts Education and Culture has been going on since 1995. So I will try to respond to Ton's questions about what the intentions and concerns are. I will speak mostly from the policy-makers' perspective.

Until 1995, Culture had been the responsibility of the Ministry of Education. Since it was "raised" to the status of a ministry, the need for connections between the two fields had increased and since then Contact Groups have been established to reflect upon and propose measures on arts and cultural education.

In 1999 the Contact Group Ministry of Education/Ministry of Culture drew up a report on Arts Education and Promotion of the Arts that comprised several recommendations on four different issues: in-school arts education, specialised arts education, the training and employment systems in the artistic professions and the training of the public.

In order to implement some of these recommendations, a new Contact Group was appointed. It is developing its task, both connecting it with the curricular reforms in progress and launching some programmes at extra-curricular level.

The on-going reforms of basic and secondary education will include important changes in the artistic supply of schools. What then are its intentions?

### *Intentions*

In the third cycle of basic education (12-14 age group) Visual Arts will remain a compulsory subject in the first two years, but schools must offer a second arts discipline. For Music, Dance and Drama national curricula are being designed; however, schools may opt for any other arts subject. In the third year of this cycle, Visual Arts is no longer compulsory and can be chosen from the arts offered at each school.

At secondary level (15-17 age group) the former "Arts" branch, which comprised only the Visual Arts, has been replaced by two branches, one for the Visual Arts and another for the Performing Arts. The latter is a complete innovation in the educational system, and its curriculum includes Performing Arts (comprising Dramaturgy, Arts Workshop, Image and Sound Workshop, Arts Production), but also History of the Arts and Image and Sound.

Alongside this innovation in the general courses designed for those who wish to follow studies at a higher level, new technological courses have been introduced (level III) in three domains: Audio-Visual Production, Equipment Design (with the options Furniture and Ceramics) and Multimedia (with the options Animation and Multimedia Design).

At extra-curricular level the intention is to launch programmes that will act as "umbrellas" to cover not only the scattered existing projects in the arts and cultural domains but also new projects, giving all these a more coherent and integrated character and providing them with extra funding. These programmes have the following guidelines: (i) cohesion lines established at central level, but in such a way as to ensure a flexible and diversified adaptation at local level; (ii) reinforcement of "good

practices"; (iii) special consideration of socio-geographically and artistically and culturally disfavoured areas; (iv) demand of partnerships on the projects to submit to the programmes; (v) priority to the training of human resources and to the design and production of training and divulgation materials.

The first programme to be launched is *Artists at School*.

*Artists at School* aims at supporting "workshops" where pupils can enjoy the practical experience of artistic creation, under the guidance of an artist. These projects, designed by teachers and artists together, will try to balance the receptive and reflective skills developed by the curriculum with an opportunity of developing an active approach to the arts and other cultural activities. These projects may cover Music, Dance, Drama, Film, Audio-Visual Arts, Visual Arts, Architecture, Design, Traditional Arts, Literature, Writing and Circus Arts and are meant for the 12-14 age group.

To support this programme an "Artists' Pool" will be established, providing schools, cultural institutions and local authorities (which must be partners in these projects too) with information on the artists "available" (individuals or groups). In order to be registered in this database, artists must submit their applications to a Selection Body of representatives from both ministries.

The Ministry of Culture is also designing a pilot-project between secondary schools and museums, to be launched as part of "Coimbra, National Cultural Capital 2003". If the outcomes of this pilot-project prove relevant, it will be expanded to the next National Cultural Capitals and possibly to other cities.

#### *Concerns*

What are the concerns about the innovations at curricular and extra-curricular levels? They are mainly two: the training of teachers and the evaluation of new curricula and projects.

The initial and continuing training of teachers of arts subjects must face the need to broaden their artistic and pedagogical skills, as well as their capacity for working in teams and partnerships with artists, cultural institutions and local authorities.

The increase of the setting up of training opportunities within the in-service training system for teachers of the different artistic areas and, in general, for all teachers as participants in such projects is therefore a condition determining the success of the intended innovations and priority must be given to it if we are to improve the number and quality of schools and projects benefiting from these innovations.

As for the matter of evaluation, the situation in Portugal is quite similar to that of the majority of the other European countries, with a general lack of evaluation of any kind of initiatives at any level. There is an absolute need to set up a system of evaluation of the new curricular innovations and the extra-curricular programmes, with a view (i) to providing the basis for making decisions on future developments of these innovations; (ii) to rationalise human, technical and financial resources and (iii) to disseminate "good practices".

As is stated in the Introduction to the Conference Reader, we need not convince each other of the relevance of arts and cultural education. But what arguments could we use to convince those who still need to be convinced at the different levels of the cycle (policy, practice, research)?

We are now living in the age of the "knowledge society". This demands not only highly specialised skills in each domain, but also relational skills, creativity and the search for quality, all conditions for us to cope with the constant and quick changes determined by the new information and communication technologies, by globalisation and by scientific and technical civilisation.

This new era opens new opportunities for the role that arts and culture can play not only at extra-curricular level, but even in the curricula.

Cognitive skills have so far played the major role in the curriculum design of general education at all levels. But the aesthetic and emotional skills needed in this new society belong to the realm of the arts, as well as of culture understood not only in terms of artifacts, but also as a system of shared meanings and values, a system that can and must be "worked" in our ever growing multiracial national communities, in order to increase mutual understanding and acceptance and to fight social exclusion and discrimination of the "other", the "different".

Arts and cultural activities should no longer be accepted as "cherries on top of the cake" or because they help improve knowledge in other subjects, but because they provide specific kinds of knowledge and certain skills that cannot be provided by any other educational field. Although this may sound like a truism, I think that this perspective is not always emphasised enough in the debates on arts and cultural education. It is up to artists, arts teachers and cultural agents to develop this concept and to convince policy-makers to further invest in Arts and Culture as a tool for personal and social development.

Only a serious investment in the reinforcement of curricular and extra-curricular artistic and cultural opportunities can meet the needs of an education for today's society and ensure that the "politically correct" discourse about the relevance of arts and cultural education will, in fact, lead onto actual practice, hence turning Arts and Culture into a real Must, hopefully under the good auspices of the Muses.

## Culture in School - a Swedish Perspective or the Gap between Dreams and Reality

Margot Blom, Director of Education, National Agency for Education, Sweden

Kerstin Olander, Project manager, Swedish National Council for Cultural Affairs, Sweden

### Introduction

Viktor, 20, has left school and has served in the army. Now he is free to go on with his life on his own terms, free to make choices about studies, about a professional career. What happens? He doesn't know what to do. He doesn't know of any studies or professions that would suit him. He is now storing goods, because he has to make some money to survive.

Viktor is my grandson. This wouldn't be worth mentioning if it wasn't for the fact that so many of our young boys and girls leave school without any idea about the future. What Viktor knows is that he doesn't want to study for a long time. 'School was so boring,' he says.

How can this happen in an educational system that builds upon taking care of the individual's personal needs, ambitions and desires? How come that we haven't succeeded in turning the schools into creative, stimulating places? We have put it so nicely in the curricula. The school reforms have obviously not always caught on well with the pupils. Especially secondary education is criticised by pupils for being boring, resulting in dropout rates of sometimes over 25% of the pupils. To motivate a pupil for learning is the school's most important task. The requirements that society and schools want pupils to meet must be understandable and possible to fulfil, and the pupil must be given the opportunity to participate actively in his/her own process of learning. It goes without saying that a school that fails to interest the pupils so much that they prefer to leave school, creates no ground for learning for life.

In our presentation we are going to talk about the school system and how cultural education fits in. The problems we will be discussing can be summarised as follows: What does the vision of education look like? What does reality look like, and is there a gap between vision and reality?

### *Steering documents*

As starting-points we will be using steering documents (since my colleague and I both work at national level).

As a foundation for planning and organising education in all school forms there are curricula and syllabuses. The curricula are very powerful and outspoken where cultural education is concerned:

Cultural work in school is based upon the portal paragraph in the School Act: "Education shall give the pupils knowledge and skills, and, in co-operation with home, support the pupils' harmonious development".

"Every child is entitled to education, so that he/she

- develops his/her creative abilities and his/her interests, to participate in the culture offered by society;
- can develop and use knowledge and experiences in as many forms of expression as possible, in language, art, music, drama and dance;
- has a knowledge about media and their role in society;
- has an understanding of other cultures and their roles"

(Secondary School Curriculum, 1994, Ministry of Education)

Another important document is the UN Convention on the Rights of the Child: the pupil's rights to express him/herself in various and creative ways. Cultural work (activity) in school is a matter of the child's right to express itself in creative ways. Children have the right to develop their creative abilities and to learn about other forms of expression than the ones traditionally taught in schools. They need linguistic and cultural tools to use the freedom of expression and opinion, which the Convention on the Rights of the Child ensures them. "Children's cultural rights include the right to rest and have fun, play and recreate and to freely participate in cultural and artistic life."

The third document of special importance is *National goals for cultural policy*. It says: "There shall be opportunity for all to participate in cultural life and cultural experiences and to engage in creative activities of their own."

A goal-oriented system, what does it mean? The previous decade has been a decade of school reforms in Sweden. These school reforms have brought new preconditions for schools, to take responsibility for educational planning and practice. A goal-oriented system for schools has been decided upon by Parliament. There is a division of responsibility for schools between politicians and professionals, between national level and local level and in the schools between school management, teachers and other staff, and pupils.

A new curriculum for schools followed. The changes were profound. A goal-oriented system was created. The view of what knowledge is has changed. The harmonious development of the whole child was central. All talents, all abilities, all means of expressing oneself should be available to pupils to develop all sides of their personalities. There was a need for other syllabuses that better reflected the altered views about knowledge.

An important element in the theories is that education is a process, starting in preschool and continuing, not only through the entire educational system but also creating the conditions for the individual to want to learn more through life.

A school for life includes creativity and cultural activities. Creativity and culture should be integrated in all subjects as a way of learning, to the same extent as other expressions, like writing and talking. Without the element of creativity and culture no school can reach the goals that have been set.

The school management has a key role in successful school development. It's crucial that the school management knows about the importance of creativity to the pupil's development.

The debate about the role of schools in society resulted in some profound school reforms during the 90s. The reforms affected all aspects of the school system; organisation, division of power and responsibility, curricula and syllabuses, and standards for assessment and grades.

#### *A new mandate for school*

The educational system seemed to be fair for all pupils but had a number of serious drawbacks. Pupils could rather easily pass through school without learning how to read, write or do mathematics properly. The system did not promote creative and new pedagogical thinking, as school wasn't responsible for pupils' learning. The earlier system had needed central legislation and rules now seemed to hinder the schools in their development. The teachers felt insecure and ill at ease with their main task – good educational planning and practice. The curriculum was overcrowded, with no room for new content like informational technology, media knowledge or even new issues in natural and social sciences. Cultural activities were looked upon as extra-curricular activities for which there was neither time nor money. The surrounding society with its changes in economy, high unemployment rates and social problems called for another mandate for school.

#### *A goal-oriented system instead of a system based upon content*

A decentralised system for monitoring the schools was adopted by Parliament in 1991.

A structure for a new national curriculum with goals and guidelines was established. Instead of focusing on content the curriculum focused on the goals that had to be attained. The implementation of the national goals was handed over to the municipalities that had to check that a work-plan was made in every school by the school staff and the pupils. The new system rested on a division of responsibility between the state and the local municipalities, between professionals and politicians and between school staff and pupils. All parts were given a distinct role. Parents and pupils were involved as well. A new authority, The National Agency for Education, was commissioned by the government to support school development, evaluate the schools' results and supervise the municipalities to check on their performance.

## Culture in school - a definition

### *The role of culture in school*

"Culture" is a concept that has many connotations. We are using a wide definition that involves the consuming as well as the producing aspect. Children's and young people's role in cultural processes is Culture produced by children, Culture with children and Culture for children. Aesthetical processes are an asset to the individual's development and learning. The aesthetical process is something that should be integrated in all parts of school. Children and young people have a culture of their own, which plays an important role in strengthening their self-esteem in their relationships with grown-ups. Significant for children's and young people's cultures is the collective patterns they develop when playing. It is important to the development of their language and communication skills, their moral understanding, their abilities to solve conflicts and so on. The starting-point must be that culture is in the school, in the experiences of children and young people, and in their creativity.

The content and different forms of expression are sources for their experiences and knowledge. Learning is a creative process. Children and young people must have access to the forms of expression of their time and their creative abilities must develop in a variety of media. The different experiences and means of expressing oneself must be respected but the school must also be able to challenge perceptions and show other cultural experiences, artistic languages and cultural encounters. In a school for all children different cultures meet and cultural experiences should be a resource - not an obstacle - in the learning process. Cultural encounters make you richer and there is a tremendous potential of cultural knowledge in the international classroom, where many cultural heritages present themselves.

The multicultural school environment is influenced by different cultural heritages. This gives the pupils a chance to develop their knowledge about other cultures and it is in accordance with the intentions in the curriculum about democracy and children's rights to freedom of expression.

A key element in all pedagogical thinking is to open up to every child's inner possibilities to be creative. To be able to meet, participate in and develop a future complex and information-packed society requires individuals confident of their own creative abilities. Media are very important in the communication society that is now developing. The development of children's and young people's communication skills calls for new processes of learning where interactive thinking is of crucial importance and new codes, symbols and interpretations are introduced.

Performing is about visualising in different ways - in pictures, video, music, dance and media. Media play an important role in children's and young people's lives and influence their views of the world

and their values. The world of the media has to be brought into all subjects. This will set new conditions for the work done in school. In school the pupils will have to learn, through theoretical as well as practical work, to value and make choices and decisions.

Every school must make sure that pupils can develop their curiosity and desire to learn. It's also an obligation for the school to teach pupils how to listen, discuss, argue and use their knowledge as tools to draw up hypotheses and solve problems, to reflect about experiences, and examine and value assumptions and conditions.

"Common to all subjects in compulsory education is that they should impart pleasure in being creative and a desire to continue learning"- (Government's introduction to syllabuses)

*Changes in the curriculum*

*Fundamental thoughts in educational policy*

*Pupils' responsibility and participation*

*Pupils' rights*

*A School for Life*

School had built its legitimacy in a society where knowledge was scarce. In a world where school doesn't have the monopoly of knowledge, society has to think of other and new demands to impose on the school. It is crucial to get the school management, the teachers, the pupils, the parents and the out-of-school environment to fully understand that there is another role for school, which is different from the old one.

*The view of knowledge and learning*

One of the most essential elements in educational policy is the view of knowledge and learning. It was even more important, as the State had determined the goals for and the orientation of school activities. "Management by goals and results imposes demands on having explicit national descriptions of what knowledge pupils shall acquire, and this in its turn requires a professional discussion amongst head teachers, teachers and pupils in the local school areas" (A School for Life).

*A comprehensive view of pupils' development*

According to the School Act, school shall support the pupils' harmonious development. This shall be achieved through a combination of different subjects and types of knowledge. The variety of media- and cultural expressions can be seen as alternative forms of language. Common experiences as well as social interaction and learning provided by the school also create conditions for this development. For children and young people with speech difficulties, access to means of expression other than verbal language is essential.

The commission preparing the report *A School for Life*, stated that pupils shall be able to express their knowledge, experiences, and feelings in different ways. They should be able to experiment and develop different means of expression. Drama, rhythm, dance, music, art, design, all these cultural and creative expressions shall be part of the school's activities. Personal development is not only about working with one's hands but also about intellectual activities. The ability to be artistic and creative in different ways is one of the skills pupils must acquire. In schoolwork due attention should be paid to intellectual, practical, sensory and aesthetic aspects, aspects of learning which all have the same status. The school shall stimulate each pupil to develop educationally and grow through the tasks which he/she is set. It has to try to create good conditions for promoting pupils' growth, thinking and



acquisition of knowledge, strengthening pupils' self-esteem. Each pupil has the right to develop in school, to feel the joy of growth and to experience the satisfaction that comes from daily progress and overcoming difficulties. Pupils must be respected for their person and their work. The school shall strive to be a living social community giving security, and preserving the pupils' will and desire to learn.

#### *Culture - a broader concept of language*

Language has a key role in school work. Language develops people's intellectual and creative skills, their relations to other people and their personal and cultural identities. Through language knowledge is visible and manageable. This goes for all linguistic expressions. Learning is something that happens between one person and another. We can see the variety of media- and cultural expressions as alternative forms of language. Learning is something that happens between one person and another, through texts and pictures, but also through drama, dance, music, art, handicraft, film et cetera. All these cultural/creative expressions have important linguistic and communicative elements. In addition to the knowledge found within these expressions, they can give insight into other forms of knowledge. These different "languages" and means of expression must be given space and equal status in school. In Sweden, like in other democratic countries, it is the school's task to strengthen fundamental democratic and ethic values. Citizenship building, as important as ever, has undergone profound changes in the last decade, which is also reflected in the new curriculum. Knowledge about democracy shall be combined with practising democracy in school. Citizenship building means that the pupils must be given responsibility for their studies and school environment to a much larger extent than they are given at present. Ethical perspectives must be included in the teaching of all subjects. The schools' awareness of global society must be raised and similar amounts of attention must be paid to the pupils' different cultural and ethnic origins.

"The school's task of transmitting central parts of our cultural heritage becomes even more relevant as it provides a basis for international co-operation, as well as understanding and respect for the culture and value systems of other peoples" (Curriculum for basic Education, p. 94).

#### *Changes of the syllabus*

The syllabus covers the aim of the subject and its role in education and indicates how the subject contributes to fulfilling the goals of the curriculum.

There are two different types of goals for each subject, goals to aim for - they do not set any limits for the pupils' acquisition of knowledge - and goals to attain. The latter define the minimum knowledge to be attained by all pupils in the fifth and ninth year of school.

"Common to all subjects...."

#### *Cultural subjects: Art education, music, physical education and health, craft studies, Swedish*

The so-called "aesthetic subjects have very ambitious syllabuses and very 'tight' teaching schedules, except for Swedish language, which has a very generous timetable.

One of the difficulties of "cultural" content in subjects is that all "new" cultural expressions have difficulties finding a 'host'. Mostly they are included in already overcrowded syllabuses for "cultural" subjects.

For instance, media education and film is part of the art curriculum. (Also in Swedish, which is a blessing for teachers of Swedish who care about education in film and media.)

Dance is not even a subject at all. Dance is mentioned in the syllabus for physical education. Drama is mentioned in the syllabus for Swedish and so on.

Cultural heritage is something that is connected with almost all subjects and is mentioned especially in Swedish, music and history. (Cultural heritage is not only the majority population's heritage, the

heritage of the minority populations and of the immigrant groups is paid attention to as well). One problem with all those "new" trends in cultural education is that it's up to the teacher to do the educational planning. The school board created the conditions, the school management manages the school and the teacher has the power to decide about the educational practice. The goals to achieve are not very clear from the syllabus and the pupil does not get much credit for aesthetical or cultural skills. All subjects have to find ways to be creative. Cultural education is not meant to be the exclusive domain of traditional cultural subjects. It should be an ingredient of school development and a part of daily life in school.

#### *A school without a timetable*

As a consequence of the goal-oriented educational system a timetable is not necessary. The goals should be enough. A project is running, where 60 municipalities out of 284 try to monitor teaching in compulsory education without a fixed timetable. The question is how well the so-called cultural subjects will survive in the local battle of hours.

#### *Media knowledge and media education*

Children and young people shall have the opportunity to develop their creative abilities through working with many forms of media. "Media" is a concept that comprises several means of expression, for instance photo, film, TV, video, radio and newspapers. Multimedia is a mixed form containing words, pictures and sounds, where digital technology is just one part of the focus. Knowledge of the media includes both one's own creative activities and theoretical knowledge about the media. Media education is part of the aesthetical learning process and can be used in all subjects. Children's and young people's interest in media technology and the ability to use media is a tremendous educational resource, which should be used more frequently. Some of the apparent obstacles for proper media education:

- Lack of equipment in the schools. Many schools haven't got the equipment for proper media education practice.
- Lack of teacher experience and skills. Many teachers lack the professional background for education about media and for using media as teaching instruments. In-service teacher training is very much needed in this field.
- Lack of understanding among politicians, schoolheads and teachers of the importance of media education. It is a fact that the importance of media knowledge and using media in education has not been reflected strongly in the curriculum and in the syllabi for different subjects. Media education has not been recognised as a "school subject". The current revision of syllabi for compulsory education is probably going to strengthen the position of media knowledge and media education.

#### Key factors for cultural education

One factor that is crucial is teacher training. Teacher training has recently been reformed. It includes aesthetic dimensions for all teachers, not only for teachers of traditional cultural subjects. Another very crucial factor is the school management. Without the active support from the school management all cultural ambitions in a school will fail, sooner or later. Cultural education must be looked upon as a part of school development, not as an amusing interruption of the school day.

#### Examples from a school in a suburb of Stockholm

Hjulsta is a suburb of Stockholm. About 85% of the population are immigrants from other countries

(almost 100 different languages are spoken in the district). In the school there are about 600 pupils from pre-school and compulsory education, age five to sixteen.

The schoolhead, Mrs Elisabeth Sörhuus, understood that to succeed with the educational task that school had been given by society, it was necessary to take care of the creative powers in pupils, (teaching) staff and parents.

Some of the leading principles for the school:

- The school has to be a democratic place. Pupils are respected as individuals and are being given influence over and responsibility for their studies. Pupils are being given responsibility for the school environment, individually and collectively, in accordance with their maturity and capacity levels.
- The school is for the pupils. Every single pupil is promised maximum school support, so that these pupils will be able to use their full school development potential.
- Personal development includes the whole personality. Facts, knowledge, skills, personal growth, are all integrated parts of education. School must be able to build on the pupil's ability and desire to learn. It is a failure if school is boring for the pupils. It is crucial to motivate every single pupil for learning. The school works with contracts between the school, the pupils and the parents. Every party in the contract has agreed to do their best to ensure that the pupil leaves school with the best marks possible and with a desire to learn.

The school's budget is more than what's commonly used for cultural activities. The fact that the school is multi-ethnic has forced the school management and staff to find complementary possibilities for the pupils to express themselves in other ways than through the written or spoken word. Music, dance, drama, art, handicraft, language and literature are activities that are very frequently used. To get the best possible quality Mrs Sorhuus hires not only good teachers in the traditional subjects but also drama teachers, dancers, artists and musicians.

The attitude towards cultural activities in school is that they facilitate communication, expression and personal development. In a declaration by the Hjulsta schools Mrs Sorhuus says: "We want to reach all pupils. We want to help them to develop knowledge and skills, communicative abilities, verbal and non-verbal, and to keep up ambitions for studies. We want them to have a broad and stable base for knowledge when they leave school. In our search for the quickest ways, the most efficient methods and the best teaching methods, we have noticed that working with cultural activities in different forms obviously promotes a favourable development towards our goals. Culture in the schools of Hjulsta is a tool to reach the goals, a way of communication and a way of working. Culture is integrated in a natural way in all our activities."

The management's role in school can hardly be overestimated. The management, whatever its position in the school system, has a key role when it comes to success or failure. A good management that motivates the teachers and supports educational innovation can create the best possible conditions for education. It has to have a vision of the importance of cultural and aesthetical dimensions in education.

In an economy where there is less money for schools, it is very easy to marginalise cultural activities. That is what's happening in many municipalities, where the specific "Music school" is being closed, though it has been an institution for many years. Music school gives hundreds of thousands of children the joy of being able to play an instrument. Music school has even been identified as one of the reasons why Swedish musicians, from classical music to pop, are so successful world-wide. There is even evidence that the Swedish music export industry has given Sweden an export income that compares to those of the big industrial export industries. And yet music schools are in the margin when it's time for cutbacks in the municipalities' economy.

In short, we need school-managers who know that cultural activities for children and young people are essential parts of an individual's growth and not something that can easily be removed from the school's list of activities. Cultural activities in school are needed as a foundation for lifelong learning. The pupils that are excluded from cultural activities are the same pupils that run the risk of dropping out of secondary school, children from the lower classes and immigrant children.

#### *What can be done at national level?*

The implementation of the new curriculum presupposes another way of thinking about education. The implementation period of the school reforms officially started in 1993 but has to continue all the time. A question at national level is how to support the required development without exactly 'directing' the schools.

The National Agency for Education has decided in favour of creating space for discussions and meetings, of supporting schools with materials that they ask for, and of supporting services for in-service teacher and school management training that are in line with the national goals for schools. The Schoolnet and media are used for discussions and for giving separate schools the chance to share experiences and methods and be inspired by other schools. Schools are invited to participate in development projects, supported and partly funded by the National Agency for Education.

#### *Problems to be solved and questions for the future*

It is easy to raise a lot of questions connected with the new school system. The first trap that the state has to avoid is to produce the solutions to problems that belong to the local level. In the first years there was some pressure from a number of municipalities, school managers and teachers to draw up more rules for the schools. Those demands for further regulations have decreased since.

#### *Culture for all or for the few?*

The effects of the reforms are becoming more visible. More power to the pupils means that some other groups, for instance teachers, have to hand it over. Democracy for pupils has to be developed in many schools.

The most general idea about cultural activities in schools is still that culture is some extra-curricular activity and that it has no value for the 'real' subjects. In-service teacher training is needed for most teachers and school managers, to get a better insight into the educational value of cultural activities in school.

Cultural activities are not always recognised as important ingredients in the school plans. Detailed evaluation criteria for the schools' cultural activities and the educational value for learning have to be defined. Research is needed about cultural activities in school and how they can facilitate and improve learning.

Even if school accepts that cultural activities have a place in school, pupils get no credit for the kind of knowledge and skills that they train through those activities. Syllabi, assessment and grades are fields where a lot of work still needs to be done.

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*Curriculum for Compulsory Education*, 1994, Ministry of Education

## Seminar report

Chair: Martin Berendse, Ministry of Education, Culture and Science (NL)

Rapporteur: Sanjin Dragojevic, University of Zagreb (HR)

In this seminar 34 participants from 12 countries took part (Portugal, the Netherlands, Hungary, Sweden, Belgium, Denmark, Croatia, United Kingdom, Germany, Czech Republic, Poland, Bulgaria). As a background to the seminar Swedish experiences and dilemmas were used.

Recommendations are important to the field of art education to motivate pupils and students for lifelong education and to give equal importance to different dimensions (cognitive, aesthetic and social) within the educational process.

At the same time, the prioritising of language and cultural heritage have been elaborated on from the perspective of inclusion of additional arts and culture in teaching (like film and media, music and history) and to fulfil requests of a multicultural approach.

Important was the aesthetic dimension which had to be incorporated into every subject. The necessity for co-operation between cultural and educational institutions for good curricula was also discussed.

The discussion focused on the following issues:

- The need within the art field to concentrate on a creative approach to arts and culture but also on other fields in the curriculum;
- The need to formulate criteria, standards and targets for arts and culture in an educational environment;
- The necessity to bring artists into schools to make pupils enthusiastic about arts and culture;
- The need to elaborate and analyse in a creative way and to create inter-departmental partnerships;
- The task of the government to support such co-operation;
- The dilemma of how to make changes - using a radical approach or adopting a step-by-step method;
- The possibility of making artists teachers or at least to include them in the educational process. Particularly as other fields (business, sports, tourism and others) are also included;
- The problem of too many artists who wish to concentrate on an artistic career;
- The need for an active co-operation between education and cultural institutions to realise common aims within artistic, educational and cultural fields;
- The role, importance and implementation of a long-term strategic approach where arts and culture in education are concerned.

Discussions also revealed that most participants were not in favour of radical changes. Partnership in the fields which would like to co-operate could not completely remove differences among them. Taking this into account it is necessary to focus on what has already been achieved in arts and cultural education; to select good practices and to respect the fact that it might be necessary to act differently. As the transformation of the educational system is taking place, it is both necessary to agree on measures at national level, and at the same time to give schools freedom in formulating their priorities and curricula.

Experience with art development in the last two decades teaches us that artists cannot expect a position of the relatively isolated individual. At the same time the teaching process is becoming more and more holistic. Last but not least, as creativity has been recognised as a very important ability in contemporary society, established institutions and patterns of behaviour have to be changed. A competent approach within the fields of arts and culture as well as the field of education will enable a repositioning of their role in influencing the development of society.

## Recommendations

1. Cultural education has to put into focus creative partnerships.  
The most important partnership is between the field of education and the field of culture. Even so, creative industries - which have been regarded as a very important developmental area for the future - call for co-operation between business and media, communication and tourism and many other areas. The right approach is to analyse this development to have an adequate answer to questions resulting from this development. As a result it might be possible to influence basic developmental trends.
2. It is necessary to establish a new balance within overall educational curricula. Predominant are subjects which appeal to cognitive or intellectual dimensions in education. At the same time, subjects with an aesthetic or social dimension are regarded as less important and are relatively neglected. The fields of art and culture are seen as inferior as they are not oriented to fulfil narrowly defined pragmatic purposes.  
At the same time, in the high-quality life concept lifelong learning is generally considered to be a priority. Arts and culture combine intellectual and practical, aesthetical and social qualities to fulfil that need.
3. Overall, curricula and syllabi have to generate the interest of pupils and students. The tendency that a growing number of young people fail to focus on a future profession is worrying. The issue that curricula should be both of the highest educational quality as well as appealing to the interests and skills of pupils and students is very important. The field of arts and culture, according to many international experiences, can be essential to fulfil the "schools for pupils" need.
4. Not only is new training needed for teachers in the fields of art and culture, but also for artists. On the one hand, it is evident that teachers can successfully teach art but are often not able to fulfil the (higher) criteria of teaching broader cultural issues. On the other, artists are often educated in such a way, that they aren't able to cope with reality and a request for a wider sphere of knowledge, skills and work.

## Multicultural Matters: the Effects of Changing Populations on Educational Policy

Rachel Mason, Professor and Head, Centre for Art Education and International Research, Roehampton, University of Surrey, United Kingdom

Introduction: identification of issues in the pre-conference literature

There are four matters in the pre-conference literature with which I take issue, with reference to the topic I have been asked to introduce. The first is the suggestion that multiculturalism is 'a problem of immigrants'. The second is the concept of cultural education. The third is the mention of 'project-based' approaches to curriculum reform. Finally, there is the absence of references to the need for educational measures to combat institutional and personal racism. Drawing on my experience as a researcher of multicultural visual arts education over a period of some twenty years, I will try to explain why.

Multicultural education is not synonymous with post-World War Two patterns of immigration

The key points I want to make under this heading are that:

- the task of reforming arts education to make it more culturally diverse, embraces much more than the notion of including the traditional and contemporary arts of immigrant groups within the school curriculum.
- the 'ethnic approach'<sup>1</sup>to curriculum reform, which dominates multicultural arts education practice in the majority of Western European nation states today, is not truly pluralistic in the sense that it is not transformative (does not alter the dominant Western canon) and has been criticised by minority group members for being racist.<sup>2</sup>
- reforms premised on the new Western liberal notion of citizen identity, which posits that the distinctiveness of the unique identity of a particular person vis-à-vis a particular group in society must be recognised, are not the whole story as far as multicultural arts education is concerned.

To elaborate on these points, my recent research into international trends in multicultural art education (Mason and Boughton, 1999) established that it was a curriculum reform movement that had originated in Western nation states, and had become a global phenomenon. Whereas commitment to increased cultural diversity in arts education is universal, however, introducing the arts of immigrant or ethnic minority cultural groups into the school curriculum is not. In many African countries, for example, increasing cultural diversity in arts education means reclaiming indigenous heritages that were disenfranchised by Western colonisation. Likewise, in East Asian nations such as Japan, where arts education policy and practice has long been bi-cultural (Western and Japanese), multicultural reformers are advocating renewed respect for the uniqueness of the nation's traditional arts as the necessary foundation for understanding other arts and cultures.

### Cultural education and art

Whereas I applaud the recent emphasis in European policy on cultural education, I find the concept of 'culture' as discussed in the Conference Reader troubling. This is because it: contains an uneasy mix of

sectarian, elite and social definitions of culture<sup>3</sup> and blurs or glosses over the extremely important distinctions between them. Also, because I understand cultural identity, and culture conflict as the core concepts in multicultural education reform. My definition of culture (as a multiculturalist) is social or better still, anthropological: and an anthropological definition of culture implies a broad-based anthropological definition of art such as this one by the American art educators McFee and Degge.

"Art embraces all things done purposefully with some attempt to enrich the message or enhance the object or structure and to affect a qualitative and content awareness in the viewer. A sculpture and a photograph are art, so are a building, a body covering and a designed tool (1977)."

Anthropologists are not concerned with developing 'cultured persons' or making distinctions between 'high' and 'low' art. For them, art (with a capital A) is whatever aspect of a society's material culture it chooses to designate as such. In this view, celebrating, cultivating and refining human aesthetic interests and values, whatever form they may take, is more significant than learning about Art per se. What I am trying to say apropos of Dutch policy on cultural education as explained in the Conference Reader, is that the most significant questions we should be asking ourselves at this conference are not 'Are fine arts qualitatively superior to other forms of art?' (although this is a very important curriculum debate); or 'How can we increase the numbers of citizens who visit fine art galleries and museums'? More important questions are: 'Does every child attending school in the Netherlands, France or England understand that there are many different kinds of arts'? Do they know that art forms always reflect the values, attitudes and beliefs of the particular cultural, or sub-cultural, group that produces them? Is it the case, as Graeme Chalmers contends (in Boughton and Mason, 1999), that they are still being taught that arts produced according to European values are the best, or better than arts from non-European traditions?

### Problems with a project-based approach to multicultural art education reform

When I researched multicultural curriculum experiments in visual arts education in Britain in the mid 1980s, I identified three dominant reform orientations. In addition to the ethnic arts approach mentioned previously, these experiments were oriented towards global, anti-racist or human relations priorities and goals<sup>4</sup>. The majority of them were small-scale and initiated by committed individuals or local groups and/or arts organisations operating outside the formal education system. Because they were one-off projects and little or no attempt was being made to monitor and evaluate them, their impact on mainstream arts education was slight. Consequently, there were significant variations in the extent to which cultural diversity was actually being addressed in schools.

Since that time, multiculturalism has been legitimised by its inclusion in the British National Curriculum and there is no doubt that art in school classrooms generally has become more culturally diverse. However much of this contemporary practice remains tokenistic in the sense that new cultural content takes the form of projects which are merely added on to the dominant Western fine art canon without any attempt to deconstruct or transform it.

Significantly, multicultural experts like James Banks, argue that changing the content of the curriculum will never make education more socially inclusive or redress the problem of the under-achievement of minority children. Instead, more attention should be paid to issues of language and assessment and to training teachers to respond to culturally different students by altering their own teaching styles.



## Absence of references to the need for educational measures to combat institutional and personal racism

In some European countries, according to the Conference Reader, multicultural arts education is understood as an issue only for schools with large numbers of children of immigrants; a view with which I strongly disagree. After a lengthy period of funding ethnic minority arts curriculum initiatives in these kinds of schools in Britain, the focus of multicultural policy shifted at the end of the 1980s to the problem of racism in all-white schools (and to combating what became known as the 'there aren't any of them here, so there isn't a problem' syndrome). Chris Gaine, writing about an all-white secondary school in 1987, was concerned that the majority of his students were experiencing considerable levels of confusion, misunderstanding and hostility about race. He described them as bigoted and appallingly misinformed about the facts of colonialism and cultural demographics. Because the majority of students in all-white British schools held similar attitudes, he argued that the education system must tackle racism. He criticised teacher-training colleges for their failure to establish significant levels of contact with black people and charged them to organise themselves so that they could no longer be accused of the institutional racism they urged students to recognise elsewhere.

At this time, many local education authorities in Britain made antiracist training mandatory for all their primary and secondary teachers with both positive and negative results. Antiracist (or prejudice reduction) reform initiatives also uncovered deep structures of institutional racism in mainstream visual arts education; in, for example, the national examination system for school children aged sixteen and the assessment procedures used by universities in the training of professional artists. It is my view that antiracist policy and practice, although controversial, has been one of the strengths of British multicultural education reform.

The Arts Council of England in particular, has played a key role in developing antiracist arts education strategies, particularly in exploiting the potential of school residencies by contemporary Black British artists to act as change agents. One interesting finding from my own research into an Arts Council project in the 1990s, was that Black artists whose work is hybrid and engages directly with the politics of difference, have a better chance of altering mainstream teachers' and pupils' racist attitudes than ethnic minority artists practising traditional non-Western arts. To close this section, it is my view that controversial social issues like prejudice, stereotyping and racism are being addressed quite well in some British secondary schools where contemporary art is being used as the stimulus for what is known as an issues-based teaching and learning approach. However, many art teachers lack the necessary training in conflict resolution to deal with classroom interaction, once controversial social issues like race become open topics of discussion. Another problem, as yet unsolved, and which I, unfortunately, do not have time to talk about today, is 'How should we teach traditional arts'? (both European and non-European).

## The way forward

I am clear that arts education cannot be separated from cultural education if, as the DfEE (1999) suggests, the following are its central aims:

- To enable young people to recognise and understand their own cultural values and assumptions;
- To enable young people to embrace and understand cultural diversity by bringing them into contact with attitudes and values of other cultures;

- To encourage a historical perspective by relating contemporary values to the processes and events that have shaped them;
- To enable young people to understand the evolutionary nature of culture and processes and potential for change (DfEE, 1999 p. 48).

But arts educators cannot fulfil these kinds of learning objectives alone. They necessitate interdisciplinary and/or cross-curricula teaching and a whole school reform approach. (By this, I mean reform of every single aspect of school culture, from the school rules, to student profiles and parent-teacher relations.) It is important also to recognise that arts teachers have aesthetic as well as political learning objectives to attend to. I agree with Eisner (2001) who has warned that a majority come into the field because of the satisfaction and joy they receive from making and responding to the arts and not for political reasons. Another significant obstacle to cultural reforms is the increasing tendency of governments to mandate standardised forms of arts assessment.

In case you think I am running away from the question, I will end by asking what kind of cultural content SHOULD arts curricula include? I am intrigued, but not entirely convinced, by Jan Jagodinski's model of an arts curriculum of the future and accompanying rationale (in Mason, 1999, p.10). Jagodinski's tripartite model includes the established (Western fine art) canon because 'there is no good reason to diminish exceptional human artistic achievement and provided it is subjected to a rigorous critique'. It includes a selection of the traditional arts and cultures of as many minority groups as is expedient pedagogically, because 'historical collective memory is essential to a group's psychic survival'; Finally, it includes what he calls media texts, on the grounds that they are 'amenable to both the art historical canon and salient texts of dominant minority cultures; and that popular culture is the key to understanding institutional and personal racism and to de-centering art education as fine art'. In the majority of European countries it seems that arts teachers are struggling to get to grips with cultural and multicultural reforms for which they are ill-prepared and in which they run the risk of being manipulated politically. But one-off projects, however innovative and exciting, cannot affect the fundamental changes to school arts education that commitment to pluralism really demands. One policy implication is that there is an urgent need to provide a broader base for the social foundations of the arts in teacher education and to translate these into curriculum practice and planned programmes of applied research. At local levels, research is needed to obtain precise information about the artistic histories and characteristics of small-scale, indigenous and immigrant communities for use in teacher education; and, at national and regional levels, to ascertain ways in which global culture is engaging with local arts practices and forms. Likewise, planned programmes of research and development are needed which facilitate changes of 'conscientisation'<sup>5</sup> in the minds of teachers and pupils.

Finally, many countries in other parts of the world have implemented culturally diverse arts curricula for a considerable period of time. Europe could learn from how they have accommodated the Western art canon to their own systems in the past and from what they are doing now in the name of multicultural arts education reform.

## Notes

1. The ethnic approach to reform is a single studies orientation toward multicultural arts education in which units or courses are developed about the experiences and cultures of minority ethnic groups in the nation state concerned (see Mason, 1988, chapter 3)
2. Because it is separatist and denies ethnic artists access to mainstream culture and arts.
3. In the global or international approach reformers draw on world arts in a way that challenges the dominant Western canon and teaches children that there is no one right kind of art. Antiracist reformers are concerned not only to make arts education more culturally diverse but also to prepare students to take action against social inequality and oppression of minority peoples. In Britain they have tended to emphasise ways of helping white students to gain a better understanding of the causes of black peoples' oppression and inequality. In the human relations' approach, reformers emphasise the need to improve communication between peoples of different cultures through cultural and artistic exchanges.
4. Definitions of culture. 'Structural' refers to a general process of intellectual and social refinement associated with the eighteenth-century ideal of a cultured person. This definition is embedded in national cultural policies which refer to the arts and related fields as the culture industries. 'Elite' refers to a variation of the above in which a distinction is drawn between high art and popular culture in Western European terms and assumes that the former has more social status. 'Social' refers to culture in the sense of high art as a community's way of life. (National Advisory Council on Creative and Cultural Education, 1999, pp. 40-41.)
5. Jagodinski (in Boughton and Mason, 1999) associates conscientisation with the need to 'dispel the racist imagination of art teachers and students'. He favours a psycho-analytical approach to prejudice reduction that necessitates awareness of the interplay between popular culture and selected art texts on the grounds that rational approaches to persuasion do little to change the prejudices and stereotypes they bring with them to schools. •

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## Seminar report

Chair: Dalia Siaulytė, Ministry of Education and Science (LT)

Rapporteur: Irina Bykhovskaya, Russian Institute for Cultural Research (RU)

The main problems under discussion were:

- a) the concept of 'multiculturalism';
- b) multicultural education and social integration;
- c) methods of multicultural education. The conclusions were:
  1. A multicultural approach is not the same as a multi-ethnic approach. A multi-ethnic approach is included in the multicultural approach. This means that the interaction between, for instance, the ethnical differences, the professional differences, the generation gap and the difference between historical cultures can be observed in education.
  2. A real cultural education is in fact multicultural as it is otherwise impossible to understand the core of culture; it is an essential attitude for considering other cultures.
  3. Multicultural education is a very effective approach to understanding your own culture.
  4. Knowledge of other cultures is not possible if one is not involved in (cultural) activities of other cultures.
  5. Multicultural education has to be taken on by the whole school.
  6. Multicultural education has to be an interdisciplinary effort.
  7. Education must interact with the world outside the school to be really effective.
  8. It is important to have multicultural education in teacher training programmes.

## 'In-School Cultural Education as a Means to Change Social Society?'

Max van der Kamp, Professor of Adult Education, Groningen University, The Netherlands

'From cradle to grave', the organisers did not only offer me time, but also gave me this title for my presentation. 'From cradle to grave', it is a long period for only twenty minutes, so I have to be short. My proposal is to skip the grave, because we better keep it cosy here. And the subtitle is 'In-school cultural education as a means to change social society?'. A challenging title, I presume. I accepted this title, that's why I use the quotation marks, but the question mark is mine. So I'll come back to this, because it is a really intriguing title today.



Figure 1. The staircase of life. 19th century. (source Peeters & Mönks, 1986)

I start my presentation with saying something about lifelong learning policies, because there is much to do about lifelong learning nowadays. It is a priority on the political and educational agenda in Europe and even in countries outside Europe. In the second part of my presentation I will discuss lifespan theories and lifespan models. So we turn from the political rhetoric to the theory. In figure 1 one can see a lifespan model from the 19th century. It is the staircase of life, indeed from cradle to grave. I hate this picture because I am over fifty, so I'm over the hill according to this picture, but let us discuss this in the second part of my presentation. In the third part we'll go to the empirical facts and figures. What do we know about the distribution of cultural participation across the lifespan? I borrowed some empirical findings from one of my colleagues in the Netherlands to give an answer to this question. Finally, we will discuss the educational implications. This part serves as an upswing for the discussion and debate we'll have together. The organisers asked me to formulate some teasing conclusions, so I tried to do that, but don't blame me if I am too provocative.

## Non scholae, sed vitae

Let us go to the first part and have a look at current lifelong learning policies. Lifelong learning is really on the forefront of the educational and political agenda. 'Lifelong learning for all' was for example the message from the OECD, the think-tank of the industrialised countries in 1996. However, it is a very ambitious message, because the participation rate in adult education is at the moment 40 per cent in the Netherlands and nearly fifty per cent in the United States. So, we are still far away from the learning society. 'Learning the Treasure Within' was the more romantic title of a UNESCO report by a committee chaired by Jacques Delors, the first president of Europe. After the international organisations national governments also produced their own policy papers. 'The Learning Age, a Renaissance for a New Britain' was the offensive policy paper in the United Kingdom, and 'The Joy of Learning', was presented by the Finnish government. In the eyes of policy makers learning is romantic and enjoyable, but don't forget that for some people learning is not only a joy.

In the Netherlands, the government launched 'the National Action Programme Lifelong Learning' and recently the European Union came with the 'Memorandum of Lifelong Learning'. You can pick it up from the Internet, available in seven languages, and there is now a debate about it.

So I want to spend a few words on these lifelong learning policies and especially now have a closer look at what the role of art is, to put these papers into the perspective of this conference.

Let me tell you something about the joy of reading these policy papers. You can analyse them with a kind of conceptual framework: what are the goals, the target groups, the body of knowledge the policy is based upon, the way policy makers use success indicators and so on. You can also study the implementation strategy and resources needed, because policy costs money. In this presentation, however, I will focus on the scope and the rationale behind the policy papers. What is the relation, because that is interesting especially for art education, between initial education and adult education and what is the role of cultural education and arts education?

If you look at the scope of the lifelong learning policies, it is striking that life ends at 65. The question is what happens in the Third Age, because most people live much longer than 65. This means that lifelong learning policies are not really lifelong. Furthermore, it is remarkable that the scope is neither lifewide, because many of these policies are limited to the labour market. That's a pity and a big difference with the philosophy of *éducation permanente* of the sixties and seventies. This philosophy was based upon a culturally inspired social movement, now policy seems driven by economic motives. If you look at the rationale, you'll notice that most of these papers are mainly economic in perspective. For example the Dutch policy paper opens with this sentence: 'It is going well in the Netherlands, and we have to keep it like that'. And the UK policy paper begins like this: 'We have to invest in human resources in the light of global competitiveness.' So it is this kind of rhetoric that is very dominant in all those papers. The Dutch paper has only 12 pages, but the English word 'employability' was used thirty times. This seems a little bit overdone and it is very significant of the economic nature of these policy papers. On the other hand, in the UNESCO policy paper and also in the European Union Memorandum of Lifelong Learning there is attention for social cohesion and for citizenship. Gradually, policy makers are slightly broadening the scope. This might be important, because if the scope is too small, there is nothing to look after as art educators in my opinion.

If you look at the relationship between initial and adult education, then you see that in many policy papers of lifelong learning initial education remains very important. There are different accents in different policy papers, but for example in the Dutch policy paper they say: initial education has to lay the foundation for lifelong learning and has to offer the cognitive infrastructure, metacognitive skills and the ability of learning how to learn skills. If you have such a basis, you can build upon these

kinds of skills later in life. So a clear relation is recognised between initial education and post-initial formal and informal education. Informal education is mentioned as important too within this perspective.

What is the role in all these policy papers on lifelong learning for cultural education? First of all I have to agree with the keynote speaker of this morning Mr Robinson: the arts are marginalised. It is striking that neither cultural education nor arts education is explicitly mentioned in many of these papers. So perhaps arts education again lost a battle, just like it did in initial education? Is this because of a lack of PR or is there no role at all for arts education in lifelong learning? In my opinion there is a role, because 'learning to be' for example is a very interesting concept in the UNESCO policy paper. 'Learning to live together' is one of the four basic competencies UNESCO distinguishes. Can arts education contribute to this kind of competencies? Or, is cultural competence not a fundamental fifth basic skill needed across the lifespan? So, in my view, there is a role, but until now the role has not sufficiently been recognised.

### Ars longa, vita brevis

Let us turn now to the lifespan theories, and we must be short in this respect. First there are certain stage models, Shakespeare already had his seven stages model in 'As you like it' and Plato also described lifespan models. It seems an old tradition to divide life into certain stages. In a certain period people have to study, to enter the labour market, to look for a family, to get children and later to evaluate their lives. If you look at these models and all these stages, the idea is that the transitions between these stages are especially interesting because they are accompanied by special educational needs.

Objections have been raised against these stage models, because albeit funny they are often biased – Western oriented, gender specific - and they lack an empirical basis. On the other hand they have heuristic value, but it might be tricky to build a curriculum along the stages of lifespan models. Of course, there are also theories of human development and some of them are very interesting: Piaget, Kohlberg with his moral stages. Parsons explored interesting stages in artistic development and Howard Gardner has done his well-known research on artistic development and multiple intelligence. The point is that most of this work is focused on children and on young adults. In the perspective of lifelong learning current lifespan theories are not very useful, perhaps we have to wait. But to design a lifelong arts curriculum, we haven't got enough.

Perhaps we can expect more from socialisation theories, because the developmental theories are often decontextualised and if you look at cultural interest and cultural needs, you see that they are often embedded in their environment. In my opinion socialisation theories, more specifically generation theories, are more powerful. We already had a discussion this morning about youth and adults and we cannot deny generation differences. These are very interesting because they also are linked with our cultural needs and our cultural interests. On the other hand, we have to realise that nowadays no standard biographies exist. We live in a late modern or, if you want, post-modern time and biographies are so different that it is dangerous to work with global stereotyped biographies. So I think figure 2 shows a more suitable picture, also from the nineteenth century. It is the *Theatrum Vitae Humanum*, it is more like a labyrinth and it seems a better metaphor for modern life. We start at the beginning and we have to find our way. Fortunately we don't have to do it all alone, but do it with our generation albeit along competitive and delicate pathways. So, some of us lose their way somewhere in the labyrinth.



Figure 2. *Theatrum Vitae Humanum* (Pieter Balten, 1577)

### Arti et amicitiae

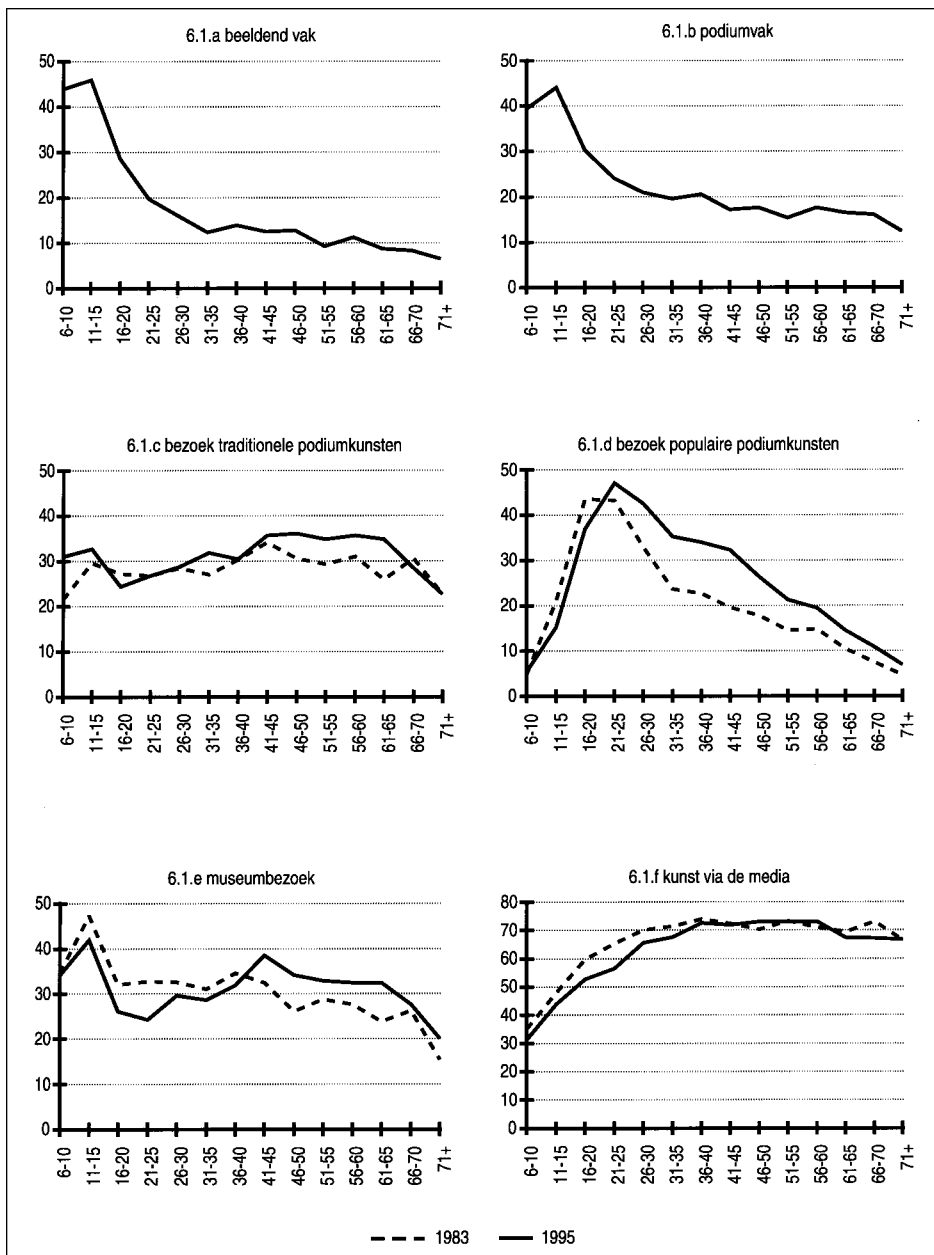
Now we'll turn to the third part, let's look at some empirical facts and figures. Figure 3 shows some graphs about cultural participation across the lifespan. These are Dutch data (Knulst, 2000), but in a number of ways comparable with other countries. Figure 3 offers insight into cultural participation across the lifespan, from six years old till seventy-one. The percentage of people producing visual arts on a yearly basis is shown (top left). This seems mainly a case for younger people. Here we see the influence of the parents and the school, because at school pupils are challenged to a large extent to do this or they are obliged to do it.

We also see the performing arts, theatre (top right). This graph differs from the visual arts. The figure also shows visiting traditional theatre (middle left) and visiting popular theatre (middle right), visiting museums (bottom left), and joining art through the media (bottom right). So we see differences here, traditional theatre indeed is something for older people and during lifetime it stays at the same level. Popular theatre is most visited by people during their student time and then it decreases very fast. Visiting museums is remarkable, because there is a dip in the thirties and about 45 we see people re-enter the museum. The graph for media art seems to be relatively consistent. The broken line shows the data of 1983 and the steady line those of 1995.

One can argue how glad one could be with the cultural participation across the lifespan. The average participation rate might be not too bad (?), but the distribution between generations is rather unequal.

What are the factors that influence cultural participation? There are different socialisation agents or actors, playing in this field. Parents have a very important influence, especially until children are about fifteen years of age. Initial arts education has an important impact, especially in interaction with





parents. It is not only the school, but the interaction with parental home, both have an influence. If the parents are interested in culture, then their children choose subjects which have to do with culture at school and so on. So both factors influence each other. Then the friends, the peer group, are becoming very important, especially in late secondary education and also later in life friends are important. That is why the Latin saying 'Arti et amicitiae' is applicable, because friendship is a thread during one's whole life.

You go with your friends, or partner to museums, exhibitions, concerts and so on. It also has to do with generations, which grew up in very different cultural contexts. So if one looks at the life conditions, the lifestyle, the educational system and climate, and the media of these generations, one can see remarkable differences. More detailed analysis of the Dutch data show that there really is a generation theory behind all the differences in cultural participation. Although the generation is a major predictor of cultural interests in later life, people are fortunately not pre-determined. Critical incidents can change cultural life radically. So the saying 'you can not teach an old dog new tricks' is not true, because after critical incidents cultural life might start with new things. For example, if people get a new partner or lose their partner, or get a new job, one can see that people get involved in other networks, pick up new hobbies, and develop new interests. The availability of post-initial formal and informal cultural opportunities is very important in this respect. Participation leads to participation. It is a complex entity. It is not just one agent that leads someone to

cultural participation, but it is an interaction of several change agents. But in general we can say that later in life people still feel the long arm of the cradle and the school. These factors remain dominant predictors of cultural activity in later life.

At the end of my presentation I will conclude with some theses for the debate.

*A. Cultural education is not recognised in lifelong learning policies.*

This one is connected to the Robinson remark about the marginalisation of arts education. So again we have to ask why is it that art educators are not mentioned in policy papers on lifelong learning? Why don't they have an explicit role?

*B. Lifespan models have limited value, cultural participation is better explained by socialisation theories.*

The former models and theories are decontextualised and cultural activity must be contextualised as we can see in the socialisation theories.

If one looks at the figures, one can see big differences in cultural participation between and within generations. It is important to realise that the youngsters of today have other participation patterns than say ten years ago. It is not something that comes back from time to time. Although we didn't discuss this in very much detail, there are also huge differences in cultural patterns within generations, between the highly educated and the poorly educated, between different cultural backgrounds and so on.

*C. In school arts education is not the only, but still an important predictor of cultural participation in later life.*

In this respect we have shown empirical evidence that in schools education contributes to cultural participation and that is an important message to policy-makers.

*D. Cultural education can contribute to socio-cultural understanding... if it offers (a) cultural literacy, (b) awareness of differences between and within generations and (c) a 'constructive' learning approach.*

In the title of my presentation the suggestion was included that arts education can contribute to social change. In the seventies we believed in the makeability of society and that art education could be a vehicle for social change. I am more careful, today. Now we must be careful, because arts education lost its way in the seventies. And let us not be over-ambitious. This is a real dilemma: art educators have to be modest in one way and to be assertive in another to be taken seriously by the policy-makers. But they can overplay their hand. Arts education, however, can contribute to socio-cultural understanding, if it offers cultural literacy, as Robinson mentioned. It can also offer the cultural grammar for later cultural life. If you don't have the grammar, then you can't speak in later life. Arts education has to be aware of differences between and within generations. If we talk about youngsters, they are not the same as those of our own generation. The didactical implication is that the 'constructive learning approach' can be very useful. This approach might be challenging because it is more than school art as Effland calls it. It is an active approach, action-oriented and taking into account the children's backgrounds and their peer groups. This approach can be linked to the generation theory and the fact that so many in-school and out-of-school factors produce cultural participation in later life. If arts education is based on such an approach, arts education can really contribute to socio-cultural understanding and that is not too bad in the world of today.

## France - Arts and Culture in Education: Plan for the Development of Arts and Culture in Schools

Cathérine Giffard, aide to the Minister of Education, France

I will start by recalling the historical background to my subject, then I will divide my talk into two parts:

1. The objectives: why provide arts and cultural education in schools?
2. The means: how to achieve these objectives?

### Introduction: the historical background

In the spring of 2000 Jack Lang was appointed Minister of Education. His name is associated with the Ministry for the Arts, which he headed for ten years (from 1981 to 1986, then from 1988 to 1993) and with a short period (from mid-1992 to March 1993) when he directed an enlarged Ministry for the Arts and Education.

He entered a ministry in which teachers and civil servants were on the defensive after attempts at reform by the previous minister, Claude Allègre, and were sceptical about the ability of the "minister of artists and sequins" to lead this difficult ministry.

The next elections will be held in the spring of 2002; Jack has therefore only a brief period of time, scarcely two years, in which to :

- remobilise his administration and put the "machine" back into working order;
- carry through the reforms introduced by his predecessor;
- institute the new reforms he judges necessary.

This is the background to the announcement of a long-range plan for the development of arts and culture in schools.

We shouldn't think that, up to now, the world of arts education in France has been a desert.

We already had

- compulsory teaching of music and visual arts, in primary schools and secondary schools up to age 14 or 15;
- optional classes in the *lycées* (upper secondary schools), for a small percentage of pupils;
- experiments involving teacher and voluntary artist initiatives: art workshops, heritage classes, twinning with cultural institutions et cetera, for only a minority of pupils.

The new plan rests on the foundation of these existing systems, which will not be changed.

I must specify it's a global plan, with a priority for young and very young children (aged 2 to about 10), so that the target group of this conference (students aged 12 to 18) will be addressed later on in the plan.

Therefore, I apologise if what I can tell you is not exactly what you had in mind: for us, the question comes one or two years too early! However let us recall the different stages of the elaboration and implementation of the plan:

1. First, Jack Lang brought in Claude Mollard, who had worked with him earlier in the Ministry for the Arts. As a ministerial adviser on arts and culture, Claude Mollard provided the basis for the action to be taken.

2. In September 2000, a *mission légère*, a sort of taskforce, known as the Mission for Art Education and Cultural Action, was set up around Claude Mollard.  
Composed of artists, professionals from the cultural field, teachers, practitioners in the field et cetera, this Mission is responsible for reforming art education, in close liaison with the Ministry, either in Paris (the central administration) or in the *provinces* (decentralised administrations in Education offices and regional school inspectorates).
3. In December 2000, the Minister of Education, the Ministerial Delegate for Vocational Training and the Minister for the Arts gave a joint press conference, presenting the long-range plan for the development of arts education in schools, to be implemented from the start of the following academic year (2001/2002).
4. From December 2000 to September 2001, preparation for Year 1 of the plan went ahead at full speed:
  - Information and awareness-building in the regional departments of Education and the Arts, cultural institutions and local communities;
  - Circulars on the implementation of the plan were published in the Official Bulletin (a collection of ministerial regulations);
  - assignment of budgets to the Ministry's decentralised departments (regional Education Offices for secondary schools; inspectorates for primary schools);
  - development of teaching aids;
  - establishment of a cultural action network in the regions (nomination of academic delegates and correspondents in the "departments", organisation of training courses for the Mission's "relay people" in the provinces and for teachers, artists and cultural professionals);
  - calls for projects from schools, followed by examination and validation of the projects proposed, intended to be carried out over the school year 2001/2002;
  - and others that slip my mind.
5. At the moment, and more generally during the first term of the year 2001/2002, the launching of artistic and cultural projects in schools.

The objectives: Why develop arts education in schools?

The plan is based on our conviction that generalising arts education in schools will contribute to 'equal opportunities' for every citizen.

Let us remember that the Ministry of Education has a public duty: to make sure that every citizen gets what he/she is entitled to - the right to State education.

However, we have to recognise that school fails to reduce inequality among citizens: the school system produces far too many outcasts, who become outcasts from the work environment and from society (I oversimplify a little through lack of time). Among these are children whose family backgrounds do not give the necessary support for successful learning; this may stem from language problems or a weak parental model, and results in a lack of stimulation, particularly of cultural stimulation.

How can art education in schools contribute to democratisation and equality of opportunity? (a quick look at things everyone is familiar with).

On the one hand, by contributing to a balanced personal development, through arts and cultural education we call upon

- intelligence in the form of sensitivity, too often neglected in France in favour of logical and verbal intelligence;

- personal expression (expressing one's sensations, feelings, tastes);
- critical faculties, through taste-building.

On the other, through what is called "teaching by detour", for example, drama classes which help to master a language, or choral singing which requires group discipline, or contact with an artist, demonstrating the importance of effort in the creative process.

The objective of the plan is to enable every school child to encounter an artist and work of art, within the framework of the curriculum and timetable. In addition to the music and art classes they follow up to age 15, and to the workshops they may join, if they are determined and lucky enough to have an artistically motivated teacher, they will each take part in a project involving the whole class, on four occasions in their school careers. This project will run throughout the school year and include the participation of an artist or professional from the cultural world (that is to say between ages 3 and 18: once in nursery school, once in primary school, once in secondary school, once in the *lycée*).

These will be very 'dense' years, which should preferably be interspersed with other proposals. These years will be called "art and cultural project classes" (ACP classes). ACP classes are the instrument for bringing arts education into general effect.

The objective will be met by gradual intensification: in the first year (2001/2002), 20,000 ACP classes are to be opened in nursery and primary schools, 4,000 in secondary schools (in the 1st form with pupils aged 11 or 12) and 3,000 in vocational secondary schools. In general secondary schools, classes may be started on an experimental basis.

The first assessments by regional education authorities tell us that these objectives have been reached; without limits on budgets they would have been more than met!

#### The means : How to succeed

I will first explain what exactly an "ACP class" is and then speak about the means that have been mobilised for the implementation of the plan from 2001: financial means, human resources, artistic and cultural resources.

##### *In concrete terms, what is an ACP class?*

1. It is part of the general logic of "project teaching", already practised at all teaching levels, but still recent.  
A project needs time, time for awareness-building, time for conception, for exchange, for realisation, then for public presentation and appraisal.
2. It has a class structure, meaning that the activity applies to everyone, not only to pupils who volunteer, and is incorporated in the normal class syllabus and timetable (thus does not burden the pupils' timetables).
3. The project is directed by a teacher or team of teachers, aided by the skills of the artists or cultural professionals. The latter are present with the pupils for about 8 to 15 hours during the project, but the project itself is the class-activity framework throughout the year, mobilising teachers and pupils for many more hours. These hours are distributed over the class periods of all the subjects involved in the project.
4. Preferably, the project is supported by local artistic and cultural resources, such as a theatre, a museum, an art centre, an ancient monument, a cinema, a library et cetera.
5. Numerous artistic fields can provide the set of themes for an ACP class: they are of course the fields taught either as compulsory or optional subjects - music, visual arts, cinema, video, dance,

drama and art history. But we encourage the extension to other areas, for instance literature and poetry, strip cartoons, scientific and technical culture, the arts of taste, photography, architecture, heritage, design...

6. The average budget allotted by the Minister of Education to each ACP class is 4,000 francs (about 615 euros), corresponding roughly to the cost of the artists' hours of participation. This is an average which can be adjusted according to the priorities of each Education Authority, the real costs of the project, whether or not there are other sources of funding (the Ministry for the Arts or local communities). The average costs of an ACP class is estimated at 8,000 francs (approximately 1,230 euros).

#### *Financial means*

The funds are issued by:

- The Ministry of Education, which took the initiative for the plan and is shouldering the heaviest financial burden. Nearly 300 million francs (46 million euros) of new funds are issued for the execution of the plan;  
1/4 of these funds is allotted to regional education authorities for secondary schools, 1/4 to school inspectorates for primary education; the balance is shared out among the network of regional educational information centres to finance the creation of resource centres, the publication of teaching aids, the organisation of events...  
These funds come on top of the funds previously assigned to artistic and cultural action, which are being reconsidered. They also come on top of the considerable funds assigned to teacher training, a large percentage of which concerns plan-effectuation training.  
This effort will continue in 2002, with a 4 per cent increase in the budget of the Ministry of Education.
- The Ministry for the Arts has been co-funding certain cultural actions in schools since these actions began (art workshops, options [e.g. music, theatre]); this co-funding is of course reinforced, with a further 12 million francs (1.8 million euros) to give more money to the ACP class scheme, by financing target projects, training courses, cultural mediator positions, educational departments in cultural institutions...
- Since the decentralisation laws, every local community has been responsible (for equipment, buildings...) for one level of education: districts for primary schools, *départements* (counties) for secondary schools, regions for the *lycées* and vocational schools. Many of these go beyond their statutory obligations and have for years financed artistic activities in schools, during or after school, for a global budget much superior to that granted by the State. To date, those who have been approached by directors of education or school inspectors to participate in the plan have responded most favourably. In general, they double the State's outlay on ACP classes (for 615 euros from the State, 615 euros from the local community concerned). These agreements are formalised by the signing of conventions.

#### *Human resources*

For 2001, the plan has been carried out without the creation of posts, that is to say by increasing the workload of the Ministry's financial departments and officials in charge of cultural files. The amazing thing is that everyone responded to the challenge and kept to tight deadlines so that ACP classes could start in 2001/2002.

To be brief, I will only mention that :

1. The Ministry's administration has adapted its organisation to the new educational priority
  - The Mission for Art Education was set up and attached to two Ministry departments, namely those in charge of school education and higher education.

- The tasks of the National Educational Information Centre (CNDP) were extended to include art and culture. The Centre is a public institution under the supervision of the Ministry of Education, heading a network (one regional centre CRDP in each of the 22 regions and one departmental centre CDDP, in each of the 100 *départements*). This network is responsible for producing and distributing aids for teachers.
  - In each Education Office, a Delegate for Arts Education and Cultural Action has been appointed, with a correspondent in each *département*. They lead teams of varying size, and are entrusted with putting the plan into effect throughout the country.
2. An emergency training scheme has been organised, in the form of topic-based meetings, summer universities or regional courses, supplementing training schemes already planned for 2001. This training is intended for regional Ministry officials, for the "relay people" whose role is to guide the teachers, for the teachers themselves, and for artists or cultural professionals wishing to take part in the classes.
  3. Reform of initial teacher training has started. This is obviously a major concern, particularly as within ten years half of our teachers will be replaced through retirement. From the start of the academic year 2002/2003, this reform will come into effect for primary school teachers: they will be required to follow art modules and training in partnership, and their certificate will include a main subject (art, languages or physical education). Changes to the syllabuses of competitive examinations for teachers in secondary education are under consideration.
  4. Along with this, reform of the school curriculum has begun, with the aim of introducing art and culture into every subject. A working party has developed proposals for the primary school curriculum and presented them to the Minister.

*Artistic and cultural resources.*

An essential pivot of this reform is to bring children into contact with artists and works of art, by having artists participate in the educational project, inside the school building. It has therefore been vital to mobilise every artistic and cultural resource towards this end.

- The first stage is the drawing-up of an inventory of local resources in each *département*: visual artists, photographers, composers, writers, theatres and concert halls, museum collections, a Romanesque church or an ancient forge, administrative records, libraries and so on. Partial inventories already exist; from the autumn term of 2001/2002, the Internet sites of the Departmental Educational Information Centres (CDDP) will offer Art and Culture spaces with resource maps for the use of teachers wishing to set up an artistic and cultural project.
- More generally, the Ministry of Education and the Ministry for the Arts are both creating a number of resource centres for teachers and artists, which will be a mix of a place for artistic activities, a training institute and an information centre. For each of the artistic fields, four to five centres will be completed in the course of the next academic year, which will receive a specific amount of funding.
- As for the actual resources, while the cultural network is relatively tightly structured in France, there are vast inequalities between town centres and suburbs or between urban and rural areas. Network organisation is being fostered locally, and so are the *résidences d'artistes*. Steps are also being taken at national level to give pupils living far from the main centres access to masterpieces: five travelling fine-art exhibitions and one on the history of photography, a DVD collection of major film works, exempt from copyright for teaching purposes...
- The expertise of the Ministry's regional artistic advisers is required in order to ensure the calibre of the artists invited to participate in the classes.
- Finally, the Ministry for the Arts is mobilising the cultural institutions under its supervision, such as orchestras, art centres, museums, national theatres, drama and opera companies et cetera,

redefining their vocation with more emphasis on action for schools and reinforcing their educational departments responsible for the admission of school children.

As these institutions don't get any money from the Ministry of Education (except for the payment of ACP classes or workshops) but from the Ministry for the Arts and local communities, mobilising this resource means real co-ordination between the three of us, and this is just the beginning. I can't evaluate yet to what extent the subsidies allotted will increase the institutions' action for schools. Neither can I evaluate the effects on the costs of ACP classes: of course, there must be some effect. We'll be able to calculate that in 1 or 2 years' time.

To conclude

I felt it necessary to give you concrete information, since a reform is not carried out simply by laying down its principles, but by means of circulars, procedures and funds.

I hope, however, that I haven't swamped you in details, and before the debate begins, I should like to reaffirm what this plan aspires to do.

The plan is one of the instruments with which the French educational system will best be adapted to the challenges of democratisation, along with other measures like early foreign language learning and the up-dating of professional qualifications. Its ambition is also to strike a new balance in personality building, with a more central role for sensitivity.

I should also like to say that, as you no doubt already suspect, if this reform succeeds, and today it seems clear that the "mix" is right, this is thanks to a considerable personal investment on the part of teachers and artists, convinced of the justification for introducing artists into schools.

It is also because, after over twenty years of gradual progress and militancy for cultural action, people of every political inclination were ready to comprehend the necessity for a branch of education which, just five or ten years ago, was regarded as no more than "the icing on the cake".



## Seminar report

Chair: Claartje Bunnik, Ministry of Education, Culture and Science (NL)

Rapporteur: Camiel Vingerhoets, Cultuurnetwerk Nederland (NL)

In this seminar there was not much discussion; instead, questions were posed and answered.

Here are the questions and answers in order of appearance:

- Q: *"Who convinced Jack Lang that the Plan de 5 Ans was a good plan? In other words: who were 'the driving forces bottom-up', who initiated the final top-down strategy?"*

A: "It was a group of militant teachers and artists who initiated the plan".

- Q: *"Could you tell us more about the commitment of the teachers and the artists?"*

A: "Artists and people who work for cultural institutions work voluntarily on the project. You cannot simply force them to work together with teachers. The amount of time allotted to artists to spend in the classroom is limited (15-20 hours a year).

- Q: *"In what way are teachers motivated to act quickly?" Also: "Have there been thoughts about exchanging examples of good practice?"*

A: "In the first year joining the project is optional for teachers, this decision was made because motivation problems were occurring. Concerning the exchange: teachers can describe their projects on a special site on the Internet. At local level there are a lot of discussion groups, but there is no exchange of information with other countries".

- Q: *"Has the policy in France that culture is important had any bearing on cultural education in France?"*

A: "Everybody agrees on this in France, hence the readiness of the teachers to participate in the Plan. This top-down approach works".

- Q: *"In what way are partnerships between educational institutes and cultural institutes being evaluated?"*

A: "There is no real evaluation. There will be in the future. Unfortunately there is no theoretical basis. The project has just started and yes, evaluation could tell us whether it works and how."

- Q: *"What is the role of the artist? Is there an emphasis on either the receptive or the active participation of the pupils?"*

A: "Both, but it depends. It has to do with the specific discipline. For instance in the plan there is an emphasis on choral singing".

Suggestions from the participants:

- you need control-groups to measure effects;

- an important question is: "Why are teachers willing to participate; because it is an unusual phenomenon: teachers do not want sacrifice hours".



## 4. Cultural Policy and In-School Cultural Education in Europe



Keynote address

Cultural Policy and In-School Cultural Education in Europe

## Arts Education in the "Media Age"

Andreas Joh. Wiesand, Professor at the European Research Institute for Comparative Cultural Policy and the Arts (ERICarts), Germany

It was surely a wild idea of Cas Smithuijsen to call last week and ask me to fill in for Raymond Weber on this panel. First of all it's a quite strange thought that I *could* replace him; surely close to impossible. The second extraordinary aspect of Cas' idea was to put two Germans on the same podium to speak about cultural education. Ladies and gentlemen, that's really something, isn't it? Does this suggest that the Germans are, at present, world champions in this field? I am happy that my pre-ordinator has already rectified this idea. I would like to insist that we are as much learners in this field as in any other nation represented in this room and would like to share with you our experience. Later on I will introduce you to an interesting Federal and Länder development programme on the use of new technologies in the field of arts education. We would, of course, be most gratified if you would assist us in this new programme, by providing your ideas and experiences. You can contact us via our portal ([www.kubim.de](http://www.kubim.de)).

Firstly, I am supposed to talk about the results of various European conferences and projects on cultural policy. However, some of this has already been reported on by Mr Fuchs, so I can go on with my contribution by reviewing some research findings and trends presented in studies and publications for which I have been responsible.

First, I would like to draw your attention to the *Handbook of Cultural Affairs in Europe*<sup>1</sup>. It is a selection of descriptions, conceptions and institutions of cultural policy in 49 European countries. Judging from a review of this and similar material, I would agree again with what has just been said: Arts education plays, let us put it mildly, only a minor role in cultural policy, especially when it is narrowly defined as "in-school cultural education". (I admit, this is not my definition). In-school cultural education is virtually invisible in the descriptions of cultural policy development presented in the Handbook entries. This is due to the fact that cultural education is mainly considered, in most countries, a matter of educational policy and therefore it falls under other ministerial portfolios. A different view could be gained from a project we are currently running with the Council of Europe, the *Compendium Cultural Policies in Europe* which - you may have heard - is mainly an Internet project (cf. [www.culturalpolicies.net](http://www.culturalpolicies.net)). At present, there are around 20 countries listed, in the end it will include all those countries which co-operate in the context of the European Cultural Convention of the Council of Europe. In the Compendium you will find a more in-depth view of certain cultural policy fields, debates and orientations as well as recent legal and political moves in the different countries of Europe. We deliberately have asked our authors also for some information regarding links between cultural education to cultural policy. Such links are not found in all countries and even where there are some programmes, consultations or legal requirements, such measures have not necessarily been successfully benefiting the field we are discussing today. This is most evident in the entries from Portugal or Croatia, in contrast to other countries such as Finland or France where such strategies and co-operation agreements (e.g. between museums or other cultural institutions and schools) seem to have had more success.

But here again we deal with another definition of arts education.

In our view the cultural education field should also cover the out-of-school sector or it should, at least, link the school sector with the out-of-school sector. In addition, we believe that some areas of training for cultural professions and for teaching should be part of this concept, because in one way or the

other these fields are linked anyway. For example, there are many artists who are teachers and who claim their main occupation in schools or in other educational surroundings. It would seem a bit artificial not to include them in any discussion on cultural education.

I have been asked to discuss with you a few general trends in cultural policy.

The first one of these trends is decentralisation, sometimes also called *desétatisation*. In other words, it means "moves from central government responsibilities for culture to regional, local levels, including new arrangements with private or third-sector actors". Such moves are obvious in some of the countries of Central and Eastern Europe.

One can also identify the opposite trend. For example, there are some federal countries like Germany or Switzerland where you increasingly find active central governments or government sponsored agencies acting (or at least trying to act) on behalf of the whole country instead of just regional or local environments. What could this lead to? Convergence (obviously one of the most widely misused words, recently)? Can we recognise, as we say in German: *Wandel durch Annäherung*, meaning something like "inspiring change via moving away from extreme positions"?

I think a very strange development could be happening in Europe: one part is decentralising, the other is doing the opposite. If it goes on like this, one could assume that there may be a "convergence", a coming together. On the other hand, these processes may "surpass" each other and in the end the old extremes might be in place again, just in different countries. Could we experience, in the end, another division of the continent into centralised and federalised countries? Maybe it is a bit of an exaggeration, but I don't see just "convergence" at the moment, since a common goal, a clear perspective for all is still missing.

I might say a few words about some more recent trends to be found in cultural policies all over Europe:

- Another trend which is related to cultural education in the larger sense: Conservation, restoration, heritage issues play an ever increasing role in some regions of Europe and figure high on political agendas and in the cultural pages of our newspapers. They have traditionally done so in the Mediterranean, but this interest is now increasingly found also in other countries, such as Britain, actually nearly everywhere.
- Also important is the overhaul of administrative structures, including moves towards establishing mixed systems of financing. This also includes deregulation in the media.
- Other trends concern the promotion of cultural diversity or the development of employment strategies in the cultural field.

The absolute "Mega-Trend", however is still somewhat a virtual affair. There have been recent political commitments and many national programmes established for what is called the information society. While a political and also a funding priority of our political leaders, it is increasingly influencing the policy priorities of the cultural sector<sup>2</sup> and has a strong presence in schools and higher education. It is not really that the average e-mail sender or Internet user already feels like an "agent of the information society". However, there is no doubt that such questions top all political agendas. Just think of the G-7 or G-6 meetings. In the last decade several moves have been made and plans developed on how to turn the world into a global Internet village; naturally including nice little or rather large shops where we really love to engage in consuming activities or just spend our time.

Max Fuchs just mentioned the OECD being the club of the richest nations. It would be tempting to alter the topic here for me and discuss with you whether - after the big bang two weeks ago in New York - there could now ring also some smaller bells, telling us that, maybe, in the future we won't be just the big, rich club any more, if we don't look more carefully at the cultural dimensions of our plans and

actions. But as tempting as this topic may be - I am now going to talk about our German programme concerning the information society in the field of cultural education.

If you deal with the subject in a pragmatic way, you don't even have to talk about a so-called "information society"; just reflect on what people are increasingly doing in their normal lives. The Internet is present in almost half of the households and digital devices are commonplace in Europe. As for education: the pupils, the students, the young people attending schools and universities know more about these developments than their teachers. So even from this point of view it is more than justified to deal with these matters in all educational sectors or subjects.

Which means that it is also necessary to take up new technologies, to reflect on them and to deal with them creatively in arts education or cultural education or in the different subjects connected with this field. This is a very pragmatic way of looking at the topic, I know, but I'm happy that we are engaged in a public programme, which offers some further differentiation.

Some among you might be interested to learn more about "Cultural Education in the Media Age" (Kulturelle Bildung im Medienzeitalter or, in short, KuBiM) and other media or technology-related efforts concerning arts education and related subjects in- and outside of Germany; there is a good chance to do so in a special portal-like presentation on the Internet, which we update constantly - [www.kubim.de](http://www.kubim.de).

KuBiM was launched in Spring 2000 to develop and test ground-breaking models on the creative and competent use of new media-technologies and other innovations in the field of cultural education and training during a period of nearly five years. This programme is under the umbrella of the Bund-Länder-Kommission für Bildungsplanung und Forschungsförderung (BLK), a joint body of the Federal Government and the Länder for educational planning and research funding. The Centre for Cultural Research (Zentrum für Kulturforschung), based in Bonn, manages the KuBiM programme on behalf of the BLK, supporting and evaluating individual projects as well as improving communication between them and the larger public.

Particularly interesting about the KuBiM programme is a strong collaboration between the federal level, represented by the Federal Ministry of Education and Research, the Länder governments and participating Länder institutions - this kind of practice is not really normal in Germany.

The conceptual framework for the KuBiM programme was influenced by an expert paper prepared by Karl Josef Pazzini, University of Hamburg and other experts (including Max Fuchs, who has spoken earlier). It can be downloaded from the website.

The main aims of the programme, for which almost 10 million Euros have been allocated, include:

- Examination of the potential for new technologies in fields such visual arts, design, literature, dance and theatre;
- Development of new, media-related curricula and teaching instruments for training cultural professionals;
- Increase of the dissemination of artistic works;
- Exploration of alternative techniques for recognition and comprehension via innovative teaching models in arts education projects;
- Integration of artistic experiences (incl. media aesthetics) into a range of subjects at different educational levels as well as into courses of art- and music academies.

As of 2002, the KuBiM programme combines 22 projects in schools, colleges, and out-of-school education which, in one way or another, deal with the use of technology in creative subjects. There is, however, no ideological or financial enforcement of certain practices, e.g. the use of specific equipment (like in some "computers in schools" programmes); so there is even the possibility that

schools or art academies deliberately choose to say: We want to experiment with a sort of "counter programme" against digitalisation, against the use of computers in the arts, or just want to reflect this matter critically. All possible shades of reflection and action are represented, as can be seen in the descriptions of the individual projects (summaries of which are also available in English on the Internet). We hope that some of the "aesthetic surplus" as well as some of the critical output coming from the projects (which involve hundreds of teachers or professors and thousands of students) might lead to concrete changes, e.g. enhance training curricula for art educators to help establish more interaction between the schools in a certain region or in a Land.

Do similar efforts take place in other countries? Yes, they do to a certain extent. They may not have the same orientation and size as KuBiM - we look forward to more information about some of them - but they are interesting, as well. One might mention, for example,

- France, where educational programmes especially in libraries, *mediathèques* or socio-cultural centres are of some importance, as part also of the strategy of the government to give people more access to information, to equipment, to networks. Whenever something is technologically important, France always tries to be first, that is obvious. Therefore, one also finds new technology courses for art students which are not necessarily part of the established curriculum but have, in recent years, been introduced as complementary offers.
- Italy with technology-based projects for school children on common themes such as the changing environment. The CREMISI project of the Ministry of Education, the Committee of Regions, the University of Viterbo and other bodies aims to develop a network of multimedia lecture halls equipped for distance learning and linked to State libraries.
- Finland with programmes in multimedia training which are directed also to the art subjects in so-called "Connecting Schools".  
Similar efforts you will find elsewhere, e.g. in Hungary and other Central European countries, perhaps in a less developed way, but quite interesting in their approach. I also know that some of this exists in the Netherlands, but you are probably much more familiar with such projects than I could ever hope to be.

So I take the opportunity to come back to the question of linking cultural policies with the arts education practice.

In countries in the East, for example in Bulgaria, a discussion has started about the scope of arts education and its relation to national values and icons. Here, as in countries like Russia, remains of an established "canon" - defining what culture and the arts should be and how it should be dealt with in schools and even academies - are always present.<sup>3</sup>

Such canons are on the decline in Central and Eastern Europe and teachers as well as policy-makers are discussing how they should introduce the changes needed. On the other hand there are countries, for example Croatia, where there may be a strong desire to modernise, including the use of new technologies, yet there is clear evidence that a "national canon" is maintained, stipulating which parts of their culture and cultural history should be at the centre of arts or cultural education programmes. So in some countries there are obviously links between arts education and cultural or general policy desires and priorities.

Once cultural policy and its funding opens up to new sectors, cultural education may follow, as has been indicated by the first speaker. Such phenomena as multiculturalism and ethnic values which are often understood first outside the school system and only later join the curricula, very often still rely on individual initiatives by some of the teachers.

The policy of decentralisation may also affect arts education. In some of the Scandinavian countries



the decentralised approach has proven to be very fruitful. For example, they have created various networks and possibilities to support travelling exhibitions, concerts etc (cf. Norway) which bring new works and diverse cultural forms and expressions to pupils and the public in general, who live in remote areas and can not always travel to the capital.

A last point: It is obviously not by coincidence that the impetus towards "coalition building" among schools and arts institutions has been particularly successful in countries with a longer tradition of cultural policy planning such as France, Sweden or the Netherlands. The Netherlands had mentioned such efforts as a priority in their last 4-year cultural policy plan and to some extent also in the new one. And these are not just words, since there is some logistics behind the plans available, which is not always the case in all parts of Europe.

There needs to be a better recognition and understanding of these and many other experiences, and I would like to congratulate this Conference for actually trying to bring this about. Let me urge you, however, that we should go beyond such sporadic meetings or comparative studies and reach a level of continuous exchange, a constant sharing of our aims, achievements and also failures, an ongoing process of reflection. If we are increasing our mutual success by helping each other, by waging common projects and by achieving a synthesis of best practices, we may truly deserve to be called Europeans in a, hopefully, near future.

## Notes

1. Wiesand, Andreas Joh. (Ed.) in co-operation with the Council of Europe, CIRCLE and ERICarts. (2000). Handbook of Cultural Affairs in Europe. Baden-Baden: DuMont
2. ERICarts (2001). Making Information Society Work for Culture. Cultural policy objectives and measures in the evolving European information society. Strasbourg: Council of Europe. Cf. also Arbeitsgemeinschaft Kulturwirtschaft (Ed.) (2001). 4. Kulturwirtschaftsbericht – Kulturwirtschaft im Netz der Branchen. Düsseldorf: Ministerium für Wirtschaft, Mittelstand und Energie des Landes Nordrhein-Westfalen.
3. I know that the "Kanon" project in Belgium is quite different in its orientation, opening up new socio-cultural horizons

Keynote address

Cultural Policy and In-School Cultural Education in Europe

## The Influence of Cultural Policy on Culture and Arts Education: Cultural Education and Sustaining Development

Max Fuchs, University of Essen, Chairman of the Cultural Board, Germany

I will start with two assertions. The first one is more pessimistic and the second one is a little bit more optimistic.

Two assertions

- a) Cultural policy today is usually not very helpful for cultural education! This has different reasons and I would like to explain this very briefly.
- b) Despite this first assertion we have probably good reasons to be hopeful for the future because we possibly can find new unexpected partners.

General remarks about cultural policy

First of all I would like to explain a little how cultural policy works. Especially I would like to talk about four gaps:

- a) The first gap I would like to talk about is a gap between cultural policy and educational policy. We have a very big difference between these two political fields concerning the number of the actors or players. In educational policy we have a lot of players, but we have one player which is the most important, namely the state. In cultural policy, the state also plays a certain role, which in different countries has various degrees of importance. But beside the state we have a lot of NGOs, we have a lot of organisations of artists and cultural institutions, which have much more influence than in educational policy. As a consequence of this plurality of actors in the field of cultural policy we have an enormous plurality of conceptions and ideas.
- b) A second gap in cultural policy, which might be greater than the similar gap in educational policy, is the gap between ideas and reality. Because of the big number of players and actors in the cultural political field we have a lot of different ideas, discourses, ideals and concepts. But the reality of cultural policy is not influenced so much by these ideas and ideals. Because we have on the other side the practical work of the cultural institutions and the artists. We can speak about "a hidden cultural political concept", which we can find in the practice of cultural institutions and which plays a much more important role than the written concept and ideas.
- c) A third gap in the field of cultural policy is a certain time gap. Each of the political players in this field has its own historical development. The problem is that we do not find simultaneity in the debates, meaning that the topics and subjects of the debates are not the same.
- d) The last gap, which is very important just in the European context, is a gap between the international and the national debate. In the next step I would like to explain this gap more precisely.

## The gap between international and national cultural debates

The most important initiative in the international debate of cultural policy is the World Decade of Culture and Development which took place between 1987 and 1997. The main idea of the UN initiative was that economic development without cultural development is "development without a soul". In this context a World Commission on Culture and Development was established (chair: Perez de Cuellar), which wrote an impressive report "Our Creative Diversity", published 1995. The report includes as chapter 6: Children and Young People, with a lot of interesting and important remarks and suggestions about cultural education. In order to evaluate the World Decade of Culture and Development a World Conference on this topic took place in Stockholm 1998, where an action plan was adopted in order to realise and apply the ideas of the world report "Our Creative Diversity".

The second global player in international cultural policy is the Council of Europe. As a contribution to the UNESCO debate on culture and development a European cultural political report "In from the Margins" was published in 1997.

The main idea of cultural policy in both contexts is that cultural policy is understood as cultural education policy. This means that education is one of the most important instruments to realise cultural policy. In both texts we find all the topics of the current political debates: poverty, social coherence, exclusion from participation, violence, mobilising human resources. Both concepts are written in the sense of a wide concept of culture, which was established officially in the World Conference on cultural policy in Mexico-City in 1982. On the national level we can find this idea of cultural policy in different countries during the seventies. This has to do with the very important role of the Council of Europe as a think-tank for the different member states. But in the nineties this changed dramatically. Today the debates of the Council of Europe and of UNESCO don't play such an important role in national debates as they did before – at least in Germany. This is true especially for the basis of cultural life, in the cultural institutions, in the minds of the artists. Why has this happened? The first and may be the most important reason is that the understanding of "culture" and "arts" has changed. I will only give two keywords which were most important in the development of the nineties. The first one is a strong economisation of arts and culture, and the second is a tendency, which can be called "postmodernism", including a strong tendency of aesthetisation of all parts of life. Both developments don't have a wide concept of culture and arts. Just the opposite is the case because doing arts only for arts' sake is a basic philosophy of both developments.

Some weeks ago I found in "Culturelink", an international magazine on cultural policy, a text written by Cas Smithuijsen and Eva Brinkmann. They make a difference between two types of cultural policy: an art-directed cultural policy and a social coherence directed cultural policy. Art-directed cultural policy is a policy on the basis of the "autonomy of arts". Social coherence directed cultural policy can be understood as a policy on the basis of the wide concept of culture and arts. I think this typology is very useful, but we should add a third type of cultural policy: a market-directed cultural policy.

Finishing this brief description of the current situation I will make three remarks:

1. We find in all states all three types of cultural policy. And we have in all nations a struggle between them.
2. We find an art-directed cultural policy in most of the cultural and arts institutions and in cultural practice. We find the cultural coherence oriented cultural policy in some cultural institutions, for example in socio-cultural centres, but we find it mostly in the field of ideas and conceptions.
3. Art-directed and market-directed cultural policies are not much interested in cultural education, whereas social coherence directed cultural policy is necessarily cultural education policy.

## An optimistic perspective

The main idea in my explanation of why cultural policy just now is not so helpful for cultural education is that we have had a shift to market- and art-directed cultural policy. At the end of my speech I will give you some explanations of why I think that we have some reasons to be a little bit hopeful. My prognosis is that social coherence directed cultural policy will come back, at least in the cases where there is public subsidy of cultural institutions. The reason for this prognosis is that I cannot imagine that the problem of legitimacy of public support of cultural institutions can be solved otherwise. I think we will have a new debate about the social impact of cultural institutions, of culture offered, of the arts, in order to make clear the special responsibility of arts and culture for the climate in our society. I think, that just now, after the terror attack on the United States, cultural policy has to think about its role in creating a human society. And I think this will only be possible with a wide concept of culture and arts.

Another source for my hope for a new relevance of cultural education in political debates I find in another political field. I think we can expect the help of some special discourses in the economic field. I only would like to mention the current debates in the context of OECD (Organisation for Economic Cooperation and Development) – one of the most important global players in economic policy. The OECD is the group of the richest countries of the world. A special target of the OECD is economic growth. But in the context of the OECD it is true that we can only then have economic growth, when we have a very well-developed educational system.

On the one hand the OECD is a big problem for cultural education. Because one part of the OECD debates on educational policy is oriented towards a very narrow concept of education: an education which is only useful for economical purposes. This development leads to a concentration on the so-called main subjects like natural sciences, mathematics and the mother tongue. But we have another debate in the context of OECD, because the OECD states that we need a certain climate in society in order to have economic growth. In these debates we find all our own key concepts of the international cultural political papers like social coherence, the problem of violence, the development of human resources, creativity. They talk about soft skills inside the OECD and about key competencies. It is true that all these debates don't take place with a humanistic approach, in the special language of educational and cultural sciences. They only take place from a very clear and precise economic perspective. But because of the parallels in the topics, because of a very similar analysis of the situation in society I think it is possible for cultural policy and cultural education policy to enter the discussion with the specialists of the OECD.

Maybe, the interest of the OECD is not a broad development of all human capacities. They are perhaps not so much interested in a holistic understanding of education. But I think that we can convince the OECD that the understanding of education as we have it in the field of cultural education is just as important for the economic development of the nations, because culturally educated people are the basis for sustained social, humanistic and economic development.

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Seminar 2.1 Covering culture  
Cultural policy perspectives  
The Increase in the Range of Cultural Activities  
Available, and Its Effects on Cultural Policy.

## Media Education, the Missing Link between Young People, Culture and School

Tonny Holtrust, Head of Cultural Affairs, City of Arnhem The Netherlands

- young people and media; at home and in school
- what is media education
- partners in media education

### Summary

Many young people live in two worlds: the leisure world with television and computer and the school world with books and notebooks. Many schools would like to work more with media like film, video, CD, or the Internet, but they lack the equipment and know-how. Media education - teaching people how to work with media efficiently and critically - is not a structural component in the current curriculum. Cultural education offers opportunities to pay attention to the media. Schools can ask support from cultural institutions that are active in this field, like libraries, new media organisations, film organisations and the educational broadcasting network. Many of these organisations try to gear their programmes to the needs of the schools themselves. With their specific knowledge of art, culture and media they can provide the tools to distinguish quality from pulp. Schools have overcrowded programmes and need to be provided with a more co-ordinated supply of initiatives in the field of media education. This presupposes a shared strategy of cultural institutions, in which 'old' and 'new' media are used to create a varied, yet transparent infrastructure, in which schools can easily find their way.

Media education includes programmes, methods and materials which explore and examine audio-visual means that generate certain effects, be they instructive or amusing, impressive or misleading, fascinating, fearsome or thrilling media content. Both ethic and aesthetic aspects of the media are paid attention to. In media education the media are not only used as a teaching aid; they also function as objects of research and experiment.

### Young people and the media; at home and in school

We 'Westerners' use the media intensively. We can hardly imagine that somewhere on this planet there are people who have never watched TV or used a telephone. In the course of the previous century we were introduced to film, the telephone, radio, television, video, computers and CD equipment, and now it is hard to do without them. To young people these media are a natural part of their environment, in which they find their own way, zapping. A shared media interest is characteristic of youth culture. In the playground young people talk about their favourite television soaps, computer games, music and films. In school the topics are part of another culture - one constructed by adults. My 13-year-old daughter likes to watch all of the soap series broadcast in the evening. The ups and downs in the lives of the characters, their endless intrigues and secret relationships are a favourite subject to be discussed with her girlfriends the following day. The boys of her class discuss another type of identification game; action games on CD-ROM or the Internet, "tough", "awesome", "a real kick". And then there are the whizzkids engaging in pioneering Internet experiments.

Young people are usually faster in picking up, combining and implementing media novelties than adults. This is probably one of the main reasons why schools have so far paid little attention to these

innovations: working with audio-visual media seems to go smoothly as it is. Within the context of the social discussion about standards and values in society, people have come to be more discriminating about this in recent years. Concern about the influence of the media environment on youngsters is growing. Many adults acknowledge their responsibility in this respect but do not really know how to deal with it. Parents, educators and teachers generally do not have the knowledge and information required to enter into a meaningful discussion about the media programmes that interest young people. This issue can no longer be ignored in Dutch schools, now that the government has decided to give ICT a prominent place in the educational process. Schools will be funded to acquire equipment and access to a special educational intranet, but apart from this, teachers are free to decide how to fit ICT into their curriculum. Until now, a clear vision of media teaching and learning strategies (and their cultural and quality aspects) has been painfully absent from this policy.

This confronts teachers with pressing questions, like: how can we exploit the blessings of the new media in our education and rule out the negative effects? How can we teach our pupils to be selective when dealing with the inexhaustible reservoir? Where can they look for help in deciding what is beautiful and what is ugly, 'right' or 'wrong', amusing or instructive?

### What is media education?

Characteristic of the media is that they combine 'form' and 'content'. They can convey all sorts of content and influence the interpretation of this content through the means they employ. The way in which a person is portrayed 'directs' the way in which we see this person, although we are usually not aware of this. The recognition and classification of aspects of audio-visual communication requires knowledge and skills for which most people are not trained.

Media education concentrates on teaching people to deal with the media competently and critically. 'Competently' inevitably precedes 'critically' because the evaluation of media and media products presupposes knowledge about and insight into the way the media work and an understanding of the media tools used by makers to generate meaning (or conversely: how users can find out which media tools have been used to generate a meaning, to create an effect). An understanding of media mechanisms helps to put media information into perspective and have a view of one's own.

Media education focuses on the examination of audio-visual media. (The printed media can, of course, be involved as well, but will not be considered here. The reason is that in Dutch education as a result of reading promotion policies and in literature classes they already have a prominent place.) The ethic and aesthetic quality of the way in which the media are used constitutes the major focus of the examination. This involves all kinds of aspects that promote a better understanding of the media in our culture: the history of the media, media that generate form and content through a recording medium, but also the recording media themselves, how one can tell a story by using different media, the characteristics of these media and of certain media genres, up to and including the position and influence of media conglomerates in society.

The pilot project 'Media education for teacher training courses' constructed the following outline:

## Aspects of media education

<u>subjects</u>	<u>constituents</u>	<u>knowledge &amp; skills</u>	<u>pedagogical aspects</u>
<i>Media &amp; equipment</i>	photo, film, CD, TV, CD-ROM, DVD, book, paper Internet, etc.	which media are available, the main characteristics, the use, the operation	when are children ready for which media, which material, how are they guided
<i>Media tools</i>	image, text, sound, music, light, colour, frame, camera, editing, etc.	which media tools are available, what are the applications and what is the effect (aesthetic and ethic)	at what time in their development can children distinguish (the effects of) which media tools
<i>Representation &amp; narration</i>	representation of reality by means of media & tools, e.g. camera, editing	what is the relationship between media representation and reality (present/history), narrative style & representation	at what time in their development can children distinguish media representation from reality
<i>Programme categories</i>	fiction/non-fiction, information/education, entertainment, genres	the function of media products; aim, target group, effectiveness; stylistic features	at what time in their development are children ready for which programme, how are they guided
<i>Information structures</i>	programmes, categories, principles of arrangement, search procedures, etc.	searching, selecting and evaluating information	when can children deal with which information structures
<i>Media communication</i>	communication process and actors	the roles and possibilities of broadcaster/producer, media product and receiver/consumer	at what time in their development can children participate in media communication at what level, and do they understand their own position in it
<i>Media organisations, institutions</i>	profit and non-profit, production, distribution, broadcasting, information, education, entertainment	media and society, organisations and companies that develop commercial or ideological media activities, economical aspects	at what time in education is which information appropriate about organisations in the various media fields and their social roles
<i>Media laws and legislation</i>	legal aspects, copyright, Broadcasting Act, film censorship, right of competition etc.	laws and regulations that concern media users	at what time in education is which information appropriate about which laws and regulations



On the basis of this outline, the following teaching goals for media education can be formulated:

- learning about the structure and operation of media and media tools;
- being able to identify the (narrative and representational) possibilities of the different media;
- learning to identify the characteristics of programme categories and genres;
- recognising the roles and responsibilities of the actors in the media communication process;
- learning to search, select and evaluate information;
- learning to communicate confidently and responsibly through the media;
- learning to make creative and functional media productions.

Within particular school types (primary, secondary and higher education) the teaching goals can be further specified. Aspects of media education can be applied to many teaching activities. Media education takes place as soon as the activities imply the examination of the above-mentioned media aspects. This is the case, for example, when a history teacher shows some footage from a film by Leni Riefenstahl in a lesson about World War II and analyses with his students the cinematic means used for Nazi propaganda.

A teacher of social studies using a teaching package about soap series to clarify the principles of representing minorities is employing multicultural media education. A visual arts teacher and a music teacher analysing a computer game or making a video clip with a group of pupils are doing their job, but are also engaged in media education. This also applies to a multimedia librarian putting pupils to work with a CD-ROM about media education.

Young people like to investigate how media programmes are made. They like to discover that conflict is the basis of drama, and that a game or television maker has many ways to visualise this conflict. In the process they become more critical about the utilisation of those means and more alert to the differences between reality and media reality. This type of knowledge and insight can be acquired in two ways: by gaining individual experience with media production and by analysing media products. (In technical terms this is called 'construction' and 'deconstruction'.)

## Partners in media education

The Dutch government is rather ambivalent in its vision of the use of electronic media by young people. They advocate an early introduction to these media to prepare youngsters for the job market, but they shrink from large-scale investments needed for the introduction of ICT in the school system. Moreover, they are concerned about the numbing effects germane to electronic media, because these freely blend information, education and entertainment. This concern focuses on the influence of television, film, video, computer games and the Internet on young people's thoughts and behaviour. It is reflected in various defensive policies, such as the disproportionate emphasis on reading in schools, or the search for TV or ICT filters, to block the reception of certain media products.

Conversely, media education offers an active strategy which can promote young people's critical understanding and use of the media. In the Dutch educational system media education is still on the back burner. That is why the Ministry of Education, Culture and Science, as part of its action plan for the introduction of ICT in education, asked the Council of Culture for a Media Education advice. The committee preparing the advice, which was presented in December 1996, represented a number of disciplines with their specific perspectives. This resulted in a broad integral approach, which included the fields of semiotics, psychology and mass communication, the social-historical angle, new media expertise and education strategies. The Council describes media education as the acquisition of knowledge and skills with respect to the perception and selection of media, semantic processes, testing by personal experience, and reflection, resulting in a capable and critical utilisation of the media. It

does not see media education as an isolated subject, but as a package of educational activities that fit in with existing subjects and should be fully integrated into the whole curriculum. The advice indicates which competencies belong to which subjects and teaching goals for primary and secondary education. So, teachers of the relevant subjects should also have a command of these competencies. To achieve this, the position of media education in teacher-training programmes should be intensified. If necessary, teachers can ask for support from cultural and media institutions. A special government programme 'Culture and School' urges cultural institutions to meet the demand of the schools. This has led film organisations, for example, to better gear their educational programmes to one another and to try and improve the pedagogical and didactic qualities. This might lead to a varied, nationwide reservoir of teaching packages, film screenings, festival programmes and (in the long run) on-line film material from film archives. Another partner for schools are the libraries. These libraries are being transformed slowly but surely into multimedia centres, escorting teachers and students in their quest for quality in the profuse media reservoir.

In order to stimulate the coherence of the activities of various parties, the government set up a Media Education Platform. The aim is to accommodate vocational advisors, libraries, film organisations, the educational broadcasting network and new media organisations to promote a more structured approach to media education in schools. The platform helps to meet partners, highlight projects and stimulate the discussion about media education and the studies of quality in the media.

A shared examination of quality in the media provides a topic for the conversations between teachers and students, between boys and girls, between people with different cultural and ideological backgrounds. Organising these conversations about 'context' and 'content' is probably education's most inspiring and most important challenge for the future.

## Seminar report

Chair: Andries Wiesand, European Research Institute for Comparative Cultural Policy and Arts (ERICArts) (GE)

Rapporteur: Letty Ranshuysen, independent social researcher (NL)

The introduction by Tony Holtrust focused on media-education. The statement she made was: Media education should be a key concept. Media, information and communication technology are major factors that determine conceptualisation in our society. Media education relates to young people's spontaneous interest in media (like soaps or games on the computer) and leads the way from popular culture to the 'established' arts and culture.

After the introduction, the debate centred around two subjects:

1. Teach the teacher ('echoing' Ken Robinsons introduction).

The teacher is the problem! He/she should be able to leave the conception of a teacher as the allknowing person behind him/her. That attitude doesn't work anymore. Pupils are overwhelmed by information from the mass-media and about a lot of subjects in this area they know far more than the teacher. Therefore the teacher should operate as a moderator, an organiser or a manager. He/she needs pedagogical skills, besides the subject-based skills he/she received during formal training.

Pupils should be made aware of the fact that other sources of information or knowledge can be found outside the schools; for instance in libraries, on the Internet or in museums.

2. Where teaching is concerned, an ongoing interaction between teacher and pupil is of the utmost importance. Regarding the content, there should be a reasonable balance between:

- a) a (basic) body of knowledge (the canon of the established culture) and,
- b) youth culture subjects, the motto being, 'embrace the dynamic of the new'.

But then again the questions being posed are:

ad. a: Which elements, parts, subjects are considered valuable enough to be passed on to pupils and moreover: who makes this decision?

ad. b: Which elements, parts, subjects from youth culture are being chosen?

Via b) a bridge can be built to reach a); most of the participants agreed on that. But which methods and subject matter could be used was a question that was not answered in this seminar.

Keep in mind that school is not the only place where pupils learn or are being educated. Nobody would ever divide the world or life outside the school into 12 subjects!

## The Case of the Hungarian Gypsies since 1989

Emil Gaul, Head of Teacher Training Department, Hungarian University of Craft and Design, Hungary

### The division of ethnic groups in Hungary

According to the 1990 census (Statistical Yearbook of Hungary, 1999. p. 147, 149) nearly 98 % of the approximately ten million inhabitants are Hungarian, while 13 nationalities account for the remaining 2 per cent. The largest ethnic group is the Gypsy group (1.4%), the other twelve representing 0.7% of the native population (appendix, table 1). Migration is relatively low: in 1999 the total number of migrants was 16,456 (0.016%), half of them (7412) Romanian, so they are mostly Hungarians. The number of emigrants, however, is negligible (1622) (appendix, table 2). Meanwhile we should correct these figures, because the census shows personal feelings and convictions. The number of people who applied for special educational benefits for Gypsies are four times higher than the figure in the census. Experts estimate the Gypsy population at between 500,000 - 1,000,000 capita<sup>1</sup>, which is 5-10% of the whole population!

### Features and conditions of ethnic groups in Hungary

There is a basic difference between the conditions of German, Slovak, Croatian, Romanian etc. minorities and the Gypsy population, so we will deal with them separately. The 12 minorities live across the country, 95% use Hungarian as their mother tongue (Halász and Lannert, 2000, p. 341), and have lost most of their cultural heritage because of the assimilation and modernisation of the previous century. At present 10% of the schools and 5.7% of pupils participate in minority education, and thanks to the efforts of the nineties these figures are still going up. But the data only reflect the age cohort of the 6 to 14-year-olds, while only some hundred pupils are sent to ethnic secondary schools by their parents, because they prefer a school that offers high standards and is close to home. It is difficult for pupils to learn two 'foreign' languages beside Magyar: their own ethnic language and another. Ethnic knowledge is mainly passed on through existing subjects. There are few appropriate textbooks on the market, the best books are the ones from the mother country, for those few pupils who study their ethnic language (Halász and Lannert, 2000. p. 199 - 202). For cultural life the existing network of leisure time centres, elementary art schools and several sponsored activities constitutes a framework, in addition to the self-organised events. This situation is almost acceptable, but there is still a lot of work to be done, e.g. in the field of minority teacher training, bringing about an increase in the number and variety of available textbooks, monitoring cultural activities and encouraging minorities to express their identities.

#### *The Gypsy issue*

The Gypsies came to Hungary in several 'waves' in the Middle Ages. In the major disasters they suffered modernisation is the common factor: the loss of their place in traditional society's division of labour during the Industrial Revolution, the murder of half of the population by nazis, forced assimilation during the communist period which also destroyed the traditional family structure, and the change of regime in 1989 when most of them lost their jobs. At present the largest minority of Hungary is socially handicapped, stricken by majority prejudice, untrained, and unemployed.

As a result of the Act for the Protection of Personal Data (1993) there is no exact statistical information

about the level and circumstances of Gypsy education. Anyhow, research shows that differences in percentages trained increased between majority and Gypsies in the past decade, in spite of the fact that in 1993 77% of the age 26-29 finished the eight-year compulsory school, which is quite an improvement to the 26% of 1971 (Doncsev, 2000, p. 22).

The most tender spot is segregation, which can be measured by the fact that the number of Gypsy pupils in auxiliary schools/classes doubled in twenty years, so in the 1992/1993 school year 42% of these pupils - and in one of the counties 94% (Hoffmann, 2000, p. 33) - were of Gypsy origin (Halász and Lannert, 2000, p. 338). These schools are visited by mentally-handicapped children, so the educational level of these Gypsies, who only have a social handicap, is low and they do not get enough training to continue their education at secondary level or to attend schools for vocational training<sup>2</sup>. As a consequence they hardly get jobs on the quality-oriented labour market. Evidence of discrimination is provided by the fact that according to half of the teachers working at these 'minority schools' Gypsies are responsible for their low level of education<sup>3</sup>. Discrimination and segregation show that there is no equal opportunity for Gypsies. The present educational method proved to be inefficient. The solution would be a differentiation-based educational programme, which in some cases has worked very well (Lázár, 1999. p. 230.). Suffering from unemployment, living in poor shelters, partly in 'cigánysor' (a kind of ghetto), where alcohol consumption is fairly high and there are many children in a family - it is difficult to talk about some high-flown culture. Anyhow, folk art is still part of their everyday lives, but they have stopped wearing their colourful costumes, stopped wandering, changed their language to Hungarian. Most of them, however, still sing songs and some play musical instrument and they regularly celebrate their family feasts like weddings. With some exceptions (like the 100-member Gypsy Orchestra - and some mentioned below) few institutional cultural programmes are functioning at present.

### Minority policy, legislation and institutions in the past decade

When Hungary regained its independence in 1989, it faced a huge task in all fields of life - economic, social, political, and educational and cultural. First of all the legislature started to build a democratic legal and institutional system. In these ten years about 150 Acts, Government Decrees were created, forbidding discrimination and regulating the situation of the minorities, including all kinds of UN and EC regulations like the Protection of the National Minorities and the European Charter for Regional or Minority Languages.

A large network of institutions was set up to deal with the minority issues. Of these the system of local minority self-government is the most important. The list of official authorities includes the Office for National and Ethnic Minorities of which the vice-chair co-ordinates Roma affairs and the minority ombudsman. Appropriate departments were organised in ministries, in education and in culture. Their activities are co-ordinated by the Government and for example the Inter-Ministerial Roma Committee. So everybody can assert their ethnic and minority rights both at local and national level. In addition to the official organisations several civil organisations were born and started working for the minorities.

### Promotion, support, activity

Since 1989 all Governments have paid special attention to the support of ethnic minority education and culture. The amount provided by ministries and local authorities grows every year (Doncsev, 2000, p. 28). Their activities are co-ordinated at Government and local level. To increase effectiveness a

Government Decision on a medium-term package of measures was implemented in 1999 (Doncsev, 2000, p. 36).

#### *Efforts in the field of education*

The milestone in the modernisation of the earlier, centralised educational system is the National Curriculum (1995) which contains the principles of minority education. However, the legal possibility was not enough, the goals haven't been achieved at once, so the National Council for Public Education urged some solution (Hoffmann, 2000). Many newly established organisations tried to find the way to effective minority education, like - in one tender - the Public Foundation for Modernisation of Public Education, in many competitions the county foundations for public education. The Soros Public Education Development Programme's successful models were published (Fuzfa, 1999). The Comenius<sup>2</sup> vocational programme and the Leonardo programme which aimed to support employment chances were both sponsored by the European Community (Halász and Lannert, 2000, p. 230 - 238). The following organisations have a special role in the promotion of Gypsy education: the Public Foundations for Roma (in preserving identity and supporting education), the Public Foundation for National and Ethnic Minorities, the Gandhi Public Foundation, which run a school for pre-school to pre-higher education levels, and several model programmes (Doncsev, 2000, p. 46 - 52) like Collegium Martineum and Kedves-house (boarding-schools).

#### *Cultural programmes and achievements*

The National Roma Information and Cultural Centre works under (the central budget of) the National Roma Self-Government system. It organised a conference of Gypsy writers, artists who discussed the most important cultural issues. Some ministries established a multi-functional network of Roma Minority Community Houses, of which there are now about 30 and one of their tasks is to strengthen relations with the majority population. There is a weekly Gypsy programme both on the radio and on Hungarian television, and five newspapers appear as well (Doncsev, 2000, p. 38). The difficult job, of preserving cultural values of a nationality in very poor social and economic circumstances, is very hard. In addition they are discriminated for their different habits and culture, which makes many of them want to forget and assimilate as soon as possible. They hardly speak their languages, there is no mother country (like the Germans have). But the cultural workers do their very best, and draw up programmes without having experience and feedback, because nobody has done it before. The right to human dignity, the spirit of solidarity, the social and economic aspects, they all should make us want to help them, our brothers and sisters, and put an end to so much disadvantage. We should find a way to raise their self-esteem by offering them an education and a culture of their own.

## Appendices, tables

Table 1.

POPULATION OF HUNGARY IN 1990  
10 374 000 capita

### DIVISION OF ETHNIC GROUPS IN 1990

<u>Minority</u>	<u>population census</u> <sup>4</sup>	<u>Estimated figure</u> <sup>5</sup>
Gypsies	142 683	400 000 - 600 000*
Germans	30 824	200 000 - 220 000
Slovaks	10 495	100 000 - 110 000
Croatians	13 570	80 000 - 90 000
Romanians	10 740	25 000
Other minorities (8)	24 475	40 500 - 47 500
Total	232 751	845 500 - 1 092 500

Table 2.

### NUMBER OF FOREIGN CITIZENS IMMIGRATING BY CONTINENTS IN 1999<sup>6</sup>

<u>Continent, country</u>	<u>capita</u>
Europe, of which	16 456
Romania	7 412
EU members	1 014
Asia	1 418
America	474
Africa	84
Other continents	24
Total	18 456*

\* 0.18% of the whole population

### FOREIGN CITIZENS IMMIGRATING FROM HUNGARY IN 1999<sup>7</sup>

1 622 capita (0.016% of the whole population)

## Notes

1. Deputy head, Department of ethnic affairs, Ministry of Culture.
2. Toso (ed. 2000), p. 22. The book reports about a study which states that today 91% of non-Gypsies visit secondary schools, while among the Roma this percentage is 34%. 13% obtain a vocational certificate and only 1% graduate at GCSE level. 35% of the population under 35 attend higher education, while in the same age group it is 0.3 per cent among the Gypsies!
3. Halász and Lannert (ed. 2000), p. 337. A finding of a research run in 1999.
4. Statistical Yearbook of Hungary 1999. KSH, Budapest, 2000, p. 36.
5. Doncsev Toso (ed. 2000): Measures taken by the state to promote the social integration of Roma living in Hungary. Ministry of Foreign Affairs, Budapest, p. 20.
6. Statistical Yearbook of Hungary 1999. KSH., Budapest, 2000, p. 147.
7. Idem, p. 149.

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## Seminar report

Chair: Wim Manuhutu, Moluccan Historical Museum (NL)

Rapporteur: Dorota Ilczuk, Institute of Culture (PL)

Emil Gaul described the general perspective of the multicultural society in Hungary. He also pointed out the problems in particular for the Gypsies. For instance the low level at primary school was often not sufficient for children to move on to secondary education. There weren't enough text-books and the Gypsies were stereotyped at school.

The character of the introduction influenced the discussion following afterwards. There was a lively discussion with around 20 interventions. Much of it focused on the question: what is the relation between majority and minority groups and how does this reflect on cultural education.

The key words in the discussion were: prejudices, equality, segregation, integration, co-operation, discrimination, interculturalism.

The participants talked about different examples of practice, describing the situation in their own, or neighbouring countries.

- Czech Republic: an example of segregation (the wall built between Czechs and Gypsies);
- Spain: the controversial dominance of Catalan minority;
- Poland: the unsolved situation of the Russian population in the post-Soviet republics (Latvia, Estonia).

Recommendations:

1. to establish clear criteria for the funding of cultural projects involving minorities;
2. to give more space to minorities so they can strengthen their own identities, but not with the intention to leave them on their own;
3. new intercultural understanding is needed after the September 11th attack (Muslims).  
In the time given, however, the participants could not formulate recommendations for desired strategies on problems with minorities within cultural education.

Seminar 2.3 From the cradle to the grave  
Cultural policy perspectives  
In-School Cultural Education as a Means to  
Nourish Cultural Participation Later on in Life.

## A Present Must for a Future Muse?

Cultural education in view of the tension between competence and competition.

Andries van den Broek and Jos de Haan, Time, Media and Culture research group of the Social and Cultural Planning Office, The Netherlands

"For two or three years he had been trying to take me to the theatre; every time he asked I simply shrugged and grinned idiotically, with the result that eventually Dad would get angry and tell me to forget it, which was what I wanted him to say. And it wasn't just Shakespeare, either: I was equally suspicious of rugby matches and cricket matches and boat trips and days out to Silverstone and Longleat."

Nick Hornby, *Fever Pitch* (1992), pp.16-17.

### Introduction: Soccer and Shakespeare

The citation above is from a book that deals with love for the game of soccer. In this particular passage, the main character describes how his father tries to take him to the theatre. Our hero is not particularly taken in by that idea. In the end, instead, they attend a soccer game, which in his view is quite an improvement, and the beginning of a lasting addiction.

Hooked on soccer. Neither Shakespeare nor rugby could compete. That not only Shakespeare couldn't compete, but rugby neither, may appear a comforting thought: it wasn't just the arts that were denied access into this boy's life. Another sport suffered the same fate. On second thoughts, however, this comparison is all the more worrying, as Shakespeare is put on the same footing as rugby and days out. By no means a very respectful way of thinking about going to a Shakespeare play or not, but very much indicative of the position of culture (= arts + heritage) in contemporary leisure-repertoires, most of all among youngsters.

The point we wish to emphasise here is that culture has become caught up in a competition for people's leisure time. It is important, we believe, to be aware of the tension between the competence to appreciate culture on the one hand and the competition on the leisure market on the other. This competition poses a new challenge. The leisure market flourishes, the leisure industry provides more and more leisure services. People's leisure repertoires have become omnivorous. People don't only attend the theatre, read books and engage in other 'high' cultural activities, they do bits of everything instead, combining arts with less demanding entertainment, more than was the case previously. What's problematic about this competition is that going to soccer or the like does not require much previous knowledge, whereas deriving gratification from culture does. The main challenge facing cultural education is whether it can help to shift the balance between the competence required for cultural participation and the competition for leisure.

Below, we will first discuss the tension between the competition in the domain of leisure and the competence to enjoy culture in more detail. Point of departure will be an analysis of what we think is the present 'cultural condition'. Next, we'll attempt to look into the future, sketching out three scenarios of what the future of cultural participation might look like, addressing the role of cultural education. Two serious critiques have been raised against our argument. We'll present those critiques and discuss the consequences for cultural education if these critiques were to be correct.

## The tension between competence and competition

Why think of the tension between competence and competition as the major challenge for the cultural sector, cultural education included, for now and the future? We ourselves started to recognise the importance of this tension after making, and trying to make sense of, the following three observations about the present 'cultural condition' in the Netherlands.

The first observation is the overwhelming rise in the level of education since the Second World War. In addition, there was an increase in wealth: there is hardly anyone in Holland who does not have some degree of surplus to be spent at will, i.e. that might be spent on culture if one had the inclination to do so. Finally, there has been an increase in leisure, at least in the first decades after that war. Recently, the available leisure began to decrease as more women started to have jobs, without men starting to work less. Of these three post-war shifts -- more education, wealth and leisure -- more education is the most important here, because educational attainment is linked with cultural competence. Therefore, the increased level of education can loosely be equated with an increased level of cultural competence. Since the war, increasing numbers of people acquired the competence (and the wealth and the leisure) to devote some of their discretionary time (and money) to developing a taste for culture.

The second observation is the enormous growth in the availability of culture. Many museums opened or were enlarged. More theatres present more performances. Enormous amounts of books are being printed, including books on culture that are superior to those published a few decades ago, while available at a lower price (at least in real income). Classical CDs nowadays are for sale almost for nothing in chemist shops, so there is no monetary boundary for anyone to listen to classical music.

The third observation is that there has not been a similar increase in the cultural participation of the Dutch population. That such an increase did not occur is a major sociological surprise, worthy of some closer examination.

## An expansion that did not emerge

Inspecting trends in the general public's interest in culture (arts and heritage), one can hardly fail to observe that rising levels of education and mounting supply of culture were not matched by a similar expansion of cultural participation.

This observation is surprising. One of the few 'iron laws' of sociology concerns the relation of educational attainment with turn-out at museums and theatres: the more educated people are, the more exhibitions and performances they attend. This law was well-established and well-known already in the early seventies of the last century.

We now know that a major rise in the level of education was to occur over the past decades. Suppose we're back in 1970 and suppose that you in some mysterious way already knew about the educational expansion that was to come. Would you not have predicted with great confidence that the cultural sector was about to boom? And would not additional information about the forth-coming expansion of the availability of culture have endorsed this conviction?

The predicted expansion of interest in arts and heritage did not emerge. There was no growth in the interest in theatres and only little growth in the interest in museums, i.e. this growth by no means met the growth in the numbers of museums or square metres of museums. And there has been a dramatical decline in the reading of books.

This can not be accounted for by a lack of concern for aesthetics. In contrast, the appeal of design and fashion points at an aestheticisation of daily life. What, then, stopped the highly-educated post-war birth cohorts from displaying more of a cultural interest?

## Caught between competence and competition

In our view, the situation is as follows. On the one hand, the potential public for culture grew, because of increased competence. On the other hand, however, this public faces ever-growing leisure-options, because of increased competition. Largely stripped from the notion that culture somehow is something different, culture finds itself competing other leisure-pursuits for the non-committal attention of consumers. If cultural activities do not appeal, other activities are chosen. If cultural activities do not satisfy, they are traded in for other activities.

The idea that culture now is in open competition with other leisure activities not only hinges on the notion that leisure-options increased in number. Apart from this quantitative development, we believe a qualitative development to be at least as important, not in the least with an eye on cultural education. Apart from growing in sheer numbers, leisure options grew in terms of permissiveness too.

Secularisation and informalisation eroded former religious and social restrictions on how to spend one's leisure. As a result, there are more degrees of freedom to follow one's personal preferences. To make matters worse, the idea that culture is of a qualitatively different nature lost considerable ground, eroding the idea of art as something better. Art is knocked off its pedestal.

Let's quickly consider what functions art used to have. We list five such functions. First, art at times had a legitimating function, especially the church and the royalty used art to express their superiority, a function lost in contemporary society. Secondly, art at times fulfilled a critical function. Think, for instance, of the popularity of theatre and literature in the former Czecho-Slovak Socialist Republic, a popularity that quickly vanished after 1989. Apparently, then, art was an outlet of otherwise suppressed criticism, a function not prevalent in contemporary Western society either. Thirdly, art can have a social function, in terms of being an avenue for meeting other people. Art may still have this function, but is by no means the only avenue to respectable sociability. Here we return to soccer, to illustrate that culture has to compete in the leisure domain. Contemporary elites aren't (only) gathering on the balconies and in the foyers of the opera-house, but also in the sky-boxes and the business-seats in soccer-grounds. The fourth function of art is aesthetical. Here art faces increased competition too, because the aestheticisation of everyday life largely takes place in design and fashion. Objects for everyday use have acquired levels of refinement far beyond their mere functionality, not only in posh design shops for the elites, but also in general stores for mass consumption. The fifth and final function of art to be mentioned here is the emancipation of the lower classes. Formerly, cultural policies that aimed at stimulating more people -- especially from the lower classes -- to visit cultural institutions were inspired by the thought of making them other or even better people. Today, hardly anyone dares to hold this stand, due to a growing awareness of the relativity of what defines art, caused by the ascent of pop culture and by the influx of immigrant culture. All of this implies that culture is in competition on the leisure market also in qualitative terms. This poses a challenge to the legitimization of cultural education, as it is no longer self-evident that art is a worthwhile topic to be instructed about.

What, to our minds, stopped cultural participation from increasing like one might have expected is that the democratisation of leisure did not mean a massive inflow in theatres and museums by people who didn't attend formerly, but, reversely, that the social strata that earlier used to concentrate on cultural activities have worked their way downwards. What formerly would have been the cultural elite now largely consists of omnivores: a flexible public that attends theatres, soccer-grounds as well as dance-halls, a public that doesn't discriminate between such outings in terms of oughts and ought-nots.

## Gazing into the future: three scenarios

More competence enhances cultural participation, more competition threatens it. The future of cultural participation, therefore, hinges on the tension between competence and competition. Slight changes in the precious balance between competence and competition yield dramatically different future outcomes. We distinguish three future scenarios, based on highlighting three different aspects: media-inflation, multi-tainment and re-culturation.

The *marginalisation scenario* depicts a future in which culture is overshadowed by other interests. The cultural sector cannot keep pace with the intensified contest for the available leisure time. Commercial providers of leisure services increasingly employ events and emotions, emphasising spectacle and sensations. The cultural sector launches into this contest for consumer attention from an adverse position, that swiftly develops into a serious leeway. Refined expressions of culture, the appreciation of which requires some degree of concentration, are ill-suited for the promotional campaigns through which the contest for the available leisure time is being fought. What makes culture worthwhile is not easily transmitted in a couple of sound bites. This sets a downbound trend in motion: culture gradually disappears out of the vision of the general public, until, eventually, culture survives only in small circles of culturally initiated families. This process is enhanced by the coming of age of birth-cohorts that received a different cultural programming, having tuned in to youth culture from an early age. Eventually, only a small flock of the culturally initiated remains.

In the *consolidation scenario*, the cultural sector succeeds in maintaining its position within the realm of entertainment, by adequately furnishing the omnivorous preferences of the public. Consolidation is not acquired for free. In contrast, the cultural sector must put in a serious effort to ensure its survival, through persistently presenting culture as a fascinating experience to a public that increasingly embraces cultural relativism. The supply-side conviction that a good cultural product easily attracts a crowd on its own accord will give way to the sobering thought that even beautiful exhibitions and splendid performances need to be advertised. Marketing is seriously embarked upon, to lure omnivorous consumers to include some culture in their leisure-repertoires. The consolidation scenario is a continuation of the present situation, where there is a sort of equilibrium between competence and competition. This does not imply that the cultural sector can lean back. Instead, it will be hard work to counterbalance increased competition and to succeed in continuing the present equilibrium. Apart from marketing, cultural education will have to be taken seriously.

The *revaluation scenario*, finally, foresees a rediscovery of culture in response to being surfeited with the supply of the leisure-industry. When everyone has become a highly educated professional entertaining a lively leisure-pattern, the issue rises which leisure activity still holds added value. As material gain and striking encounters lose their conspicuous edge, culture reemerges as a focal point of personal identity and interest. Important in this respect is the recognition that culture is among the few leisure activities that become the more rewarding the more time one spends on it. Moreover, people start to realise that the suggestion of evermore marvel rests on increasingly thin and obvious formulas. While satisfaction remains the measure of all things, the criterion in operation shifts from the sensational to the aesthetical, from amusement to imagination.

## Gazing into the future: the indecisiveness of cultural education

As more competence enhances cultural participation and more competition threatens it, the future of cultural participation hinges on the tension between competence and competition. From this angle, the importance attached to cultural education in cultural policies appears to be a sound choice. Whether this effort will bear fruit is uncertain, however, as it is by no means evident at the outset that a couple

of hours of cultural education at school will be enough to counterbalance, let alone to outweigh, the continuous bombardment by rival socialising influences encountered in the schoolyard, the street and the media.

In our scenarios, cultural education is not decisive. In the marginalisation scenario, it is not able to prevent the marginalisation of culture; the remaining cultural elites survive through cultural socialisation within their own circles rather than through cultural education. The revaluation scenario does not depend on cultural education for its dramatically different outcome. Only in the consolidation scenario is cultural education of more importance, as there it is necessary to help prevent marginalisation. In the logic adopted by us, autonomous trends rather than investments in cultural education are decisive in determining which scenario will unfold.

Each scenario possesses a strong internal logic and, henceforth, also a considerable degree of policy-resistance, including a resistance to cultural education. Whether one of these scenarios will materialise, and which, is hard to tell and even harder to tilt. Nonetheless, policy-makers in government and cultural institutions face the challenge to enhance a desired future and to turn uncalled-for futures into self-denying prophecies. They face a major challenge. Given the aim of cultural policies at large and of cultural education in particular, the desirability of these scenarios appears reverse to their probability. The increasing competition on the leisure market suggests to herald an erosion rather than an expansion of cultural participation, or at best a continuation of the present situation.

Renewed attention has lately been paid to (and high hopes have been read into) cultural education. In drawing attention to the broader context, we hope to have put the challenges, possibilities and limitations of cultural education into perspective. It is yet to be seen, but uncertain at best, whether cultural education can make a difference. The tension between competence and competition not only makes cultural education of vital importance, but also makes it very uncertain whether cultural education will prove a viable inroad.

### *Two critiques*

At a conference in Antwerp, two critiques were formulated against our line of reasoning. As both relate to cultural education, we conclude by presenting those critiques and by discussing their implications for the role of cultural education. Both critiques call into question our equation that more education implies more cultural competence, an equation that is central to our argument. If challenged, it may call into question the indecisiveness of cultural education that we concluded to above.

The first critique is that enculturation in the family rather than at school is the 'true' cause of cultural participation later in life. If it were to be the case that cultural socialisation takes place at home rather than at school, what are the implications for cultural education? The conclusion is quite obvious. This means that cultural education by definition is a toothless tiger, unfit to influence the future of popular cultural interest. This first critique challenges our equation of educational attainment and cultural competence, without, however, altering the indecisiveness of cultural education.

The second critique on our argument, voiced by the Flemish sociologist Laermans, may prove more fruitful for those who wish to defend cultural education. His point is that rising levels of education should not be mistaken for, or equated with, higher levels of cultural competence, since the character of education shifted from literacy to numeracy. Laermans suggested that the character of education changed simultaneously with the general rise in educational attainment, the main difference being the decline of the cultural within education. As a result, an increase in formal education cannot be equated with an increase in cultural competence. This implies that, if only the cultural aspect of education had been taken more seriously in the past decades, the balance between competence and competition might have been quite different from what it is now. It suggests that more cultural education, through more cultural competence, holds the promise of striking a different balance between

competence and competition than the present one. This second critique does not challenge the role of (cultural) education, as the first critique does, but it challenges our analysis that increasing cultural competence was stopped from yielding increased cultural participation by increasing competition in the domain of leisure. Instead, the very rise of cultural competence is called into question. This calls for an empirical analysis of the development of the cultural aspect of education over the past decades, in order to answer the question of whether or not the increased enrollment in higher education equals an increase in cultural competence. If this is not the case, because it can be established that the cultural content of education decreased, our starting-point -- that a potential increase did not materialise -- does not hold. This does not prove that more cultural education will yield more cultural participation, but it does open up the possibility that such might be the case.

## Seminar report

Chair: Vesna Čopič, Ministry of Culture (SI)

Rapporteur: Michiel van der Kaaij, Erfgoed Actueel, bureau for cultural heritage and education (NL)

According to Van den Broek there is tension between the competence to enjoy culture and competition for the available leisure time. He depicts 3 possible scenarios:

- marginalisation
- consolidation
- revaluation

In this seminar Van den Broek's theory was confronted with two points of criticism:

- cultural competence is not - at first - acquired at school, but at home, and,
- due to changes in the school curriculum the position of culture in schools is made less important.

The discussion focused mainly on demarcation: Van den Broek's point of departure is 'the established subsidised culture'. But what about, for example, active participation in culture, visiting museums, listening to CDs, reading books and listening to pop music? The discussion centred around two extremes:

- democratisation of culture ('Bildung')
- everybody has a right to have his own culture (culture relativism)

The participants agreed upon 'Quality' as the key word (quality within the field of popular culture too). What's new? In culture new things frequently occur and at the same time things get lost. In other words; culture is essentially dynamic. This is specifically important with regard to youngsters. They live 'now' and they don't want to learn for 'tomorrow'. Who are we as adults to dictate what pupils have to do and prescribe what they have to experience?

Youngsters can be seen as culturally omnivorous, but how are we, adults seen? We also enjoy pop music and film. Have we been dimmed while extending our scope of interest?

The chair concluded with the following statements:

- Cultural education should be informative, in order to let pupils make a qualitative choice. Henceforth, cultural education should not be normative.
- In general one can speak of a shift from 'the democratisation of culture' toward 'a culture of democracy'.



## Culture and Education in Flanders

Willem Elias, Professor at the Free University of Brussels, Belgium

As part of the cluster policy of the Flemish government, the minister of education and the minister of culture have commissioned the research project 'Education, Culture, Creativity and Art'(E.C.C.A.). It is meant to put into the picture the mutual efforts, expectations and realisations in the field of cultural and arts education and give advice on a future cluster policy. This research took the form of an extensive hearing of both sectors. In round-table meetings, interviews and surveys, all different participants were heard.

### Introduction

A lot is happening in Flanders, in the field of cultural and arts education. We have very strong cultural participants and initiatives, in the educational as well as the cultural sector; the essence is to secure continuity, professionalisation, training and co-operation; to secure a Flemish bloom in which experiencing culture and art can play a central role in the upbringing of children and young people who will determine this society at the beginning of the 21st century, and will have to accept their responsibilities. A bloom in which children and young people play a central part. To achieve this, a number of initiatives have been taken.

The education department added several forms of arts education to the curriculum, which makes culture and arts experience as important as reading and writing. In the cultural world, the supply increases every day, as does the attention for culture and arts experience. Both departments feel very strongly about it. We possess all the ingredients to start a Flemish bloom. Sometimes the two departments find each other, but just as often they don't recognise their mutual responsibilities, and the need to balance supply and demand. When the educational department introduces cultural experience as a target this inevitably leads to an added responsibility for the cultural sector, who should offer quality material. The cultural world, and in particular the world of the arts, does not produce to deliver educationally useful products, but it is the fruit of the world's yearning for itself (Khalil Gibran). An artist works from an irresistible urge, tries to express himself, almost in spite of his public. A museum builds up a collection, almost in spite of its public, etc. Still, many people (organisers, educational services, production houses) are convinced of the importance of initiation into and confrontation with the arts at an early age.

With the development of a cluster project for education, culture, creativity and arts in mind, and through interviews and round-table meetings, the E.C.C.A. report offers a list of different views and themes that are important to all categories of participants within such a cluster. They all start from their own identity, and while maintaining it, they underline the importance and need to develop a policy and a set of instruments for co-operation between culture and education, and the development of arts education.

In the following scheme, we distinguish the different cluster categories or participants. Further on, these will be specified and introduced in the paragraph Who is who?: vision, identity, targets, rules, problem description and suggestions.

	<i>Producers</i>	<i>Intermediaries</i>	<i>Policy</i>
Culture	Artists	Institutions	Advisory boards
Education	Companies	Associations	Political Policy Administration
	Education staff	Schools	Flemish Education Board (VLOR)
	Didactics	Administration	Political Policy Administration

Next, we will distinguish the groups of themes mentioned in the report, around which the participants were asked to formulate points of view:

- Training and counselling (training, further training and refresher courses for teachers, cultural workers and artists).
- Co-operation (local co-operatives, networks, good field examples).
- Support and co-ordination (strength/weakness, stimulants).
- International setting.
- Policy advice.

The views concerning these themes are being synthesised in the report and listed per category of participants. The aim here is to structure these views and compare them to each other in a synthesising rewrite.

Before we go into this any further we would like to mention a few general conclusions about the differences between the cultural and the educational sector, which have been identified in the views. We'll put this in a broader, hypothetical perspective.

It seems that many cultural producers and intermediaries know little or nothing about the educational arrangements, more specifically the compulsory targets and development targets. This is only one of the elements which shows that we are dealing with two different forms of practice, which are relatively unknown to each other. Cultural producers insist on the autonomy of their products and regularly take the view that no artistic concessions can be made towards education, which in its turn puts too much emphasis on mere transfer of knowledge, because it is tied by school timetables. It is clear that, for an effective relationship, several methods will have to be developed. Furthermore, a number of structural problems complicate the co-operation between the two sectors. A major and recurring complaint is the strict and excluding regulations within the cultural sector, in this case more specifically the policy that subsidising cultural activities should be kept completely separate from educational funding. A service to the educational sector subsidised within the cultural sector is regarded as a form of double subsidising, which makes co-operation between the two sectors virtually impossible.

We can put these differences in a broader, hypothetical context. In the early 60s the decision was made to split up the Ministry of culture and education. The purpose was an autonomous cultural policy, aiming at cultural development of the people in their leisure time, through associations and institutions on the one hand, and further professionalisation of artists on the other. In both cases - cultural participation as a form of recreation, and production of art - the educational sector was completely forgotten. Cultural policy didn't realise that artists are best educated at a young age, and that learning to appreciate art is best taught at an early stage. Regulations stopped at the schoolgate.

On the other hand, educational policy took the view that education should be regarded as a preparation for economic profitability: mathematics and science subjects for the industry, languages to

enable one to be as rational as possible to as many people as possible. Artistic courses were being put in a tight corner within the schedule. Confrontation with the artistic world was an after-school activity, or was being regarded as a leisure trip.

The impression now is that we are in a period of fundamental change concerning culture and education. A change which is accompanied by a crisis, which in its turn is the result of cultural policy not taking account of the fact that it should start approaching schools, or that schools might start looking beyond their strict boundaries. The educational system itself is not prepared for these changes. Nevertheless, there is a movement in both sectors towards making art leave the restrictive area of recreation and step into the educational system where it can serve as a worthy educational means. This does not undermine the economically most efficient model. It is either a strengthening of this model, i.e. when the importance of creativity is emphasised within this model, or an alternative for it, i.e. when this model is not the only one and it could easily endure an equal model in which different values are put forward. It is based on the opinion that there are three equally important ways in which man relates to the surrounding world, i.e. the socially normative (religion, morals, law), the scientific and the aesthetic way.

As for the third way, here the object of the aesthetical attitude, art, is taken to be a full educational means based on the complexity of its structure, which means that it can have the same effect as, for example, a mathematical question.

Starting from the hypothesis that art is a sensible educational means, which becomes more efficient as one becomes more adept in using it, it was checked through the hearing mentioned above whether in the educational and cultural sectors there was in fact such a crisis, how it should be described and what the solutions might be.

## Culture

*Who is who?: vision, identity, targets, rules, problem description Cultural producers*

In consultation with the various Divisions of the Department of Culture, an inventory was made of the existing initiatives concerning art creation and arts education for young people. The groups that were questioned form a representative picture of the current situation in Flanders. We distinguish:

1. Companies recognised by the performing arts decree;
2. Organisations financed by various subsidising channels;
3. Initiatives without structural subsidies.

1. Companies recognised by the performing arts decree, of which only a few work for children and young people, mainly aim at creating and presenting artistic productions. In addition, they offer arts initiation courses by way of workshops, theatre lessons, projects, own creations. Experiencing and teaching arts through presentation means optimising reception, decoding and accessibility of the product for the target group.

In this sense, education work and school performances (which have their advocates and opponents) are being regarded as one.

Arts education as a compulsory target is not on the companies' minds. A balanced supply and demand is not what they are working on. Anyway, the demand of schools and organisers (cultural centres and art centres) is much larger than the supply.

2. Organisations financed by various subsidising channels are initiatives in different artistic disciplines (literature, music, media, theatre and visual arts). Instead of aiming at artistic creation per se, they rather act at the initiation and decoding level. They also play a part as intermediaries for organisers and schools. These organisations are not exactly encouraged by the various decrees and project budgets to create for and/or with children; on the contrary. The decrees aim at recreational projects, and initiatives towards the educational sector are not considered fit for subsidising (although there is a certain tolerance, here and there). A supply from these organisations towards education is being interpreted as 'double subsidising', while it's really more often a shared or supplementary subsidy.
  
3. The supply of organisations' initiatives without structural subsidies is set within the visual arts, and covers a wide-range of activities: travelling exhibition projects, development of education materials, teacher training, instructor training, guided tours for children and research into a theoretical framework for arts education. A laboratory function is taken up where the professionalisation and further development of art appreciation is concerned. The functioning of these organisations however, doesn't fit into the existing decrees of the Culture Administration. Their functioning is almost completely geared to the educational sector, but isn't (structurally) subsidised by the Department of Education either. Existing project subsidies (like e.g. Dynamo2) are scarce, once-only and far too modest to survive. The continuity of this functioning is never guaranteed.

*The lack of co-ordination between supply and demand*

The education department is one of the most important partners of art producers and museums. The compulsory targets, however, are new and the cultural sector isn't familiar with them yet; neither is the teaching staff. Very often the cultural supply isn't tuned into the compulsory targets yet. For it isn't merely the format and contents of the educational guidance that should be adapted to the needs and wishes of education. The complete supply should fit into the overall vision. The supply of the cultural sector isn't sufficiently known within the educational system. Attempts via Klasse [magazine of the education department of the Ministry of the Flemish Community] to make this supply better known have resulted in many visitors, but haven't led to a systematic consideration or a tuning in of needs and expectations.

Cultural institutions want teachers to play a more active role in discovering what is offered, preparing class visits, incorporating and evaluating them. They would like to co-operate with the teachers to produce good basic teaching material, but to do this teaching periods need to be made available. A larger budget is needed for guiding extra-muros activities, which will become more and more of a compulsory target nature.

In short: cross-pollination and communication between policy-makers of the cultural and education departments, and at a lower level, between cultural institutions and schools are a necessity. We strongly feel the need for a local communication platform where the different participants can find each other and can establish new forms of co-operation.

*Cultural intermediaries*

The so-called cultural intermediaries are those who function as intermediaries between the art product and the participant, and who develop an appropriate working method for this. We distinguish the official institutions on the one hand: cultural centres (youth work), museums (educational services) and libraries; on the other: associations, major art houses and socio-cultural training centres. We also

noticed that some organisations which function as culture producers take up the part of intermediaries. The various intermediaries have a specific relationship with the different art forms. Their view on education is somewhere in between showing the product in the best possible circumstances, and analysing and decoding it. For the benefit of the report the views of the cultural intermediaries were heard in round-table meetings.

In the round-table meeting of the cultural centres, 43 local youth programming representatives took part. The decree on cultural centres sets no demands concerning arts education and co-operation with the educational sector. However they organise an average of 5000 cultural manifestations per year which are visited by at least 1,000,000 children and young people in a school context. Arts education should therefore be added to the mission of all cultural centres, clearly and unambiguously, as an important assignment.

For the round-table meeting of the museums a full study day was organised in co-operation with the umbrella organisation for educational services of the museum association, about the theme of experiencing art and culture in museums, and about the co-operation with the educational sector. In most of the examined museums, with the exception of the history and anthropology museums, there is an educational service department. The aim of the educational intervention is most often transfer of knowledge and building bridges between public and collection. The used methods and instructional formats are reflexively contemplative, but also actively producing: guided question-and-answer tours, learning discussions, multimedia, more active guided tours such as searches. A workshop is often part of the guided tour. However, many structural problems pop up. The educational targets enforced by the government are vague, and badly thought-through and evaluated. For example, one of the most important targets of the educational service departments of the museums is to make sure the museum visit leaves a lasting impression and to teach children and young people how to look. How this is done is left to personal interpretation. Hopes are raised in the description of the targets, in the new museum decree. Other problems that come up often concern the staff; too few permanent employees for organisational work, underpaid temporary employees without a statute; information flow and co-operation with the museum staff. In the co-operation with the educational sector, music education as a compulsory target is found to be something that the museums do not know about and certainly are not familiar with. Information and realisation is expected from the educational sector. Conversely, the educational sector does not have sufficient information about what is offered by the museums. Attempts via 'Klasse' yield many visitors. Museums demand a more active attitude from the teachers and the availability of teaching periods to make discoveries together and prepare class visits, incorporate and evaluate them, and to work together on quality texts.

The round-table meeting for libraries was organised in co-operation with the Department of Popular Development and Libraries. Nine representatives of a number of libraries that dispose of their own educational service were present. Educational targets are not part of the mission of the libraries. To make more widely known what is on offer, activities are organised in which the educational sector is involved. In addition to specific projects in a number of libraries, one will find in almost all local (not specialised) libraries: reading hours for pre-schoolers, guided tours and info sessions for primary and secondary school classes, thematical workshops with lectures by the author, and guiding of juries of children and young people during the Reading for Youngsters Week. More and more, the library is becoming an information provider and intermediary (cf. the Internet), rather than a mere institution for lending out books.

For the round-table meeting of the major houses for performing arts all major and subsidised art

houses were invited (music, theatre and dance companies). Eleven of them accepted the invitation. The fact that arts education provides more room for children and young people to gain experience in the five art disciplines, was regarded as a positive development by the art houses. According to them this presupposes a professionalisation, in which experience is optimised by an educational framework. However, their productions are aimed at adults. Nothing is offered for 4 to 16-year-olds. Apart from a few (project)examples, no supply aims at the educational sector. They have no knowledge of educational practice. The role of the major art houses in supplying experiences and a good framework, is limited by the means provided. Furthermore, an educational functioning should grow from the trust and knowledge that what is built up can be continued. Such trust is hard to mould into a decree. Art houses with their own space could put this to the use of the educational sector as often as possible (e.g. try-outs which generate a public for paying performances). As a result of the question whether art and learning shouldn't be more interwoven, they'd prefer the schools to produce more initiatives themselves, in which they see their role as an additional one.

The inventory of the Centre for Amateur Arts was the starting-point for the invitations for a round-table meeting about art and socio-cultural training, sent out to all organisations dealing with art and socio-cultural training, which have a specific range to offer to the educational sector and developed methods for this purpose. Twelve organisations were present. Co-operation between the training institutions and the educational sector is regarded as a form of 'double subsidising'. This part of their functioning doesn't fit into any of the decrees in the Department of Culture. In the Department of Education regulations or budgets aren't provided either. It becomes clear that new and innovative initiatives are given no chances, because they don't fit into the regulations.

#### *The role and quality of educational supply and of instructors*

The unclear situation is a result of the very different statutes. Furthermore one shouldn't just think about permanent staff, e.g. in the case of the local cultural centres or museums, but also about temporary staff, about applying various programmes to tackle unemployment and various arrangements within the framework of private employment. Part-time employment is a frequently-used system. And last but not least there is voluntary work which is of importance certainly in the museum sector. Because of the diversity of statutes and the frequent reviews of the regulations, it is hard to have a consistent staff policy. The dependency on cheap forms of employment via measures to reduce unemployment lead to much rotation, and experience being lost within a short period of time. (Prof. De Brabander)

#### *The lack of specific training and re-training of culture and art instructors*

The quality of the educational projects goes hand in hand with the quality of the instruction. We find that in Flanders there is no specific training for instructors of educational projects. The instructors currently working in the sector are autodidacts, or have been re-trained in socio-cultural training centres. In their training we miss elements such as: background and knowledge of contemporary art, development psychology, art psychology (the layering of artworks: when does which layer appeal to which child?), and certainly adapted didactical methods.

The intermediaries (guides, project instructors, artists,) function as intermediaries between the art product and the participant, and develop an appropriate working method for this (e.g. youth programming in cultural centres and educational services in museums). They have a specific relation with the various art forms. Their view on education is somewhere in between showing the product in the best possible circumstances (reception), and analysing and decoding it. The organisation of such activities is most often in the hands of highly trained staff. For the actual instruction and guidance of the children or young people very often temporary employees are used.

The training of the employees varies widely (university degree, school of social work, teacher training

college, city guides as occasional guides). A selection is needed, both in the field of knowledge and in the field of social skills, to deal with groups. They are the voice and face of the cultural institutions and the direct link with the public. In museums, for instance, they get a specific training (about the collection), but only rarely get a re-training. There is no budget for it. The link with the compulsory targets is seldom made, and the use of creative work formats is in most cases a utopian expectation. Seen from this perspective, it is clear that no specific training is demanded for instructors of educational programmes.

### *Cultural policy*

The cultural policy views were heard in a round-table meeting with representatives from the different sectors of the Department of Culture: Youth Work, Visual Arts, Stage Arts, People's Development and Libraries. The general conclusion was that the subsidising of cultural activities is strictly separate from educational funding. Co-operation is not stimulated, sometimes even forbidden. Within the decree of the stage arts a number of theatre companies make stage productions specifically for children and young people. In the other art disciplines/decrees producers and intermediaries often walk into brick walls between the sectors of Youth and Arts. Innovative initiatives fail to find ground, because they cannot be fitted in.

Youth sector: since the decree on Local Youthwork (1993) this has fallen under policy of the local councils and the Flemish Community Commission (Brussels). This decree aims at children and young people recreationally, and sees voluntary participation as fundamental, two starting-points which don't simplify co-operation with the educational sector. Little attention is given to arts education initiatives; existing funding isn't easily accessible due to lack of transparency and clarity of the regulations.

Visual Arts sector: only supports professional artists. Project subsidies can't be given to arts educational initiatives, with the exception of creative artists who can be invited into the classroom. The museum decree states that the development of a dynamic public functioning is one of the four tasks in the museum; the other three are: presentation and information, and educational guidance of visitors. The decree states that the educational service should co-operate with other participants (education, tourism, socio-cultural work). The educational functioning of collections isn't explicitly mentioned in the decree.

Performing Arts sector: the decree for stage arts aims at the professional art practice. In textual theatre a number of companies work for children and/or young people. The other art forms (music, dance) are aimed at adults. The new music decree makes an opening towards arts education and educational framing. The major companies however don't consider this to be one of their main tasks. Educational functioning is only considered possible if new funding is made available.

Adult Education and Libraries sector: notwithstanding the fact that libraries want to set themselves apart as full partners of the educational sector and are open to any form of co-operation which exists in the form of projects, at the initiative of the local library, as part of the obligation of libraries to support their supply to the various target groups no educational targets are put down in the library decree (no structural educational supply to the educational sector).

### *The lack of support of the 'status quo'*

Subsidising cultural activities is kept strictly separate from educational funding. Co-operation isn't stimulated, sometimes even forbidden. There are no structural links. Within the decree of the stage arts a number of companies make stage productions specifically for children and young people. In the

other art disciplines/decrees producers and intermediaries walk into a brick wall between the various departments of the Flemish Administration (e.g. between Youth and Arts). Innovative initiatives which don't fit into the existing decrees fail. Innovative initiatives don't always fit into the established divisions.

*The Administration of Culture and Education hardly know each other's regulations*

The only support function we have at present is CANON, the cultural cell of the Education Department. Three educational and one administrative staff member try to find answers to the many educational and cultural needs of the field. On a yearly basis, hundreds of projects are financed, but several small-scale, not so spectacular initiatives fail due to lack of finances.

*The lack of local communication platforms to make meetings between different participants possible and to start up creative processes/projects*

Apart from the public itself, the museum obviously has other partners in public functioning. There is the government, at several levels and with various authorities, there are other museums and initiators in the cultural sector, the tourist and the educational sector, the administration for monuments and landscapes, various associations and the industry (K.B.S.)

This proposition sounds hopeful, but is in most cases far from realistic. Cases in which the various potential partners really find each other are scarce. At local level there is a need for contact platforms where the educational sector and the cultural participants (cultural institutions, art producers, socio-cultural institutions, museums) can meet, align each other's needs and work out model projects. Cultural centres and museums are in a good position to take up this task (decentralisation, mission, current functioning, centre of the local community, pluralistic institutions). To realise this assignment properly, more staff and funding are needed.

The connection of these platforms can form a network for arts education. But to keep a network inspired and going, a main support centre should exist which can take care of continuity and follow-up, without it being a burden to the local pace-setters.

*The lack of a kind of laboratory where innovative models and methods can be developed*

The government (province, city) often imposes rather vague educational targets. The field worker has to make them more concrete. E.g. it is the museum's educational service department's main target to make a museum visit leave a lasting impression and to teach children and young people how to look. For this, new methods and instruments need to be developed again and again, which are adapted to the ever changing social context and the available techniques. A reading method is regularly reviewed and adapted to the present times too. Developing education material is more than writing preparations. The target is to intensify the cultural experience of children and young people. For each artistic product, tailor-made educational materials should be developed (informative, stimulating, suggestive). Only professionals can fill this gap.

*The lack of means to realise all of this*

The lack of means was often mentioned by the people who were questioned, and was pointed out as one of the main causes for the slow and difficult evolution within the educational functioning of the cultural organisations.



## Education

### Teacher training

Interviews were held with three representatives of teacher training colleges. Cultural experience isn't always explicitly mentioned in the targets of teacher training. The training is limited to music, visual arts education and expression within the Dutch lessons. In higher arts education no distinction is made between the performing and the teaching artist.

The translation of the compulsory targets for teacher training has not yet been made. The implementation of the targets isn't clear yet. There is no co-ordination level between the various teacher training colleges and within each separate teacher training college. For example: how should the target 'working beyond the boundaries of a subject' be filled in? In which way should one go beyond his subject, and where does one end up?

In Flanders too, arts education is split up into visual arts education, music, physical education (dance) and literary subjects. This should be remoulded into one subject, arts education.

### *Educational producers*

The educational producers were heard through a set of interviews with education staff. Their opinions, however, were too contextbound to be synthesised and included in the report. Discussions were also held with the so-called 'cultural pace-setters', in a round-table meeting, cultural pace-setters for primary schools and cultural pace-setters for secondary schools.

Cultural pace-setters is the name given to teachers who, often at their own initiative, have put special effort into letting pupils participate in cultural activities. It became clear from the interviews that the school management plays a decisive role in this. A change of management can mean losing all the work the pace-setter has done over the years, or it could mean that a new teacher would like to take up this role. The management itself could be the pace-setter and thus could help improve cultural participation. It could also hinder the organisation by letting the strictly educational aspects take priority, or by strictly applying the government rules. Improving awareness in management teams is therefore of great importance in the process of change.

The cultural pace-setters of primary education were chosen by CANON, the cultural cell of the Department of Education, from the response to the inquiry addressed to the participants of the project Masterpieces and the Canon cultural days, to the applicants of a Dynamo2-project and to teachers who regularly visit cultural centres with their classes. Twenty-two teachers were present. Cultural pace-setters for secondary education were selected in the same way. Here, eleven teachers were present.

In general, the round-table meeting 'primary education' showed that compulsory target arts education is filled in in a fairly traditional way (physical education, visual arts education, drama, recitation). In the annual planning, handicraft usually scores best. However, a mentality change can be noticed, in the sense that enthusiasm for art and culture is increasing with a larger part of the teachers, and especially with the children, as soon as this is put in motion by a few pace-setters. This becomes clear from the taskgroups of teachers, who organise arts education in classes and organise projects about art (workshops with artists, exhibitions, making posters and invitations, organising receptions, class concerts, film and theatre visits with subsequent discussion, or a musical which is prepared during arts education, physical education or language lessons). The inspectorate seems to value the efforts of motivated teachers (sharing experiences with colleagues and starting projects). An often heard complaint (of rural schools) is that the infrastructure of cultural centres is too far away, which amounts to extra efforts, in terms of time and money.

Compulsory target arts education provides participation in cultural manifestations for everyone within school hours. This presupposes an educationally orientated cultural supply which can't be realised inside the schools; this should therefore happen out of school. It could be an extra stimulant for programme makers. In the decrees for the cultural sector, however, there is no place for arts education within the limits of educational structures.

There is a clear need for teachers and/or external professionals who will take up the part of cultural animator.

'Animation' is the first step in arts education. Reality has shown that it is, and this is confirmed by developmental psychology of art. The first relationship between artistic product and the still unskilled spectator is one of 'attraction' i.e. anticipating already existing preferences in order to create a bond between the person and the artistic happening. This relationship is very undifferentiated and therefore demands a specific skill of the instructor, which doesn't resemble the dry explanation of a professional. Training or re-training sessions which teach this kind of skills hardly exist. The training centres which do provide a basis are higher arts education colleges (which aim at building artists rather than artistic instructors), schools for socio-cultural work and social science relating to the promotion of personal, social and cultural welfare (the interest in art here is very exceptional), art and cultural science (the interest in the public here is minimal). Further training for graduates from these training institutes is a necessity. The success rate of such a training naturally depends on the creation of employment in this sector.

The round-table meeting 'secondary schools' concluded that artistic initiatives within the existing school structure are rather curbed than stimulated. Arts education isn't built into the school workplan and structurally absent in the second and third grades. Traditional (cognitive) teaching assignments get priority and music building activities aren't taken seriously within a subject. Using arts education to go beyond the strict boundaries of subjects isn't given a fair chance either. One point of discussion is: should arts education be a separate, full subject or should it be integrated in as many other subjects as possible. Another typical problem is the cost of participating in cultural activities. For the latter, the solution put forward is that an enriching, mutual co-operation between schools is non-existent, because they are still considered to be competitors.

#### *The Flemish Education Board (VLOR)*

The VLOR concludes that the most important task of education is to teach children and young people to live. That culture should be part of the full package of subjects is considered only natural. It is therefore necessary for teacher training colleges to deliver teachers who know how to integrate culture into their lessons. The educational sector itself should guarantee and stimulate a culture-friendly infrastructure (school and environment). Extra-curricular activities should be encouraged, without too high a cost for the parents. Ultimately, education should become culture itself, in the language, in elaborations and contexts introduced in the lessons.

A separate problem is part-time arts education (DKO), which could function as a driving force, but was pushed into a defensive position during the negotiations about the compulsory targets, and even had to prove that it was complementary with the education sector with a full curriculum. They too would be happy having a set of compulsory targets. Part-time arts education would like to distinguish itself as further training for teachers.

For students of colleges and universities, efforts are being made (extra-curricular and out-of-school) to make art and culture accessible.

### *Education policy*

There is a plea from education policy for the integration of arts education into all subjects and for the introduction of arts education subjects. Continuity in offering arts education, from primary school to college, is being regarded as an important factor. It is also being stressed that arts education starts with a kind of artistic way of thinking that embraces more than teaching cognitive or technical skills; experience and initiation have a building effect. For this, a basic training is absolutely necessary.

### *CANON, the cultural cell of the Department of Education*

The CANON cultural cell has been implemented since January 1, 1995 in the Support Administration of the Department of Education, as part of the Information and Documentation Section, and has as its mission, to position the musical-creative aspect as an essential and logical complement to the cognitive aspect in education; activating attention for culture in the educational field; co-ordinating the cultural supply and letting this radiate in a positive way onto the education sector. Final target: executing policies about giving creative and relevant impulses to the education sector to take up the above-mentioned elements in the functioning of the schools. In reality, CANON has too many bureaucratic tasks and too few staff members to fulfil the field demands and needs, concerning mainly the following areas: quality re-training, a specific re-training in scientific basics, active training (developing models). CANON has a prominent place within the arts educational field in Flanders. It is the only facility that is institutionalised. In the cultural sector as well as in the educational sector, CANON has become a household word. Both sectors can turn to it when conceiving and realising artistic projects in class or in school. The overall reaction is positive, although also in this case the means are not sufficient (staff and funding). In spite of the fact that hundreds of applications for subsidy can be approved yearly, many small-scale, less spectacular initiatives are left out in the cold. These smaller projects are exactly the ones that could survive with a minimum of help. Furthermore, it is very difficult for the department to react quickly and answer to project proposals which are developed during the course of a school year (bureaucracy). The exemplary function is admirable as well, i.e. when schools exchange good experiences during the cultural days. The cultural cell should be expanded in the short term. It is absolutely vital to expand the team with professionals from both sectors, and to make sure that they can work autonomously and pluralistically, and that they learn to react creatively to the needs from the field.

### Education and instruction

In bringing forward the views of the various cluster categories mentioned above, we would like to start with an obvious proposition. When one wishes to bring art and culture into the schools, one should introduce the relevant specialists along with it; the artists. What are the respective opinions about introducing artists (a.k.a. cultural animators) in classrooms?

The culture producers share the opinion that introducing artists in the classroom informally can add value. Artists can create a shock effect, can offer unexpected views onto the world, can offer craftsmanship and means. Culture producers think that space and time should be made available in education to enable artists to work in schools. Also, ideas should come from schools in which artists can be involved.

Cultural intermediaries remark that projects where artists work in schools have the advantage that pupils, through their contact with the artist, are being addressed in a different way (not just cognitively), and that their psychological distance to art diminishes. In this context, the keen use which is being made of the arts educational projects offered by museums, cultural centres and Dynamo2 is pointed out.

Cultural policy points out that the Department of Visual Arts has initiatives for education: studio visits for young people to visual artists' places and the possibility for teachers to invite artists into their classrooms and elaborate on it. There is also a list of speakers, which is used for inviting performing artists to schools and associations.

Educational producers and cultural pace-setters in schools say that external professionals or artists are seldom addressed, because they are too expensive and because the means of financial support and/or the right people aren't always known. Besides that, they see little reason for involving artists as intermediaries in education and stress that artists should keep the freedom of being an artist.

Individual testimonies speak highly of involving artists.

CANON, the cultural cell of the Department of Education, points out that the completely different way in which the artist's world functions should be respected but inevitably has an impact on the school. Searching for people with certain qualities, and bringing artists and teachers in line can improve the situation.

The previous remark stresses a theme quoted by everyone; in the training of an artist, there is a part missing: preparation for a role in education. There is little or no attention for artists who want to work with children and young people. The ones who do make this choice, are expected to train themselves as artists, but are also expected to be able to empathise with the world of children and young people, and work in accordance with the tasks and needs of education. Cultural intermediaries point out that the combination of a good artist and an good educationalist is very rare. For socio-cultural institutions, the pedagogic factor isn't a task for the artist, but for someone who understands both worlds. Cultural policy says that within arts education different accents are needed, so that graduates can also find work in peripheral professions. The educational field is regarded as very important.

The problem of training key figures within arts education for young people doesn't limit itself to the training of artists. Training for instruction and mediation has many shortcomings too.

Culture producers remark that in Flanders there is no (decent) training for instructors of arts educational processes. For the concrete instruction of young people in cultural projects, external professionals have to be called in most of the time. These are professionals, either trained abroad or retrained within their own organisation. Drama teachers are available on a reasonable scale. They are trained in the Netherlands, but their diploma isn't recognised in Flanders, with underpayment as a result. Other disciplines (music, dance, visual arts, media) aren't so lucky, for lack of specific training. One has to depend on autodidacts and on the In-Service Retraining (I.S.R.) of the socio-cultural organisations. In general it is concluded that, because of the small number of intermediaries between producers and recipients, one ends up with the same people again and again. Possible intermediaries have a university or college diploma, but in both cases there is a shortage of expertise in the field of background of contemporary art, child psychology, art philosophy and specific methods. The cultural producers also notice the need within education for enthusiastic teachers who will initiate their pupils into art and culture. Artistic and cultural perception - getting acquainted with the different art disciplines, methods of reception and initiation, knowing and using various active workforms - have to be provided in the teacher training courses.

The CANON cultural cell confirms that neither the teachers nor the teacher training courses are prepared to commit themselves to the realisation of the compulsory targets for music education, which are new and therefore demand extra attention. The two traditional fields of arts education, visual arts and music, are fairly well-known, but aren't filled in in a sufficiently creative way, and aren't adapted to the current needs. For the three other fields, drama, dance and media which are completely new, no training exists. To do something about this failing or non-existing training, the idea of an extra year of

arts education following the teacher training course was put forward within Decree 9. For this however, instructors are needed.

For the teacher training course itself it isn't clear how the subject arts education should be organised. Teamwork was suggested, which involves people from outside the educational sector. Co-operation with the cultural centres would be beneficial. Besides creating a climate that would help the teachers' willingness to change their attitudes, fitting methods (not just techniques) for arts education have to be developed, in which learning to experience is central.

Teachers in practice themselves also complain that the structure and contents of the teacher training courses aren't adapted to what is expected of them today. This mainly goes for the organisation and instruction of arts education, certainly because it is new. The teacher training courses tend to stick to the habit of fitting arts education into physical education, visual arts education and music. A boundary-breaking approach doesn't fit into the system. Teachers are usually aware of the existence of retraining possibilities for arts education. The limited supply of this by the retraining centres, who have to regard retraining in cognitive subjects as being of prime importance, doesn't meet the large demand. Teachers expect the retraining centres to supply them with attitudes for working with art. Less motivated teachers expect ready-made techniques, which demand a minimum of preparation. For information about a production they can turn to the cultural centres. However, the education materials are not adequate, they are often very concise and have to be worked out by the teachers themselves, even though they do not feel up to this.

The cultural intermediaries and socio-cultural institutions stress the specific aspects of the fields of arts education and cultural experience. This covers a wide array of targets on the one hand, going from optimum presentation of productions, via analysing them, to initiation, and on the other, instructional formats, going from the traditional teaching portfolios, theoretical considerations, to made-to-fit projects, to the creative process itself. There is a large shortage, in quality as well as in quantity, of instructors, for whom no specialised training exists in Flanders. Foreign diplomas (especially from the Netherlands) aren't recognised in Flanders. Diploma holders can't work in the field of education, and are often being underpaid in the cultural field (unofficial work happens).

The result is a big flow of knowledge and professionalism. The I.S.R.-retrained people function within their own work situation, but often lack the broad basis to be employed in various sectors. They are the good theorists, organisers and programmers, but not instructors of educational projects.

Although it is clear that bringing culture into the school curriculum doesn't necessarily imply it having to happen within the schoolwalls, there is too little didactic support to work in an arts educational way in the classroom. New ideas should be developed by institutions which are prepared to start thinking from the educational perspective (e.g. RASA). Looking at it from the viewpoint of the cultural sector, the new aspects which have to stay new get another dimension, namely that of the condition that applies if it wants to be a fine quality art product. Looking at it from an educational point of view, the aspect 'new' shouldn't be the artistic principle. Once an artistic principle is developed, its educational form should get a chance to continue and to be spread widely. In practice, this means that as many pupils as possible should be able to see a performance or an exhibition.

#### Co-operation (local co-operatives, networks, good examples of practice)

Under this heading, several cluster categories were heard about the question of necessity and manner of mutual co-operation. To this end, the researchers showed them the possibilities of creating so-called

"regional and local communication platforms", in which various participants (schools, cultural organisers and institutions, art producers, local or provincial government bodies, parents, children and young people, socio-cultural institutions) can make agreements about filling in the interaction between the cultural and educational sector, adapted to the local situation and needs.

Cultural producers realise that the cultural supply looks incoherent: it lacks an overall view; evaluation and adjustment are impossible. There is a need for places to create a climate in which appreciation of the broad cultural field is central (e.g. approaching young people and children as fully-fledged cultural consumers), where research is being conducted to see whether a different culture of experience for children and young people can be developed, where projects can be initiated together and where innovative work is being done. Cultural centres can play a central role in this, without being exclusive. They are neutral, pluralistic places, they offer infrastructure and skills, and already partly fulfil the role of intermediary between education and producers.

The round-table meetings of the cultural intermediaries and cultural policy recognise the need of education and the cultural participants to make personal contacts, to align each other's needs, to work out projects, and in this way also to stimulate innovation within their own organisations. Here also the central role of the cultural centres is being stressed. However, the necessity to put in extra means and extra staff to work out this assignment is stressed. At a higher level (provincial) these local communication platforms can be connected to a network of arts education, co-ordinated by a federal support centre.

The CANON cultural cell, with its own lack of structure and content, considers the local co-operatives an important element in the achievement of its targets. In this case, the platforms must be linked in a network where there is room for exchange, and where a federal support centre can play a central, co-ordinating and advisory role in terms of policy-making. It also points out the importance of a contact in each school, a so-called 'cultural pace-setter', who can link the school to the co-operative. Rationalisation within education (mergers, reforms) puts the availability of periods for such a pace-setter in a tight spot, which raises the question how a school can possibly play a role in a local co-operative.

The round-table meeting of the education sector (policy, Flemish Education Board, cultural pace-setters of primary and secondary schools) stated that there are a lot of skilled people in the Flemish Community who can't find each other. A local cultural policy, in which socio-economical aspects and education are being integrated, where communication is possible, and where all participants find each other, under the motto of 'think global, act local', is more than welcome. Currently teachers can find external support, in the form of instruction, new ideas, useful addresses and infrastructure at the cultural centres. Museums offer free visitor's passes, major art producers offer free try-outs. Information for teachers, however, should be better organised, so that they can be inspired and go look for similar possibilities themselves. At this moment there is no view or co-ordination regarding the culture on offer. Problems with the co-ordination of supply and demand, or with different fields of interest between educational staff and organisers can be solved in a dialogue about possibilities and expectations. It is clear that if one wants to change the current situation, and one wants to take in all the consequences to realise compulsory target arts education, a profound change of structure should take place in all sectors concerned with this effort for arts education.

Apart from breaking boundaries between subjects, breaking boundaries between sectors is necessary too. Here, co-operation is indispensable; co-operation between policy media, organisers, artists and educational institutions, but also between the schools. That is why local co-operatives should be set up, which aim for continuity, because until now these contacts have been once-only and occasional. The more participants there are, the more chances of success.

## Support and co-ordination (strengths/weaknesses, stimulants)

In combination and in accordance with the local co-operatives, the researchers propose to the various cluster groups to comment on the idea of a support centre for cultural education, in support of and to co-ordinate arts educational projects in school and outside.

### *A policy of stimulants*

For the education/culture cluster a policy of stimulants is the most feasible. The cluster covers a large field, where a lot of people are involved. A single comprehensive structural solution for the existing problems probably doesn't exist. A policy of stimulants means a policy in which possibilities and means are provided to those who are motivated (art producers as well as intermediaries and schools).

### *Cluster forming at local level*

There is a need for regional or local communication platforms, which have been adjusted to the local situation and needs. A communication platform is a place where the various participants can find each other (schools, organisers, socio-cultural associations, art producers, local or provincial governments, parents, children and young people).

The aim is to create a climate of appreciation for the broad cultural field; carry out research into the possibility of a different culture of experience, initiate projects together, and work in an innovative manner. These platforms should be linked in a network where exchange is possible. Integration of the new media is self-evident. Local contact platforms can best be stimulated via project subsidies.

### *Cluster forming at the Flemish level*

At the Flemish level there is a need for a support centre for cultural and arts education. The support centre is meant to be an intermediary between education and culture. This federal support centre doesn't necessarily have to be embedded in an existing structure, neither in the department of education, nor in the department of culture. It does have to be able to function independently and pluralistically. The only comparable instrument that we know is CANON, the cultural cell of the department of education. Some suggest that this cell be expanded, others suggest that a new start be taken. The current staff and available means don't suffice to fulfil the mission of the support centre. The support centre is also expected to function as an active international contact medium. Cultural education should be added to the international co-operation agreements. Room should be made for exchange of experience, skilled people, methods, educational materials, etc.

The current supply covers a wide array of artistic activities for children and young people. But no one has an overall view, neither of the overlapping areas, nor of the possible gaps. Only a one-by-one evaluation is possible, a global one and a structural remedy isn't. Here too, the support centre has a co-ordination task. Training and retraining of educational co-operators, teachers, artists, specialists and future teachers should be organised by the federal support centre as well as by the regional contact platforms. The intermediaries are not sufficiently in touch with the compulsory targets, with the contents of arts education, with the quality standards of a proper educational framework and with the (group) processes in educational instruction. It is the task of the support centre and the contact platforms to fill in these gaps.

According to the intermediaries there is a distressing shortage of good educational materials, of innovative methods, of scientific literature and of high-quality projects which can support and enrich their educational functioning. The support centre can take up a laboratory function here.

The educational framework of the support centre should consist of skilled people from both sectors.

## Seminar report

Chair: George Lawson, Ministry of Education and Science (NL)

Rapporteur: Fianne Konings, Centrum Beeldende Kunst Rotterdam (NL)

Seminar conclusions:

1. Culture and education, although united in one ministry, remain separate worlds.
2. The vision and ambition of the ministers responsible are of the utmost importance.
3. There has to be a balance between stimulating and obligatory measures.
4. The balance between catering to demands on the one hand and offers to be made is a delicate one. One wonders which should be financed. Financing both is recommended.
5. Two favourable approaches are teaching the teachers and stimulating schools to have an artist in residence.



## 5. The Practice of In-School Cultural Education in Europe



Keynote address

The Practice of In-School Cultural Education in Europe

## A Hidden Educational Theory?

The national differences of arts and cultural education in schools in various European countries

Ton Bevers, Professor of Arts and Culture Studies, Erasmus University Rotterdam, The Netherlands

In 1988 *The Dictionary of Cultural History (what every American needs to know)* by E.D. Hirsch Jr., professor of English literature, was published in America. In his book Hirsch listed five thousand subjects, which included names, places, dates and concepts, that he felt every American should learn at school. The book became an international bestseller. I was really curious as to what subjects about the Netherlands he would have included in this checklist. I found six items about the Netherlands, namely Amsterdam, Mata Hari, Rembrandt van Rijn, Jan Vermeer, Vincent van Gogh and Dutch treat, which I considered a modest score. Most subjects in the book referred to the US itself.

About a decade ago, a French publishing house published a prestigious book on world literature in which French writers were well-represented. When, soon afterwards, a Dutch adaptation of the book was published, fewer pages had been spent on French authors and the Dutch authors occupied a more favourable position in the field of world literature. Many more examples can be found of selective perception where self-image and conceptualisation of national cultures are concerned.

When reading the responses of the various European countries to the conference questionnaire I increasingly became interested in the question as to WHAT educational matter is actually offered to pupils as part of cultural subjects. I noticed that on the one hand the discussions mainly focus on fundamental matters such as the sense and meaning of arts and cultural education for culture itself, for individual development and for society as such, and, on the other hand, the discussions involve issues in the field of teaching methods, educational theory, teacher training, the curriculum, the timetable and the use of computers in the classroom. I would, in fact, like to know more about WHAT is actually discussed during class in terms of one's national culture and that of others. Do French pupils mainly learn about their own French culture? Do the Dutch pay hardly any attention to their own artists? Do British schools predominantly focus on world music from their own former colonies? These seem questions that no longer need to be discussed. I can already hear you say, 'Have our education and its content not been pluriform and diverse for years?' You will probably say that only the pace of changes in school practice still leaves much to be desired. Yes, you are right in all respects. Those of you who are well-informed or have become more involved with school practice will have noticed that African drumming lessons are nothing new and that one's own, native cultural heritage is no longer a forgotten category. These, however, are deliberate choices that are made in the composition of the curriculum, in the same way that the author of the bestseller and the composers of the encyclopaedia on world literature that I mentioned earlier worked consciously on the creation of a self-image and the conceptualisation of other cultures.

I am - for today - more interested in hidden educational theories, in the implicit choices made by teachers and pupils with regard to the content of the subject matter. The actual subject matter is usually not chosen with the intention of saying something about one's own or other people's culture, but purely with the aim of teaching pupils something about aspects of the arts such as composition, expression, emotions, imagination, creativity or style. And that is exactly what I mean. It always involves something that serves as an example. The question, however, is WHAT serves as an example? Do we unintentionally choose examples from our own, native culture or do we opt for other cultures? And, if so, what other cultures? Do we unintentionally choose the culture of neighbouring countries or of countries far away? Are these unintentional choices of a random or of a systematic nature? Can we observe any regularity that we could characterise as the hidden educational theory of arts and cultural

education? In order to be able to answer these questions we, in fact, would need to know what exactly was discussed in class in the respective countries during a particular period of time. Such a research programme is feasible, and yet I used a different approach. I studied a number of volumes - ranging from 1996 up to and including 2000 - of trade journals for teachers of arts and cultural education, published in various countries, and analysed the contents of the articles. In this respect, the key question was whether the article related to the arts and culture in that country or not. If the article involved the arts and culture from another country, I listed the country concerned. Although I included features on workshops and model lessons in my research - if these articles referred to existing works of art and to artists - my notes only concern what pupils learn, experience and contemplate rather than what cultural activities they work on themselves.

I have done my research for the visual arts and music, but in 15 minutes it is impossible to pay attention to both. I will show you the results in the field of music. The following journals I have used as research matter: the German journals *Musik und Bildung*, *Musik in der Schule*, *Musik und Unterricht*, the *British Journal of Music Education*, the French journal *L'Éducation musicale* and the Dutch magazine *Muziek en Onderwijs*.

These journals and countries were mainly chosen for practical reasons. For theoretical reasons - which I will come back to later - at least one large and one small country should be represented in the selection.

I will refer to the themes that were published in the trade journals over the past five years. This does not mean, however, that the amount of attention these journals pay to the native culture and the culture of other countries serves as an indicator of what is actually taking place in the classroom. This is probably not even the case because, through these journals, attention may be drawn to subjects that are not - or not yet - considered a matter of course or have been part of everyday practice for a long time. It is just like books on etiquette. Anything that is considered usual no longer needs to be emphasised as a rule or standard. For that matter, this analysis of the contents of trade journals gives no decisive answer about what actually happens in the schools. Despite all the limitations of this research method, I feel that I can permit myself to consider the results an indirect indication of what keeps the subject teachers occupied and what they are involved with in classroom practice. Before presenting the empirical results of my specific research question, I would first of all like to tell you about the national differences that I found while browsing through the respective national trade journals.

### *General findings*

Firstly:

The focus is by far mainly on subjects such as theory, teaching methods, methods, and examples from practice and it is striking that, quite frequently, the same fundamental questions come up again, namely, why cultural subjects at school are so important, why it is so problematic, and what the future prospects are of these subjects. A great deal of attention is paid to justifying this type of education. This does not necessarily mean that things are coming to a head, but something that always needs to defend or prove itself, shows that its credibility is not, or no longer, a matter of course. A lot of discussion concerns matters like native culture versus other cultures, culture that appeals to young people and the traditions that people wish to pass on, the relation between doing, knowing and understanding, and the sometimes weak position of the subject within the curriculum, and, in particular, the reduction in the timetable. Mainly in the British journals, the discussion about the national curriculum prevails. Opponents, sceptics and critics most frequently give their views. Advocates hardly ever voice their opinions.

A second impression:

If you consider the journals a source, then in-school arts and cultural education is indeed an in-school matter. Co-operation with cultural institutions is hardly ever discussed. Apparently only incidental, optional or extra-curricular contacts occur, as a result of which the cultural world outside school is seldom illustrated in these journals.

A third impression:

Nowhere is the national or geographical factor and how it might affect the content of the subjects discussed consciously. The articles deal with close culture - environmental culture and cultural heritage at local level - and with culture further afield - such as world music or visual arts and dance from places far away -, but hardly ever with the national frame of reference. If this frame of reference is discussed, then it mainly involves art from the past.

A fourth impression:

The world is becoming increasingly smaller as a result of the many international contacts. The world of arts and cultural education is also organised at international level. Every year international conferences and meetings are organised. The journals report on these events. In the new items or book review columns, foreign literature is discussed frequently. Then it becomes clear how similar trends are in the organisational, instructional and educational (pedagogical) field in the various countries. The transnational personal influences that we know from the past seem on the decline. Unlike in the past, developments can be attributed less to influential individuals like Orff, Kodaly, Ward, just to name the most famous ones in musical education.

After these four general impressions, I will now present the results of my specific content-orientated question about WHAT arts and cultural education in fact involves. In addition, I will add some personal impressions by country, which I feel are typically national characteristics of the journal concerned and finally I will formulate some hypotheses about transnational cultural exchange on the basis of my results.

I would like to start with Germany.

If we were to categorise all articles that involve a composition or composer by country of origin, this would yield the following result: most articles focus on German music. Young people's music from the Anglo-Saxon world also scores quite a few points. Furthermore, it is striking that in Germany there is very little interest in music from Western Europe and from France in particular. Of all countries outside Europe, the United States gets most attention. Putting all the facts together, in the German trade journals less space is devoted to the large Western European neighbouring countries with their musical traditions than to world music from far-away countries. Where classical music is concerned, the articles mainly focus on the German musical tradition. When film or pop music are discussed, the focus is usually on Anglo-Saxon examples. The Latin American and African worlds are major sources for dance music.

Great Britain

The *British Journal of Music Education* contains by far the largest number of articles that discuss educational issues, in particular with regard to the national curriculum (14 articles), teaching method orientated views, psychological and educational theories and small-scale empirical studies in all these fields. These articles relate to national matters. The trade journal frequently publishes contributions from abroad or national authors write articles about other countries. In all these cases the articles almost always deal with practical, organisational or pedagogical and instructional education matter. Of the total number of 96 articles published, 27 are about other countries that include Scotland, Wales and Northern Ireland. Former Commonwealth countries received most attention with 13 articles; The

United States three articles; Sweden and Russia each account for one article. It is striking that France is absent and Eastern European countries provided only one article. Three articles refer to German composers, which is quite exceptional.

In the *British Journal of Music Education* one seldom comes across names of composers or compositions. There is no music-contextual approach whatsoever. No canon or standard approved compositions can be derived from this journal. The practice-orientated articles focus on being active, individually, but never on the basis of established compositions or composers serving as examples. The methodical, instructional or reflexive articles always discuss the formal aspects of music and culture, never the concrete works by well-known composers and musicians from the present or past. On the other hand, a great deal of attention is paid to the history of music education in Great Britain. Authors who have English as a mother tongue dominate as guest authors. They come from Australia, Ireland, New Zealand, Hong Kong, and sometimes the United States or Canada. As a result, the readers are relatively better informed about these countries. However, Scandinavian and Eastern European authors also contribute articles. They are forced to publish their articles in English, if they want them to be read outside their native countries. And that is exactly what they want. Consequently, they will make a greater effort to have their articles published in foreign trade journals, especially if it concerns a journal from a country with a central function in the field of arts and cultural education. It is striking that we seldom come across articles by German or French authors. Or is this not so striking after all?

#### France

From 1996 to 2000, *L'Éducation musicale* published a total of 143 articles about the content of music, containing musical analyses varying from a particular composition to music history essays and interviews with contemporary musicians. At least eighty of these articles are about music of French origin, followed by 32 articles about German and Austrian music. Great Britain is notably absent. Italian music is discussed in six articles and the neighbouring country, Spain, is represented with three contributions. The Eastern European countries are discussed in thirteen articles, three of which are about the Polish composer Chopin, who spent most of his life in Paris. The French devote less space to folk music. Ireland and the Andes area are the only countries/regions that are discussed in this respect. The United States is the only country outside Europe that is discussed in seven articles, even thirteen, if we also attribute the six contributions about jazz in general to this country. France was the only country where I found an article about the lyrics and music of their own national anthem, the Marseillaise.

#### The Netherlands

*Muziek en Onderwijs*, the Dutch magazine on the educational theory of music, published by the association of teachers of school music, contains many articles about education policy and about issues that relate to the legal status of teachers, which solely refer to the situation in the Netherlands. In addition, we also come across many contributions that involve educational and instructional subjects. The number of articles which focus on the content of music, is 37. Two of these articles discussed Dutch music, four discussed German and three British music. France is absent and the rest of Western Europe scores with four articles. Three articles were dedicated to music from Eastern Europe. Of all the areas outside Europe, the United States is given the most attention with articles in which mainly film music, pop music and jazz are discussed. South America is discussed four times and the remaining five articles are part of the category of world music originating from various backgrounds. It is striking that little attention is paid to music of Dutch origin, or to music of Western European origin in general. As many as 24 of the total number of 37 articles involve musical subjects from outside

Western Europe.

And to end this part of my presentation I'll give you an overview of the national attention paid to composers and compositions in the official central exams of music in the Netherlands and in France. These exams demonstrate very strongly what pupils actually have to know and it is questionable whether the choices made by a committee for the exams are unintentional ones.

I have now arrived at the interpretation of the outcome and the conclusions. We can make the hidden educational dimension in the cultural subjects visible by focusing on the national examples that serve as the content of education without these examples being primarily intended to transfer their national quality. They are mainly intended to demonstrate something else or bring something to the fore. As these are national examples, they inadvertently transfer more than the example intends. This hidden dimension can be historically traced to the education politics that also saw the origin of the unification of states. National awareness is the fruit of the education received, among other things. In large countries more attention will be paid to the national culture than in smaller countries that are used to looking beyond their own borders. Traces of the national process of unification can still be found in the cultural subjects of some countries, while others may use the cultural subjects to find or recover their national cultural identity, like in Eastern Europe.

Three domains are discussed within the cultural subjects, namely global arts - but then strongly determined by Western European tradition -; global popular culture - dominated by the Anglo-Saxon world - and local folk culture (or what still remains of it) of Asia, Latin America and Africa, and Europe. These domains are not clearly-defined playing fields, but are jointly the objective and content of the transnational cultural movement that increases the more it is talked about.

Globalisation has become a favourite topic of conversation in the field of social sciences. The study of international relations considers the world one large network of relations. Political, military and, in particular, also economic relations have been given most attention so far. But interest in transnational cultural movement is also increasing considerably. Theory building in this field is in full swing and offers interesting leads for an interpretation of the results that emerge from the content analysis.

Let us, for example, discuss the following hypotheses:

1. In transnational movement, small countries that do not have a central function in the world of the arts serve as net importers of arts and culture. They prefer taking more arts and culture from other countries to exporting their own. The content analysis of the Dutch trade journals clearly shows that the CONTENT of arts and cultural education in this country mainly originates from other countries.
2. Large countries that have a central function in the world of the arts are the net exporters of arts and culture within the transnational movement. They distribute more of their own arts and culture across the borders than that they absorb arts and culture from abroad. This hypothesis is also in line with our findings. In the trade journals of the large countries, it is mainly the national arts and culture that is given a chance. They are less strongly inclined to import very much from neighbouring countries, which also have a central function in the cultural field. Great Britain, France and Germany export a lot of culture to countries with a peripheral or semi-peripheral position, while they are less inclined to import very much from these countries.
3. Large countries with a central function crave for a range of arts and culture and, in their constant urge to offer something new, will therefore tend to continue searching for interesting products from the periphery or semi-periphery. Small countries may benefit from this temporarily, or for a longer time. I think that this hypothesis applies to a lot of things that occur under the flag of world music and the multi-cultural range of products.

I'll reserve these statements for the round of discussions, because I am running out of speaking time.

Finally

In 'A Manifesto for Art in Schools', which was published in *The Journal of Art and Design Education* in 1999, John Swift and John Steers make a passionate plea for 'difference', 'plurality' and 'independence' in each field of in-school arts and cultural education: within teacher training courses, among teachers and pupils, with regard to the development of curricula and the use of methods, and in the evaluations, assessments and exams.

We know from experience that there are many roads that lead to Rome. Swift and Steers offer a detailed interpretation of this diversity in their manifesto. However much variety there is in this field of curricula, methods, evaluations and assessments, the diversity of the cultural and artistic contents that we have on hand is much bigger. The range of cultural contents is immense from a global and a world-historical point of view. If we combine the abundance of practices, the diversity advocated by Swift and Steers, with the unlimited range of cultural contents, then, in fact, nobody needs to worry any longer about an imminent grey uniformity of in-school arts and cultural education. Even if homogenisation in the instrumental field of educational and instructional approaches were to increase, then the variety - the software - of cultural subjects would ensure sufficient heterogeneity. The worse thing that could happen to us is the limitation in cultural content. As far as content is concerned, we should adopt a very reserved policy, even though we already know that choices that were usually made *implicitly* are obvious from a sociological viewpoint and show regularities - and may therefore be available for explicit regulation and control. But that is a direction we definitely should not take. Let the content of cultural subjects continue to surprise us within a pluriform society.



Keynote address

The Practice of In-School Cultural Education in Europe

## The Curriculum, Cultural Identity and Creativity

A response to 'The Practice of In-School Cultural Education in Europe', a paper presented by Professor Ton Bevers at the conference 'A must or a-Muse'

John Steers, General Secretary, National Society for Education in Art & Design, United Kingdom

### Introduction

Despite the Europe-wide scope of this session, I cannot avoid bringing a peculiarly (or perhaps peculiar) British, mainly English, perspective to my comments.

I am grateful to Professor Bevers for the intriguing picture of arts education across Europe that is revealed by his survey. His analysis of the contents of the main professional journals indicates some significant differences between countries where approaches to cultural transmission appear to range from unabashed chauvinism to at least some recognition and celebration of cultural diversity. He begs the question of whether there is a hidden theory of arts and cultural education that would illuminate how arts teachers choose the exemplars they use in their lessons.

Are journals a reliable indicator of current practice in schools? Professor Bevers does acknowledge that journal editors are more likely to publish accounts of exceptional practice rather than descriptions of the every day. They also publish critiques of current practice and pleas for curriculum and assessment reform. Papers are usually written by people one step removed from the classroom and, also, editors publish most of what they can lay their hands on because the number of active authors at any one time is limited. Furthermore the international arts education field is small enough for many of the authors to know each other well, not perhaps across all the arts but within each discipline. It seems to me that the journals offer a deficit model: when we hear claims that arts education should change to be more like this or that, then we can make assumptions about what is really going on in schools. These points do not invalidate Professor Bevers' research but interpretation of the data should take these factors into account. We need to be equally circumspect about official policy documents such as national curricula because these define what ought to be taught rather than what actually is taught. In secondary schools perhaps the most reliable indicator of what in fact is taught comes from formal assessment because of the well-recognised tendency of teachers to 'teach to the test'.

I am curious to know if there is support for the suggestion that the contents and concepts of arts education in the Netherlands originate mainly in other countries. Or is it just that you publish more authors from other countries as a consequence of the relatively small pool of Dutch authors and the wide-ranging access to other views your facility with languages provides? To sustain a journal there needs to be a certain critical mass of authors and audience, and smaller countries with a more 'local' language are clearly at a disadvantage. Perhaps it is no coincidence that the USA with the biggest pool of authors is particularly insular in terms of what is published in its arts education journals while because they publish in English they have a wide international audience. Then again perhaps it is about the USA's global hegemony.

In the short time available, I can only respond briefly to what I regard as key issues. These are (i) the content of arts education lessons, i.e. the curriculum; (ii) the very political question of national cultural identity (or identities) and cultural heritage; and (iii) the importance and place of creativity in schools. I am not at all sure that two or three minutes or so on each of these huge topics is going to leave you or me very much wiser, but I think that you will see me as someone who is sceptical about the frequent gap between theory and policy on the one hand, and classroom practice on the other.

## The curriculum

First, arts education is not necessarily as synonymous with creative and cultural education as it might be. That said, if today's arts education in the rest of Europe is anything like arts education in the United Kingdom, it has evolved through a slow and often uncritical process of adding extraneous elements to some particular view of what at any particular time constituted 'good practice'. The influences can be surprisingly international. For example, in British art and design education it is still possible to discern the influence of the French atelier system, the Weimar Bauhaus, Scandinavian approaches to craft activities (*sloyd*), and the last vestiges of the liberal, child-centred ideas of education that have a European lineage from Rousseau, through Pestalozzi, Froebel and Cizek to Richardson and Read. Very little stemming from these various philosophies will be encountered in a pure form in the classroom. Rather, by a process of accretion, half-grasped beliefs with their origins in a variety of rationales seem to find their way into the collective unconscious of arts teachers. Inertia, in the form of resistance to change, also plays a significant part.

Just as a point of information, a recent survey of which artists are most commonly encountered in the English school art room found that the top six were Monet, Van Gogh, Cézanne, Picasso, Matisse and L.S. Lowry. No Constable, no Turner, no Henry Moore, no Francis Bacon. I am not sure what that tells us beyond the obvious fact that there is an obvious reluctance to engage with artists other than post-impressionist and early modernist 'masters' (I use the term advisedly), or from outside the European tradition.

How often have curricula been the outcome of trying to think through the values, purpose and content from first principles? It is clear – certainly in the case of the visual arts education – that conflicting aims and values have always been in evidence. Thistlewood reminds us that when histories of art and design education over the past hundred years or more are reviewed:

“...it is difficult to ignore the obvious fact that fundamental, irreconcilable disagreements about policies, rationales and justifications have been usual. Revolution versus convention; child centrality versus subject centrality; the expressive versus the utilitarian...”<sup>1</sup>

Arts education can be an instrument of either a liberal or utilitarian education. According to the prevailing emphasis the ensuing pedagogy tends to favour either individual freedom of expression or, by contrast, more systematic vocational training. Do we need to resolve this dichotomy in the cause of creating some pan-European template for creative and cultural education? Or should we actively encourage diversity, *multiple visions* of the curriculum both across and within countries and regions? Perhaps varying from school to school?

The essential content of arts activity should be what it has always been – exploring what it is to be human. The universal themes of birth, death, love, war, gender, disease, spirituality and identity can be re-examined in the context of our rich and varied post-modern, post-colonial, multi-ethnic and multi-faith societies. It is also about how we make and shape our environment and the world. As Professor Bevers has indicated, I argue for an arts education predicated on three fundamental principles: celebrating *difference*; exploring *plurality*; and developing *independence of mind*. I believe our approach to cultural education is too often hierarchically ordered, based on received opinion. We need to open up a rich variety of cultural forms from our time and other times, our place and other places for interrogation, appraisal and evaluation – and be prepared to debate, rather than state, such concepts as superior/inferior, fine art/popular art, et cetera. We should do more to address contemporary issues, current debates and practices, and the arts' changing role in changing societies and the way the arts can shape society. In England, 'critical and contextual studies' are often unambitious and fall short of what might properly be called cultural studies and we need to develop a clear rationale for their inclusion in the curriculum. We should seek to address how art and artefacts produced in these times and other times, both within and without Europe, and our separate countries

and regions, affect our view of ourselves as individuals, as members of various groups and in terms of national identity.

## Cultural identity and cultural heritage

I have suggested that arts education is often devoid of any conscious transmission of cultural heritage. But in an era of increasing and sometimes dangerous awareness of national, ethnic and religious identity, the transmission of cultural values seems to be high on the political and educational agenda. Hence the way it features in the programme of this conference.

There are those who argue that arts education should be concerned *principally* with the business of cultural heritage and the transmission of cultural values. For example, a recent chief executive of the English Qualifications and Curriculum claimed that matters of taste in culture and morals were not to be equated trivially with questions of taste in food and clothes because, he said, these things are not just a matter of personal preference. He advocated the need to define a literary and artistic canon and the need to introduce pupils first and foremost to high culture and, moreover, he said that those things English should be central to the curriculum in England. He maintained that the roots of British culture can be found in what he identified as the classical, Christian, European tradition and that the best hope for the many minority cultures in Britain was recognition of this strong dominant culture.

Many arts educators in the United Kingdom espouse a radically opposite view and have a more liberal progressive vision of the curriculum. They claim that we must avoid an ethnocentric, culture-bound view of the arts, and they emphasise that we need to draw on a range of cultures in a search for a truly humanistic arts education. Cultural relativism<sup>2</sup> (i.e. '... the co-equality of fundamentally different frames of thought and action characteristic of diverse cultures'<sup>3</sup>) might be anathema to many conservatives, but most arts educators would argue that in our multi-racial, multi-faith states – or multi-national, multiracial, multi-faith Europe – the curriculum must reflect our socio-cultural diversity. Some, like the Canadian Graeme Chalmers, have consistently argued that the curriculum must be designed to be both multi-ethnic and multicultural and that it needs to be reformulated: '... so that it emphasises the unity within our diversity, showing all humans make and use art for fairly similar purposes'<sup>4</sup> Chalmers goes further by stressing that, '... unfortunately, there are issues, such as racism and sexism, that absolutely require us to implement approaches in which art making and learning become ways to participate in social reconstruction.'<sup>5</sup>

On this issue of cultural heritage, Malcolm Ross points out that developing aesthetic understanding is more than about exposing pupils to the supposed magical influence of a prime selection of potent artefacts. Rather, Ross argues, it is about building affective strategies for generating artistic meanings. He warns:

"Arts education must not be allowed to degenerate into the Grand Cultural Package Tour. The cultural heritage is not a pile of ancient stones, words, tunes or canvasses. It is what the past bequeaths us: ways of knowing and getting about among things, people and ideas. Heritage is know-how, a cultural tool kit constantly being updated. Heritage is not a set of sacred objects to be ring-fenced and given oracular status."<sup>6</sup>

If arts educators make a more conscious and systematic attempt both to transmit cultural heritage and celebrate cultural diversity through their teaching, does this imply less emphasis on creating and performing? Another crucial question we need to answer, of course, is not only *WHOSE* cultural values should we transmit, but *WHO* determines the priorities? In 1929, I.A. Richards wrote of the vital importance of teaching students to construe meaning and to have confidence in their *own* judgements, without dependence on stock responses and the need to invoke what he called 'doughty authority'.

Richards warned:

“If we wish for a population easy to control by suggestion, we shall decide what repertory of suggestions it shall be susceptible to and encourage this tendency except in the few. But if we wish for a high and diffused civilisation, with its attendant risks, we shall combat this form of inertia.<sup>7</sup>”

There are huge issues at stake here and again I emphasise whose cultural values should we enshrine in curricula and, as responsible professionals ourselves, who should we trust to determine the priorities?

## Creativity

It seems strange to me that creativity was not much in evidence in the content analysis of the journals. Arts education should not in my view be concerned solely with cultural transmission: the other key concern is developing the creative potential of our students. In England a working party has been convened by government to advise on guidance for schools about ways to promote pupils' creativity. Is there, I wonder, some chance of progress? We have a curriculum boxed in by attainment targets, programmes of study and closely linked assessment procedures. It will be profoundly depressing if the 'solution' is to present schools with exemplary 'creative' projects and yet another template to assess and report on a ten-point scale the supposed competencies associated with creative behaviours. The pitfalls should be obvious. In his anatomy of creativity 'Creating minds',<sup>8</sup> Howard Gardner points out that that creativity is not the same as intelligence: that while these two traits are correlated, an individual may be far more creative than he or she is intelligent, or far more intelligent than creative. He states that while it has proved possible to devise highly reliable tests for creativity there is little evidence that such tests have much validity.

Clearly creativity is not the exclusive prerogative of the arts, rather it is shorthand for a raft of multifaceted abilities and predispositions that need to be fostered throughout the curriculum. Creative individuals may display a range of characteristics that extend beyond some assumed general capacity for divergent thinking. For example these might include: a tolerance for ambiguity and a certain playfulness with ideas, materials or processes; an ability to concentrate and persist, to keep on teasing and worrying away at a problem rather than seeking premature closure. They are likely to recognise, or have a willingness to explore, unlikely connections. They may be particularly self-aware and have the courage (or plain stubbornness) to pursue their ideas in the face of opposition. Most of all, creative individuals must have the confidence, the self-belief to take intellectual and intuitive risks in the cause of innovation, breaking or pushing back the boundaries of what is known or thought possible, or in achieving new aesthetic conjunctions.

But do our education systems allow such characteristics to be properly valued? Politicians' rhetoric may emphasise the creative imperative – 'Our aim must be to create a nation where the creative talents of all the people are used to build a true enterprise economy for the twenty-first century – where we compete on brains, not brawn,' says the British prime minister Tony Blair.<sup>9</sup> Ken Robinson responds, "If the government were to design an education system to inhibit creativity, it could hardly do better".<sup>10</sup> The problem is that it is possible to run an efficient arts department and achieve excellent examination results by means of assiduous teacher *prescription and direction*, where students are coached to replicate safe and reliable projects year after year. In this case, activities may be more re-creative than genuinely creative and often typify what has been described as 'Schoolart'. At least in Britain, the arts education journals reveal a continuing concern about limited teaching strategies, a lack of real experimentation in arts education and a narrow view of what constitutes 'good practice' as a consequence of uncritically following the statutory prescriptions of curriculum and assessment. By contrast, creativity is allied with the pursuit of ideas that are the antithesis of such orthodoxy, ideas

that may be innovative, radical and sometimes heretical or revolutionary. Is it this that so worries the politicians and civil servants?

In a recent discussion an examination board spokesperson blithely told me that creativity in schools was a good thing – provided, he said, it is 'controlled'. And controlled it often is. I quote from an article a couple of weeks ago in a leading national newspaper: 'Forget creativity, imagination and play. For children at school in Britain, life is tests, tests and more tests'. 'But,' the writer asks, 'if stamping out their individuality is designed to get better results, why isn't it working?' <sup>11</sup>

## Conclusion

Cultural studies and creative practice should be complementary in arts education. This requires roundly educated, dynamic and creative teachers. These are the people who can ensure effective arts education as an entitlement for all students in our schools. Some have sought to distinguish between 'creative practitioners', (i.e. professional artists) and teachers, and they argue for a greater role for such arts professionals in education. I do not deny the advantages this can bring, although such schemes seldom seem to reach all children in *all* schools. But first and foremost we need creative teachers with the confidence to take creative risks; teachers who are themselves creative and reflective practitioners. This takes exceptional commitment and vision in our increasingly high stakes education system with the pressures to conform created by ever-increasing accountability. The concept of high reliability schools, analogous to air traffic control, where any failure of the system is potentially disastrous, severely limits the scope for individual teachers to innovate or push the boundaries. Instead, subjugated to successive governments' vain search for a 'teacher proof' education system, teachers are too often reduced to the role of curriculum delivery automatons.

If governments really want to encourage creative and cultural education in schools, it is necessary to eliminate much prescription and provide teachers with better initial education and continuing professional development, resources, and vastly more autonomy. Above all, governments have to learn to trust teachers and give them 'permission' to practice the 'risky thinking' that brings cultural education to life. The issues, concerns and developments we perceive as being in common should not deceive us into believing that there might be a common template for arts education across the continent. The key, in my view, is to cherish multiple visions of teaching and learning in the arts, to enable healthy cross-fertilisation of ideas, to keep channels open (such as those provided by this conference), so as to continue to learn from each other as part of a professional, constructively critical international community of arts educators.

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## Arts and Teacher Training

Chantal De Smet, Former president European League of Institutes of the Arts – ELIA Head Culture Department, Ghent College, Belgium

In fact we should - before we start the discussion we were asked to have in this workshop -, think about why arts & culture are so important in education.

I know of course that this item could lead us to a discussion lasting many hours – who knows, even days and months.

So many men, so many minds – even among us. Not to mention the others, as it is clear that a lot of people have other ideas about it than most of us. I think nevertheless that this is the key-question: why, for God or whoever else's sake why, are we (a kind of) militants for arts in education?

How controversial it may be I will give you my very personal opinion and reasons why I think that it should happen and then continue with the story I am asked to tell you. So that we can have, after this introduction (as this is only an introduction), a discussion where our different opinions can be confronted.

### Problem number one

To put it briefly, I think that society, that is the State, has the obligation to help and develop the abilities of its citizens in *all* aspects of their human existence.

Since the 19th century, however, education has focused on the building of, on the one hand, intellectuals and, on the other, workers, farmers, craftsmen – thinkers and doers so to speak. Education - our educational systems - reflects this kind of vision and a big part of it is therefore dedicated to facts and figures. As arts and culture are not facts and figures but more trial and error they have been almost completely banned.

As I think that society, the State therefore, has the obligation to help and develop all capacities of its citizens, it is evident that education cannot be reduced to facts & figures only, but must appeal to all aspects of human existence. All aspects of existence doesn't mean only facts and figures but also humanities, culture and multiculturalism, sports, media and arts. They are absent in education or just a part of fringe options.

We also need to realise and to know that arts and culture are aspects of life - still - confined to the happy few. In their first report on poverty, the poor of my country, claimed and demanded access to the cultural world. We, moreover, see that participation in cultural life has less to do with educational level or income than with the education of the parents themselves. This means that the democratisation of culture needs to have its bedding in education itself. It is there that incentives must be given, to participation as well as to action. Although since the sixties a democratisation in access has, in a sense, occurred, democratisation in education is still inconsistent. Democratisation of access to culture is completely non-existent.

In the past few years, however, we, that is those who stand for more culture within education, were not howling in a desert anymore: some voices from the industrial world do back our demands. It makes me nevertheless shiver, as their demand is not inspired by the development of the human being but by the need of industry. Teaching the arts would, they say, increase creativity and the new industries need people who are first of all flexible and thus creative. Of course if their needs can help and support our demands it is a good thing, but my plea has nothing to do with the industry but just with the plain development of the human being.

## Problem number two

If others and we agree that arts and culture must be introduced in pupils' and students' training how do we want to introduce the arts in the schools? Although we are merely talking about secondary schools here today, the problem is – as far as I am concerned – comparable with that of primary schools.

There are different ways of doing it and what way do we opt for?

Do we want it in the curriculum?

Do we want it as a separate subject?

Do we want it to be developed as an attitude?

This question is directly linked to the purpose of the introduction of the arts in the curriculum. Do we want to produce more artists or do we want to have more participants? I would opt for the latter but I will come back to that later on.

Whatever your opinion is, whatever your perspective is, it is clear that for you arts & culture within education is important.

The question is, however, how will we achieve this aim?

Some will say that we can reach our goal just by improving the number of hours in the regular curricula, so with a bit more fine arts, a bit more music, more literature, more theatre, more dance, more etcetera.

A bit more?

A bit more of what?

If we take fine arts: do we ask for a bit more of painting, of sculpture, of drawing, of photography, of etching? Do we want pupils to be able to play an instrument?

Do we want all this?

If we do, we will come back from a lonely journey, since schools are at the moment already overloaded with all kind of tasks. Obliging them to add all this to all the other duties they already have would be utterly impossible. Is introducing an attitude therefore not the first aim?

## A solution, I think

In almost every country arts are present in one way or another in the curricula and nevertheless the arts are, *art* is absent. What is present is some art discipline aspect, which is very often presented in such a manner that instead of sparking off enthusiasm it is a cause for resentment. Men and women of my age have often experienced that the moment when arts were taught was just 'happy hour', the hour in which one could escape from whatever else. It was moreover not considered a "real" or "regular" subject, it was often just a kind of playground.

Yes of course some of you will say, that this was the resentment and the status that the arts very often obtain in the classical school and that it is due to the fact it is not taught well, that it is not taken seriously, that it is just an appendix.

They also say that having artists teaching would be so much better.

Why would it be so much better?

When I see the teacher training of artists in my country I generally see – and of course there are exceptions – the training of painters or sculptors or flute-players or pianists or photographers. They do not know anything about other art areas but very often not even about other disciplines within their own area. They are trained as flutists, not as musicians; they are trained to be painters not to be graphic designers.

So, let this be clear: we are facing a problem here.



Let's go back to where I started.

Education is at present merely driven by facts and figures. Some of us, some of you, escaped that fact-and-figure thing through your own interests, with the support of your parents, with the support of your environment, the support of an exceptional teacher who had the vision to go beyond the facts. We did it; you did it despite the system, not as a result of the system.

If we look back at our educational pattern we see that little attention has been given to the arts.

The reason for it is simple and clear: our teachers, our professors have been educated themselves in that system. In the system that has facts and figures as its core business.

So to change the system one needs to start there.

I am indeed convinced that as long as we do not review the regular teacher training system we will succeed in nothing at all.

When I say the teacher training system, I do not mean that we need to make artists of all those teachers, I mean that we need to immerge them completely in an arts bath. They indeed need to be confronted as much as possible with all aspects of the artistic life. Will they be artists? No! They will be confronted with artists and develop an attitude towards the arts.

Developing a positive attitude towards the arts is in fact the first message and a first step towards a solution. A message which means that arts are not something one is confronted with once in a while but is confronted with continuously.

If the arts and knowledge of the arts were an integral part of all teacher training, there would be no philistines anymore. Art would not be considered "an extra", as something that has to be known but just in the margin.

So our first task is to confront the future teachers – be they math teachers or language teachers or even sports teachers – with the arts.

#### *How to confront them?*

Some months ago I was at a conference in Athens, where we were introduced to the theatre projects which were part of the Melina programme. What we saw was clear to me: the quality of the project depended on the way artists had been involved. A lot of people, a lot of teachers are, indeed, willing to bring art into their classes but have had no real confrontation with the arts world. They are inventing the wheel all over again, repeating the same mistakes, and missing the same "rapport".

Artists must be involved in all teacher training systems.

Artists? Yes artists and the art world, but also of course artists trained as teachers. Here, however, we touch upon another aspect of teacher training - teacher training within art departments. I do of course not know how this training is organised in the different countries but I do know that in my country, as I said above, it is often linked very tightly to the discipline itself. This has to do with the fact that higher arts education very often reduces itself to the training of artists. You know THE artist! Indeed this education very often focuses on the only discipline and its teacher training does just the same.

So there is a lot of work waiting for us, work that must be done for teacher training as a whole and for teacher training within the art departments. We must never forget that we have a long way to go. Nevertheless it is the only way to go. If we do not succeed in bringing in art as something as simple as breathing air, it will remain "something in the margin", something of importance to you, the (other) happy few and me.

## Seminar report

Chair: Simon Pugh, The London Institute (UK)

Rapporteur: Diane Dodd, Cultural Policy Research On-line and Cultural Information Centres Liaison in Europe (E/UK)

### Comments and Recommendations

1. There was a general feeling of support for and appreciation of the wider use of periphery activities in arts education such as artists-in-residence schemes, partnerships with arts institutions and other extra-curricular activities. However, it was considered that these activities should be used with caution and careful attention. They should not be singular activities but be part of a larger process. They should not provide short fantastic experiences which makes, in comparison, regular curricular teaching seem boring!

#### *Recommendation*

The use of periphery activities in arts education such as artists-in-residence schemes, partnerships with arts institutions and other extra-curricular activities are recommended when they are used in a considered way and within a larger teaching project.

2. All teachers (not just arts teachers) should be confronted with arts and culture and a holistic model of teaching in schools should be sought whereby the arts cross over into other subject areas. Industry should also be invited to contribute to the students' knowledge of the uses of the arts in professional activity but there should be caution to safe-guard against economically driven artistic goals. FLEXIBLE work patterns should be encouraged.

#### *Recommendation*

All teachers (not just arts teachers) should be trained to use arts as a tool to impart knowledge. Industry should be invited to demonstrate the uses of arts in the workplace but should not drive economically bound school projects. Flexible work patterns are recommended in schools.

3. Teachers should be given the opportunity to build and explore their own tastes and experiences. Older professionals being retrained as arts teachers was identified as an enriching experience. At the same time the ability to identify and incorporate youth culture into projects was also validated. Teachers should be given the skills to learn from their students and to dare to break away from the curriculum – providing a space to free creativity.

#### *Recommendation*

Teacher training should impart skills to ensure that teachers can benefit from life-long learning and unleash creativity within the confines of the classroom structure. To encourage the re-training of older professionals to be teachers

4. The teachers' intellectual skills need to be stimulated, and their status needs to be raised. Placing the teacher next to the artist – or worse, as a failed artist – needs to be stopped. Teachers must feel that they have a positive role to play in facilitating the process of arts education. It is the teacher who knows the pupils and knows their educational needs. It is he or she that should provide the framework for positive artistic experiences. It is their job to open the eyes of their students. To do this they must be sure of their own ability, creativity and feel positive about the role that they play.

Artists brought in from peripheral artistic projects should work together with teachers to provide a wider context and a longer lasting effect. This would contribute to the teacher's training and may safeguard against a possible diminishing of the teacher's status.

*Recommendation*

The arts teacher's status must be raised. One way is through on-going training. Artists and teachers should work and develop projects together. Skills should be imparted to the teacher which will provide longer-term educational benefits to the schools.

## Seminar Introduction

Marie-Louise Blåfield, Director of Annantalo Arts Centre, Helsinki Cultural Office, Finland

Good afternoon ladies and gentlemen!

I'm going to introduce to you two examples of how to involve arts in school in Helsinki. They are both rather extensive in their own way. The first example is a house and the other is a project.

I'll start right away with the building dedicated to art and young people, an arts centre called Annantalo. Annantalo centre is established, in a way. We have a very clear structure and it is not a project anymore. I'm going to tell you very briefly about the centre and the programmes we put on to promote art and culture for children and young people. I have a ready-made power point presentation here with me but as it is made for several different types of occasions and presentations I will just skim through it (surf!!) and stop just at the pictures which are relevant for my talk today.

After this introduction I'm going to tell you about the other example which is a card – a so called culture card, which was given in Helsinki to 10,000 pupils in the ninth grade. It's linked in a way also to Annantola, but it's a separate project.

I will finish with some critical comments and some general points of view.

Annantalo centre is situated in an old primary school. In 1986 the building was renovated by the city of Helsinki and we thought a lot about the function of the building. At first it was going to be just a kind of place for children to come and play and do lots of things, and after we had a lot of committees thinking about it, they came to the conclusion that an art centre was the thing. So now we are offering different kinds of arts; it's a versatile art centre, with projects, courses, exhibitions, seminars, everything just to promote children's culture.

Here you see an example of a mass event we put on every summer. We have something we call 'The night of the arts' and this is the children's Night of the Arts. We have families coming to the centre and working in the workshops. Also to tell the public outside the building what we are doing and what you can find in the building and on the premises. It's open that night and we also have things on the wall, we have plantations there and we have fairytales told in the plantation.

This is the foundation which we are working on - art courses. We annually have 600 short courses. We call them 'five times two'. It means that the classes, schools, day nurseries visit us during a period of five weeks. Once a week and they get two hours of art training in our classrooms. And after that they can attend/they can apply for an evening course. They are not expensive. These short ten-hour courses are free for the schools, because we are all part of the municipality. I don't believe in moving money around, so that's why these courses are free.

The former classrooms in this building, they are all converted to studios for visual arts, for music and video. I am going to show you all the classrooms. We have a special studio for making video films. We don't want to compete with the schools or the training given in the schools, we want to supplement in a way, to have complementary activities. Graphics is a very good example of that. Because you have poisonous liquids, open fire, you have lot of dangerous equipment and it is not possible to do that in a school with the sort of equipment we have. Another cornerstone in our programme activities is that we want the materials and the surroundings and the equipment to be as professional as possible, for professional artists too.

Our teachers are professional artists. We have about fifty teachers - actors, singers, painters, whatever. They are not teachers and this is one of our weak points: we don't have pedagogical training for them. They teach as artists, they have a personal relationship to art, we believe in their personalities.

The music studio is also very special: we don't have acoustic music, we have a music studio with electronic and computer music, which is seldom done in schools.

One of the objectives of our courses is that we want the children who come to us to complete something. It's a project, they have the ten hours and then have to show something afterwards. For instance in the music studio they do their own music and they end up with a CD (and before that with a cassette). And it can be music but it also can be a sort of radioplay or anything to do with sounds. In ceramics of course they do things they can take home. In dance they do small productions and they can show them also in schools afterwards, to their classmates or to the other classes.

We also put on exhibitions. Together with artists from outside or we do them ourselves or with students from arts and crafts universities and we have different kinds of solutions when we do these exhibitions. Last year when Helsinki was one of the cultural cities, we went back to the roots. We had the bold and beautiful of the ancient Greeks, we talked about the heroes and the gods of those days and we had guided tours. We had classes coming in and they had to book their tours and they got their two-hour tours through the exhibition. They can use it afterwards in their arts training. We brought the Trojan Horse from the Forest Museum in the middle of Finland. It was delivered in a container and it was quite an impressive sight, when it came to Helsinki. It was possible to hide a whole class in the Trojan Horse. We use the experiences from the exhibitions also in art training.

This is a Siberian tent. We had an artist from Russia and we had people from one of the very small tribes left in Siberia, telling us about the people living there. We built up a tundra and a taiga and we told the children how people live in the tent and how they split up the tents between men and for the women. We built up a forest with wooden Gods. This was part of the Siberian exhibition. We also had an exhibition about Japan with a stone garden (we brought in tons and tons of sand).

As I said, various forms of promoting arts education and children's culture, and we are open to all kinds of initiatives. We have been working now for fifteen years and these are more or less established forms but if somebody comes up with something very interesting we'll do that. I'm going to stop here. As you may have noticed we have about 5000 school children visiting our centre annually. That's of course a good thing and we also, unfortunately, have very long queues, schools waiting for their turn to get a free ten hours' art course at our centre. For the time being, Annantalo is still the only arts centre which is entirely dedicated to children's culture in Helsinki and we don't have enough capacity to meet (answer) the great demand. And those children visiting us are mostly from the lower grades, from primary schools and day nurseries, as the curriculums at this stage are more flexible and easier to change than those of secondary schools.

So among our visitors we have had a lack of young people, people in their formative years, curious, energetic people who are active and more mobile as 13, 14-year-olds than when they were 8 or 9. That's a shame of course as we know what arts education can do to help these young people in finding and building their identity: we have mounting evidence, as this conference also shows, that arts is fundamental in human development and education.

On the other hand:

The 1990s as a whole were marked by an alarming reduction in the number of lessons devoted to arts and crafts in the Finnish comprehensive schools due to the demands of savings in education. And when you want to save, it is of course the so-called soft subjects you minimise in the school curriculum in favour of subjects which are thought to be more directly relevant to economic success. In Finland there is a general belief that it is more important to connect people by Nokia than by art.

So art educators both inside and outside the school had every reason in the world to be worried about the current situation.

So here is the point where the cultcard comes into the picture.

The cultcard is a pilot project, which tries to introduce young people to the cultural services that are available locally and after that get them to be spontaneous culture consumers.

The target group are the ninth graders (14-15-year-olds) who are about to finish their comprehensive school.

To make sure that the project reaches everyone the distribution of the card is done by the schools.

The culture card is personal and its holder can get free or cheap tickets to different cultural institutions in Helsinki for a year. The idea is that the youngsters use the card when they are free from school, alone or together with their friend – not with their school class.

25 different institutions have been involved, most of them theatres, but dance groups, small orchestras and museums have joined in as well. Some of them were more enthusiastic than others and some of them offered really good discounts on their tickets.

The first cards were handed out early last year to 5000 ninthgraders and the same amount of pupils got the card this year. We have hopes of continuing the project also next year depending, of course, on the finances.

We also offered culture courses to the schools, along with the card. They are tailored by the cultural office, of the city of Helsinki and the main objective is that these courses will - in the future - be part of the curriculum.

In the first stage 10 courses were produced together with the education department and the cultural office, and the same amount of courses were also developed this year.

These long cultural courses consist of 38 hours and there are lectures, visits to cultural institutions, workshops, reports to be written and so on. These courses are really organised with much ambition!

We have also offered short, more practically orientated courses based on workshops, when you concentrate on a special area, for example visual art, or as in this one here: textile – learning by doing!

For the institutions this cultcard linked with a course should be the golden opportunity to get a new audience, which once will be an interested and knowing audience, once they have got the chance at this young age to get inside the institutions and become so to say culturally informed.

Some of the institutions have, however, underestimated the effects of the card; they claimed that the money involved wasn't enough and that they haven't seen an increase of a young audience.

Last comments:

On the basis of this information concerning the arts centre and the cultcard one could of course draw different conclusions about the role of the school in the field of art and the expectations of in-school education.

In Finland we had a rather animated debate in the papers last summer on the role of arts education.

The schools have the primary obligation in arts education: it's a question of justice if nothing else (talking about the empty countryside without any cultural offerings at all! : School is the cultural centre of the community).

As a result of the reduced arts education we get leisure-time schools such as the Annantalo arts centre or we get ad hoc projects such as the cultcard and that's of course a good thing.

We get this division of responsibility between schools and institutions and cultural offices (maintained by communities and the taxpayers, as the schools are!) in the metropolitan area and densely populated areas. The cultural offerings are not equally divided between all the children and young people of Finland!

Thank you for listening – I will gladly answer your questions!

Seminar 3.3 A convenient climate  
The Mutual Reinforcement of Arts Subjects and  
School Climate

## Seminar Introduction

Henriëtte Coppens, Teacher training institute Leiden University, National Institute for Curriculum Development, The Netherlands

### Introduction

This article is based on the introduction to the seminar 'A convenient climate. The mutual reinforcement of arts subjects and school climate' as part of the central theme 'Practice of In-School Cultural Education', with the sub-question: 'What arts have to be passed on and taught in schools in the European countries to help build a good school climate?' To start the discussion the introduction contained six provoking theses. These theses serve as closing statements of the different sections of this article.

In this article two terms from the title and the sub-question - cultural education and school climate - will be explained. The characteristics of the school subjects will be used to indicate whether arts subjects are 'normal' or 'special' school subjects. To conclude, the question will be examined what the subject matter, the arts subjects curriculum ought to be.

The examples used in this article are mostly from the school subject of Drama and from the practice of secondary education in the Netherlands.

### Cultural education

Although Cultural education - the keyword of the central theme 'Practice of In-School Cultural Education' - sounds comfortable and politically correct, it is, to say the least, misleading. The official definition of cultural education, given by the Dutch Department for Education, Culture and Science in its 1996 report "Cultuur en School" (Culture and School) is:

'Cultural education includes all forms of education in which (the) Arts, (...) and material heritage serve as an objective or as a means.' (Cultuur en School, 1996)

'The Arts, objective, perchance a means, ay there's the rub' I could say, referring to Shakespeare. Obviously many other school subjects, like Religion (buildings, literature, theatre, visual arts, music), History (visual arts, literature), Languages (literature), Mathematics (buildings, visual arts, theatre), Biology (visual arts) and Science (visual arts), to name a few subjects, provide cultural education on the same grounds as Arts should. They make use of the Arts as a means.

In 1998 a new subject for second-stage education had been introduced in the Netherlands: Culturele en Kunstzinnige Vorming (Cultural and Arts Education). Referring to the definition of culture given above I contend that all in-school education is in fact cultural education. It is an arrogant thought to state that only Arts subjects provide cultural education, which is part of almost every school subject and not an exclusive goal for the arts subjects.

Another reason not to talk about Cultural education, when referring to the Arts, is that this confusing name makes it easy for colleagues, headmasters and politicians to dispense with the subject, because other school subjects can take over cultural education. Of course this line of reasoning is incorrect. Arts education is as different from History or Mathematics education as Mathematics differs from History education.



This brings me to the first thesis:

Arts education in Dutch upper secondary education is organised under the label of "Culturele en Kunstzinnige Vorming" (Cultural and Arts Education). This name is misleading, evidently a pleonasm (no tautology), also an abomination unto other disciplines, and does not serve recognisability of the subject. It should be called "Kunsten" (Arts).

## School climate

The implicit assumption in the title of the seminar: 'A Convenient Climate: the Mutual Reinforcement of Arts Subjects and School Climate'- which very rightly leaves the term 'cultural education' out - is that Arts subjects do reinforce the school climate and vice versa.

The assumption raises questions. Why do we never read about a conference with the title 'the mutual reinforcement of science subjects and school climate, or languages and school climate'? Why the arts? Is it because Arts subjects have something to offer to the school climate that other subjects don't? Or is it because Arts subjects need a good school climate to survive in schools, while other subjects can survive in a worse school climate? If one of these hypotheses is true, the conclusion must be that Arts subjects are different from other school subjects.

The question is: are Arts subjects different? Do they have something extra to offer to the school climate that other subjects don't? Do they achieve more pedagogical aims than other subjects? Are they, as is often said especially about Drama, essentially pedagogical? Is working on a theatre performance better for the school climate than a trip to Rome with your Latin class? Are they so different that they need the special care of a good climate? Are schools with a worse climate not worthy of Arts subjects? Can you only learn Arts when the climate conditions are perfect?

This leads to the question what a good school climate is. In the last century a lot of research was done on this theme. The hypothesis was that a good school climate resulted in better learning results. Research (Van de Grift, 1984) was done at schools in deprived areas. A good school climate is indicated as orderly and safe. These characteristics of a good school climate are essentially pedagogical.

How this is achieved depends on many factors, some inside the school (teachers, school organisation, the pupils) some outside (education policy, parents, social surroundings). These factors may differ and it is possible for pupils of two completely different schools to think that their own school has a good school climate, depending on the definition of 'orderly' and 'safe'.

Other research (Créton and Wubbels, 1984), showed that pupils expect their teachers to create a climate for them that makes it possible to learn something. This characteristic has to do with teacher behaviour and didactics.

It seems that Arts subjects are not in any way exclusive in promoting a good school climate. General pedagogical goals, so important in establishing an atmosphere of well-being for the pupils, are not limited to the Arts subjects. This leads to the next theses.

General pedagogical goals are not specific (yes, tautology) of the Arts. Arts as a school subject with mere pedagogical goals can not count as such.

A healthy pedagogical climate in school is largely influenced by conditions of educational politics. Should Arts, only or mainly, be considered as supporting such health, they lose their substance.

## Arts subjects

The theses above state that a subject with mere pedagogical goals has not enough substance and cannot be counted as a school subject. This leads to the question what a school subject consists of. To answer this question we must first determine what a school subject is, identify the characteristics of school subjects. Only then we can decide whether the arts subjects are normal school subjects or not.

Researching the chances for a new school subject, Drama, in secondary education in the Netherlands (Coppens, 2000) the following 6 characteristics that count for school subjects were found:

- A field of knowledge, based on systemised expert knowledge, mostly from fields of study as taught at universities, or a derivation.
- Terminology, professional language.
- Objectives, related to general pedagogic aims.
- Subject matter, selected according to these objectives, applied to certain target groups and ordered into a curriculum.
- A way of evaluating what is learned.
- Selective possibility with regard to further education.

In the Netherlands the school subject of Drama displays five of these six characteristics, some to a greater, some to a lesser degree.

The field of knowledge is theatre art as it is systemised in arts schools and theatre studies.

Professional language was hindered for a long time by the individual methods of working applied by drama teachers. Every teacher invented her or his own language. Terminology lists that appeared with national curricula and attainment levels help to develop a professional language.

In the sixties and seventies of the last century drama teachers as well as many school heads claimed that Drama was a way of education, of pedagogics. It was one of the reasons that other arts subjects like visual arts and music gave, to explain their fierce opposition to the entrance of Drama in secondary education.

Drama teachers understood the overestimation of their pedagogical claims, so objectives that are related to general pedagogical aims were formulated as well as discipline-based final attainment levels.

Curricula are developed according to the aims and attainment levels.

Research shows that Drama can be tested as well or in as limited a way as other subjects.

With regards to selection, there is a difference between the arts subjects and other subjects. The arts schools do not demand the relevant school art subject as an entrance requirement. The same applies to arts university studies. But it is not only the arts subjects that have no selection. To study Latin and Greek you don't have to pass an exam in Latin and Greek, one of the two is enough.

These characteristics are to the same extent displayed by all Arts subjects. Drama and the other arts do have the characteristics of 'normal' school subjects. This leads to the following theses:

Within the context of school education any distinction between Arts and other disciplines is irrelevant.

The distinction between Arts and Cultural education being made, it is indispensable to formulate precise educational goals for each of them. The attractive slogan "A must or a muse" repristinates the discussion (or turns back the discussion clock) by three decades. We should continue research based on "Arts as a must".

## Curriculum

The sub-question to the theme 'A convenient climate' reads as follows: "What arts have to be passed on and taught in schools in the European countries to help build a good school climate?"

As is stated before, it's not the subject that provides a good school climate. It is the learning that is important. This brings us to the curriculum and the didactics of Arts subjects as a means for the pupils to learn something and subsequently to provide a good school climate. The question is specified with the following curriculum possibilities:

- Arts heritage and canonised arts, or
- One's own native arts, or
- What is appealing to young people, in this case the arts industry.

Looking at the three possibilities from a didactical point of view, the start of a curriculum has to be as near to the area of knowledge of the pupils as possible; the direct surroundings and interests of the pupils. For Drama, for example, the arts industry presents a lot of material that can be used to learn to look, listen and contemplate. TV series, films that are box office hits and video clips do provide good teaching material. But also one's own native arts can be a good start, depending on the kind of pupils that populate a school.

Luckily in the Netherlands the core objectives for arts subjects in basis education and the attainment targets of compulsory CKV (Cultural and Arts Education) in the second or upper stages make it possible for the schools to concretise the targets according to their own ideas. This gives the pupils the possibility to pay attention to their own native arts and to what is appealing to young people, including the arts industry.

However, the choice for a start close to the environment of the pupils does not mean that the canonised arts and the arts heritage cannot or should not be learned. The practice of the youth theatre in the Netherlands shows the importance and accessibility of classical drama and the same will be true for the other arts subjects.

This brings me to the last thesis:

A good curriculum prepares for the future. Self-evidently contemporary artistic performance, also the performance by and for young people, should be taken into account.

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## Seminar report

Chair: Ann Bridgewood, Arts Council England (UK)

Rapporteur: Marie-Louise Damen, Utrecht University (NL)

Arts subjects can contribute to a convenient school climate. This can be promoted in several ways, for example:

- 1) by encouraging co-operation between different institutions,
- 2) by bringing parents and the community into the school,
- 3) by using the architecture of the school as an art form or the school itself as a stage or exhibition room.

But the arts subjects shouldn't serve only instrumental goals (like providing a convenient climate). They should primarily be concerned with being a subject in itself.

The art subjects can also teach students meta-skills, in addition to cultural knowledge. But it can also help students to find answers to questions about their situation. The arts subjects are not only useful for the future! There is no agreement in the freedom versus prescription discussion. It seems useful for both teachers and students to have some structures in the arts subjects. Complete freedom for teachers and students could diminish the status of the subject.

### Seminar 3.4 Case studies

Analysing Case Studies in Europe: Looking for Meaningful and Successful Characteristics of In-School Cultural Education Projects

## Canonical Art or Amusing Art – or Both?

Hendrik Henrichs, Senior lecturer-researcher in cultural history Utrecht University, The Netherlands

We must ask ourselves what forms of educational practice should be considered 'good practice' in the field of art and cultural heritage. In my article in the conference reader (*Tema con Variazioni*) I have made a European *tour d'horizon* (with the help of the students in a recent research seminar). In the discussion we may perhaps dwell upon these or other concrete examples of good practice, but here I'd like to put before you the main types of projects that can be found, and to discuss with you their respective merits.

There are several 'uses' of art and culture, and consequently there are several types of arts educational projects. I'd like to put before you as my thesis, that every type has its own value, and that a successful educational programme should consist of a series of shorter projects, consisting of all the different types.

We can 'use':

- Art as a world in itself
- Art to understand the world
- Art to change the world
- Art to escape from the world

### *Art as a world in itself*

Educational projects of the first type concern the so-called 'classical' concept of art: the pupils are introduced to the traditions and values of what are called 'standard approved arts and culture'. The importance of an independent aesthetic domain is asserted: Art is art because it is art, and it is part of a pupil's *Bildung* or cultural building to obtain a certain cultural and artistic literacy. I consider this type of cultural education – despite many thought-provoking post-modernist analyses – still valid and of important value. But there are other, equally important uses of art as well.

### *Art to understand the world*

Art and culture can be taught to 'understand' the world – the world of the past and the world of the present, the near-by world and the far-off world. To contemplate and understand a painting - say, 'The street' of Vermeer in the Amsterdam Rijksmuseum - may help us understand some values that were valid in the 17th century and are still present in the minds of at least some members of the Dutch population: neatness, cosiness, the contemplation of clouds and light, et cetera.

In the same way learning to understand the dances and figurative arts of the Australian aboriginals may help pupils to understand a culture that is completely different from their own. And 'using' music and dance forms they consider 'their own' may help young people to discover and develop their own personalities and identities.

### *Art to change the world*

A third way of 'using' art is closely related to this last example. Art and culture are used in their 'socio-cultural' contexts: art is meaningful social action, meant to formulate one's own identity, to impress it on others, to ask attention or respect from the outside world. Art is a means to a noble end:, to improve the school climate, race relations, to bring young criminals back on the right track, et cetera.

### *Art to escape from the world*

And, ladies and gentlemen, to close the circle, art can, as a value in itself, be used to escape from the terrible realities of the world that both we and our pupils live in. We should make our pupils aware of the existence of art as a comforting, solacing world untouched by the troubles of adolescence or the uncertainties of world politics. You may consider me an inveterate romantic, but I have listened to many a Schubert piano sonata lately.

### Two concepts of Art?

In yesterday's debates there was some discussion about which 'art' was to be the object of art-education: was it 'universally or traditionally approved high art', ('canonical') art, or did the more entertaining or amusing forms of art (for example belonging to the realm of 'youth culture') fit the educational purposes too?

A confession: Personally I am highly committed to elitist, high-quality art forms such as opera, and as a teacher nothing would make me happier than to see my pupils share my enthusiasm for the cultural treasures of world civilisation. I should like to see them (as I am myself) moved to tears by *Madame Butterfly*.

This being said, I strongly believe that entertaining or amusing forms of art have a right to be called 'art' as well. For two reasons:

Firstly, I am an omnivore: I enjoy the popular cinema, pop music, jazz (become more or less 'classical' lately) enormously, and I believe I am able to discern 'artistic quality' in these art-forms. My 17-year-old son has even (more or less successfully) pointed out to me the poetic qualities of some of his rap and hip-hop.

Secondly, even if I did not like rap and hip-hop at all, it would be wise for me as an educator to recognise the *symbolic creativity*, as Paul Willis calls it, that young people bring to these artforms.

Luckily, there is a flexible definition of art that I would like to propose to, not impose on you, to be used and possibly reshaped in further discussions. I will translate it, with some personal additions, from: Annelies van Meel – Jansen, *De kunst verstaan* (Assen/Maastricht 1988) pp. 4-5, a well-used handbook for students of art.

Art should be used as an open concept: many members of the family of 'art' possess one or more of the family traits (like nose, eyebrows, eye colour, hair implant et cetera).

We identify something as art if it:

- Is a creation of form
- Is used for aesthetical contemplation or gratification
- Expresses a consciousness about humans and their world
- Is in (visual, tactile, audible) symbols.

Creation: form is created by intentional human activity;

Aesthetical: (presence or absence of) beauty is the most important dimension of experience and discussion;

Contemplation or gratification: art is there to be understood, talked about, contemplated and enjoyed by the senses, rather than to be used for concrete-goal action;

Consciousness: what we 'do' with art includes and possibly combines perception, emotion and cognition;

Symbols: representation in socially meaningful forms, rather than direct emotional expressions.

I think this definition is on the one hand clear enough to define our educational activities in a curriculum, and on the other, is flexible enough to provide room for activities that motivate and amuse pupils as well. That is to say, both canonical and amusing art will fit in.

Art in this definition is a concept open to all kinds of new art-forms, experiments, and youth-cultural practices that may interest teachers and pupils, as well as to the more traditional cultural practices that many educators would like to bring into their classes.

### *Heritage*

From traditional cultural practices it is only a short step to cultural heritage. In many countries this is explicitly named as one of the subjects for arts and cultural education, and its definition can be as much a problem as was the definition of 'art'.

David Lowenthal, *The Heritage Crusade and the spoils of History* (Cambridge 1998) points to the three-dimensional character of the heritage concept:

- It is past-oriented in that it reflects a deep longing for family, ethnic, regional, or national roots;
- it is future-oriented in that it reflects the wish to 'bequeath' some valuable artefacts or cultural constructs to future generations;
- it is present-oriented in that it is used for concrete purposes such as strengthening personal or group identity; or promoting local or regional tourist industry – for both purposes, incidentally, heritage is often 'beautified' or even 'invented'.

On Wednesday evening Rudi Laermans mentioned the growing importance of the concept of 'authenticity'. He was referring to the desire of individuals to regard themselves as 'authentic personalities'. I am sure 'heritage' plays an important role here, as does the concept of 'art'. One problem with this desire for authenticity-through-heritage may occur when someone constructs his or her 'authentic' identity on a heritage that is invented – and consequently not 'authentic'. Another problem may be that if people stress their roots too much, this could restrict their freedom to become, let's say, Dutch citizens, or European citizens or citizens of the world.

To conclude:

There is, I would suggest, every reason to be careful not to overvalue either type of educational project mentioned earlier: canonical art and amusing art. My suggestion would be to aim at a mix, as varied as possible, from all of these types. Let some teachers propagate *Bildung*, and let others guide their pupils in exploring their individual 'symbolic creativity'; let schools improve the school climate and race relations; let young persons discover 'their' or 'our' authentic cultural heritage, or let them explore new artistic genres. In any case, make sure pupils get a taste of every possible use of arts and culture!

## Seminar report

Chair: Jan Wagemakers, Support Centre Second Phase Secondary Education (NL)

Rapporteur: Irina Bykhovskaya, Russian Institute for Cultural Research (RU)

1. Observing practice:  
four approaches:
  - art as a world in itself;
  - art as a way to understand the world;
  - art as a tool to change the world;
  - art as a tool to escape from the world.
2. There are no obvious trends in the European practice; the curriculum depends on the concrete context of every country, it depends - amongst others – on the social and political situation.
3. It's important to clarify the definition of 'art' and the purpose we have with it before we design the curriculum.
4. It's important to combine and co-ordinate the four approaches mentioned above under 1.
5. In the teaching process it is important to try to explain different kinds/styles of art. Not only the teacher's favourite type/style of art.
6. It's important to start with modern art which is easy to understand and then to elaborate in education.
7. The most important thing is to discuss the problems of arts education, not only inside the professional community, but also to put the problems on the agenda devoted to more general problems in education. To discuss this topic with specialists in other educational fields.



## 6. Research into and Evaluation of Cultural Education Policy and Practice



Keynote address

Research into and Evaluation of Cultural Education Policy  
and Practice

## Research into Arts and Cultural Education Policy and Practice

John Harland and Pippa Lord, National Foundation for Educational Research, United Kingdom

### Introduction

Our remit for this address set us three tasks:

- to offer a preliminary overview of recent and current research in the field of cultural and arts education across European countries and describe some dominant themes in the available research literature;
- to consider the interface between research, on the one hand, and policy and practice, on the other; and
- to suggest the types of research that may be required in the next few years.

Before discussing each of these in turn, two introductory points deserve a mention.

Firstly, although this conference is primarily concerned with schooling for 12-18-year-olds, most of the contents of this paper could apply with equal force and validity to arts and cultural education for younger children. We see no reason to believe that the quality of arts education in primary schools is any less problematic than that in secondary schools. Indeed, in the UK, there is now a pressing need to increase the level of research activity relating to arts education for the primary sector. Consequently, our comments throughout the paper, but especially in the third sector on the future research agenda, should be taken to embrace the primary phase as well as the secondary one.

Secondly, at this point in the conference, it almost goes without saying that there is a lack of consensus as to the meaning of such terms as 'arts education' and 'cultural education'. While we have endeavoured to take an inclusive approach, we should acknowledge that we tend to operate with a bias towards education in and through artforms rather than say 'cultural heritage' or 'cultural education' in the broad sociological sense.

### 1. Dominant themes and features of the research

#### *Scope of the 'review'*

This 'review' of the research literature on in-school arts and cultural education across Europe can more accurately be called a pilot mapping exercise. Because of the limitations of time, resources and the logistics of identifying and obtaining work from across a range of different countries and languages, the review offers just an initial picture of the types of research and evaluation carried out in this field and the implications these may have for policy and practice. It has no pretensions to being comprehensive.

In order to cover the different age ranges at secondary school across the whole of Europe, research that involves young people aged 11 to 18 has been included. The review focuses on empirically based research, although some theoretical pieces have been included where these seem to reflect that country's current research practice. As a rule, discursive and opinion-based pieces have not been included. For the purposes of this paper, we have not considered judgmental or connoisseurship forms of evaluations such as inspection.

Relevant material was identified by: database and internet searches of publications in the English language; hand searches of known items; and requests to individuals throughout Europe. We are very grateful to all those with whom we have corresponded over the summer regarding current or recent research in this area.

*What are the main areas of research?*

We identified a number of research areas across Europe from our initial searches.

These included:

- young people's classroom experience of arts and cultural education, including effects and outcomes;
- teaching processes and practice in arts and cultural education, including assessment;
- curriculum theory and design in arts education;
- young people's wider experiences and perceptions of the arts and cultural activity;
- research and evaluation of special programmes of arts activity;
- cognitive research on neurological and behavioural development in the arts.

The approach to the research varies considerably. In the first two areas, there would appear to be much small-scale research on classroom experience and teaching practices – studies perhaps involving one teacher and their class (e.g. Widdows, 1996; Collins, 1992). In many instances these pieces would appear to be undertaken with the purpose of arts advocacy.

There is another body of research here – albeit of a limited number – that has involved case studies and surveys, some at national level, of in-school arts education. Examples include the studies on young people's attitudes to, and experiences of the arts curriculum, such as that undertaken in the Netherlands and the UK (e.g. Harland *et al.*, 2000; Nagel *et al.*, 1997). Issues surrounding the assessment of arts education, in particular how skill development can be gauged, have been empirically explored by visual arts researchers in Sweden (Lindstrom *et al.*, 2000). There has also been some survey work on students' attitudes to the curriculum in Sweden, and we also know of recent case study research in Greece on the teaching practices of music (Dionyssiou, 2000). The research examined the way in which Greek traditional music was taught and who taught it – what kind of training the teachers had experienced, and what music style they were associated with.

A small number of the studies in this area have addressed the question of what are the effects and outcomes of arts education. Questions have been asked on this theme by a Dutch team of researchers (Nagel *et al.*, 1997) in terms of effects on cultural participation and effects on career destinations. Transfer effects have been considered in much US research (see Winner and Cooper, 2000), and in our own research (Harland *et al.*, 2000) we have developed a typology of types of effects of arts education, including effects on young people and on others – such as the school and the community. This particular typology also included art itself as an outcome, as an effect highlighted by the pupils themselves.

The third area, research on curriculum theory and design, appears to include mainly theoretical discourse (such as Rifa and Hernandez, 1997). Research in this area would seem to be the predominant type of research on arts education in Spain. There is also current work in this area in Turkey and Poland, perhaps reflecting the degree of educational reform in these countries.

Young people's wider and extra-curricular experiences of arts and cultural activity seemed to be mainly researched in one of two ways. Firstly, through survey of participation levels, especially in countries

where there seem to be mechanisms for national polls of young people, such as the MORI poll in England, and the Swedish national surveys on the value of the school system, commissioned by the Swedish National Agency for Education. Secondly, there has been comparative and discursive research on young people's identity in and with arts and culture (Hernandez, in progress; Karpanti and Kovaks, 1997; Stalhammar, 2000). This seemed to be a feature of the research in Spain, and we also identified some in Hungary and Sweden.

Research and evaluation of special programmes of arts activity seemed to be both an established and a new area of research. Evaluation of arts programmes has certainly been taking place in the UK for many years, largely under the direction of the Arts Council and our Regional Arts Boards. It also seems to be a feature in the Netherlands where research considers the relationship between the work of cultural institutions and arts education. In the UK, the NFER is just completing some research on creative arts partnerships in education and just starting another on the effects of specific in-school arts interventions on young people's learning. Using a more experimental design, researchers in Switzerland recently carried out a study of the effects on pupils of a special programme of extended music education (Zulauf, 1993).

The final area, cognitive research in the arts, formed a fairly significant body of study (although it rarely involved 'large-scale' studies). It certainly attracts research attention in the UK (see especially work such as Hargreaves, 1986 and 1989; and Deliege and Sloboda, 1996). However, in general, studies of this nature are somewhat outside our remit of *in-school arts and cultural education*. Some studies in this area though, may have important implications for the curriculum, especially where results relate to the way pupils learn or engage with certain processes such as creativity. (See for example, Macdonald and Miell, 2000 – a study on social interaction between young people engaged in composing music, and the implications for creativity.) It may be that a practice-oriented review of the research in this area would help us gain a better understanding of how it may relate to policy and practice.

#### *What types of research are undertaken?*

So, what types of research are undertaken? Firstly, we found just a small body of empirically based research on in-school arts education. Most research and evaluation appears to be discursive, anecdotal, or so small-scale as to portray a reflection of one class or one teacher's practice. Not that this doesn't add to the body of research, but what it does do is reveal perhaps how disparate research and evaluation are in this field, and that some of it makes claims for policy and practice as part of arts advocacy and not from an empirical grounding.

Secondly, from our own reviews of the literature in the UK (Lord and Harland, 2000; Lord 2001) we know that 'the arts' constitute a very small part of the body of research into education and the curriculum as seen from the pupils' perspective and experience. In the UK, other subject areas such as science, PE and maths receive much more research attention. Across Europe, we found it difficult to identify many studies based on what the young people themselves thought about, felt and experienced in their arts and cultural education.

Most research has been small-scale, qualitative, and often with a discursive or theoretical element. Practitioner or action research appears more common than case study research where contexts and backgrounds are taken into account so that results can be interpreted in a more general way. There has been very little survey work, and little quantitative research.

The visual arts seem to have been the focus of most research, then music, but there has been less on

drama and very little on dance. In addition, there have been very few studies on arts as part of the whole curriculum, literature as an art form and film and media education.

Finally, there is a notable absence of nation-wide research projects, except perhaps Harland *et al.* (2000) in UK, Ross and Kamba (1997) in UK and to some extent the studies commissioned by the National Agency for Education in Sweden (Soderberg and Lofbom, 1998) – although they describe their study as small geographically and not necessarily generalisable to the whole population.

*Who undertakes the research? And who is it for?*

The main points may be summarised in the following way:

- Most research is undertaken by individual researchers, such as PhDs or academics. Often this research relates to a personal interest of the researcher and is not sponsored research.
- There is also some teacher practitioner research. Again, this is not often sponsored, but is undertaken perhaps as part of a teacher's continuing professional development or further study.
- Other research is undertaken by independent national research organisations – such as the NFER – with sponsors such as national arts organisations or government departments.
- Other research involves a collaboration between research organisations and policy-makers – such as current research in the Netherlands, and also in Sweden, where the Swedish National Agency for Education has commissioned and undertaken studies and national surveys on attitudes towards school.

To conclude our first task, this provisional review suggests that there is a dearth of research into arts education, that much of it is fragmented and lacks cohesion and that it is often very small-scale with few country-wide studies. National governments seem reluctant to fund such studies and this may be an important factor in considering the relationship between research and policy priorities – the topic to which we now turn.

## 2. The impact of research on policy and practice

For the second part of our brief, we were asked to consider whether research into arts and cultural education impacts on policy and practice. The short and truthful answer is we don't know.

Unsurprisingly, hardly any of the available literature described the extent to which the reported research had influenced the development of policies and practices. Consequently, in order to discuss this part of our remit, all we can do is draw on our own experience – though we too have not conducted research into the possible impact of our studies. For all we know, they may have had effects that have never come to our attention and the influences we think they may have generated may not in practice have been very significant. Consequently, we can only offer our impressions of the circumstances in which our research appears to have had an impact on policy and practice and those in which they seemed to have failed to do so. Later, we would be interested to hear whether they accord with your own experiences.

One method for achieving an impact is to be found in the use made of our reports by teachers and advisers when conducting their own research for post-graduate qualifications. There is evidence that, as these students often become middle and senior managers in their organisations, the insights they gained from their postgraduate studies informs their policy-oriented decision-making and educational practice.

Another successful strategy has involved the use of post-publication forums for discussing research findings with groups of the relevant professional communities. The Arts Council of England, for example, has organised regional seminars for practitioners to discuss our research into the education programmes of orchestras and another into strategies for extending young people's access to cultural institutions. Additionally, professional associations of music, dance and visual arts teachers have convened meetings for participants to debate our recent report into arts education in UK secondary schools. In some such cases, the research provides opportunities for reflective practitioners to exchange ideas and perhaps to change values, attitudes and thinking.

Undoubtedly, our most successful strategy for producing an impact has been achieved through fostering sustained and trusting relationships with informed experts in various governmental agencies for the arts and the curriculum. In these cases, close working relationships have been developed with key change agents who have mediated or translated our work into new policies and refined practices (e.g. revised national curriculum, instruments for promoting greater clarity of aims in arts teaching, shifts in the implementation priorities of cultural organisations, further research). Some other key features of this 'drip-feed strategy' include:

- keeping the process away from the glare of publicity;
- on-going and regular meetings and consultations;
- a commitment to a long-term process;
- the use made of a study's conceptual frameworks or discourse of perceptions rather than bald recommendations;
- working with knowledgeable experts who understand the field.

In stark contrast, attempting to change national policies and priorities by directly targeting senior civil servants and politicians with recommendations from research has constituted our most unsuccessful strategy. This method frequently involves high profile media coverage. In our experience, this 'quick-fix' approach often serves to box politicians into defensive postures, in spite of government's own rhetoric about the need to remain responsive to research that challenges prevailing policies and thinking (Blunkett, 2000). Some of our colleagues, however, suggest that it is unrealistic, and perhaps arrogant to expect research projects to have such an influence.

They point out that the old lamp-post joke still stands: politicians use research like a drunkard uses a lamp-post: more for support than illumination.

Consequently, in the light of our experience, we are more attracted to the evolutionary 'drip-feed' strategy than the revolutionary 'quick-fix' one – though the prospect of a quick-fix always remains a tempting prospect.

### 3. What research should be conducted?

We turn now to the question of what research should be conducted in the coming years. By way of responding to this question, we would like to suggest a number of areas that could be investigated to good effect in many, if not all, European countries.

Clearly, in addition to whatever other purposes it is put, policy-oriented research should address the key concerns of policy-makers and practitioners. A useful outline of such concerns can be found in a report of a comparative analysis of the arts, creativity and cultural education in 19 educational systems (Sharp and Le Metais, 2000). This report is based on an analysis of documentation and

questionnaires, together with discussions at a seminar held in London in July 2000, which included representatives from six European countries. The report shows that one very common concern across most countries centred on the low profile and status of the arts in education. This was often evidenced by the frequently-cited problems encountered in securing sufficient time on the curriculum for the arts, especially with regard to the demands of the whole curriculum. Concerns about the status and time afforded the arts seemed to surface in spite of official government rhetoric asserting that arts and cultural education were important areas of learning for all pupils. Ton Bevers' useful overview in the Conference Reader (Bevers, 2001) also reveals that the weak position of the arts in practice was identified as a serious issue in several countries.

Consequently, it would appear highly appropriate that such concerns as *'the fight to maintain hours'* (Ibid., p.22) be addressed by researchers.

However, the need to address these issues should not lead to researchers feeling that they have got to engage this struggle by carrying out research that will make the case for arts and cultural education. Some researchers – from across the world – seem to have adopted the mission of lifting the veil from the eyes of the unconverted by attempting to marshal proof that the arts really are the best thing since sliced bread.

In some cases, this has generated some quite extravagant claims about the benefits of arts education. There are many dangers with this approach. Such research raises expectations of arts education that may be difficult for practice to fulfil, it tends to justify the arts in terms of its impact on whatever areas of learning are currently attributed high status (e.g. literacy, numeracy, social inclusion/cohesion) rather than in its own terms and it encourages researchers to take up value-laden positions. In our view, researchers should work from a detached and non-partisan perspective according to which the arts are viewed as neither a must nor a-muse.

Thus, we do not subscribe to the view that researchers should respond to the concerns about the low status of arts and cultural education by mounting investigations that seek to justify the case for the arts directly. Instead, we suggest that it is the purpose of evaluation and research to help inform the debate about the status of arts education in the curriculum by depicting the grounded realities of current provision and especially by identifying and examining the qualities of effective policies and practices. The focus on identifying effective practices is crucial because, in our view, it is not just the marginalisation of the arts or the struggle for more curriculum time for the arts that are the essential problems – of equal significance is the problem of whether schools and teachers use the time they have been given to best effect. If they don't, then the case for increased time is seriously undermined. Consequently, research into effective and ineffective practices has a crucial role to play in supporting the development of successful curriculum models and teaching strategies, which in turn will offer the most convincing case for extending arts and cultural education.

Specifically, three areas would seem to warrant research attention:

(i) Comparative studies (probably surveys) of current provision

For each of the different artforms, these would focus on the amount of allocated teaching time for students of different ages, curriculum models, the wider curriculum context, extra-curricular activity, variations in the access to provision across schools and regions, the relative emphases on participation in arts and critical cultural 'consumption', the degree of support from cultural institutions.

(ii) Comparative studies (probably case studies) of effective practices

Initially, this would require detailed data collection on the different types of impact and outcomes of programmes in the different artforms – at the secondary phase, it is suggested that the students'



perspective on learning outcomes should be well documented. Once garnered, evidence on the outcomes could be used to study the relationship between effects, on the one hand, and the processes associated with different forms of inputs and courses on the other. In this way, it would be possible for researchers to construct an empirically accurate picture of how various forms of provision generate different types of effect. Through such an approach, it should be possible to compare the outcomes achieved by programmes:

- for different artforms;
- that adopt contrasting approaches to the teaching of skills and the opportunities for creativity;
- with varying amounts and types of involvement by cultural interventions;
- that embrace students' own cultural preferences and genres, including multicultural artistic expressions;
- that place different emphases on participation in arts and critical cultural 'consumption';
- that are short-term to those that offer longer-term development.

Hence, the quality of teaching and learning in the arts would constitute the prime focus.

#### (iii) Studies of the place of arts and cultural education in Initial Teacher Training and Continuing Professional Development

Finally, both of the two approaches suggested above could be applied with considerable benefit to the state of the arts in ITT and CPD. Our own research into the effects and effectiveness of arts education in secondary schools (Harland *et al.*, 2000) indicated that the quality of the individual teacher of the arts in the 11–16 phase was probably the single most important factor in determining the efficacy of arts programmes. Similarly, Ton Bevers (Bevers, 2001) identified the supply of qualified teachers and the questionable quality of in-service courses as causes for concern in many countries. For these reasons, research into cultural education in ITT and CPD would seem an important third area for comparative analysis – for primary schools as well as the secondary phase.

## Conclusion

To conclude, there is evidence from the UK that many students do experience the arts as a 'must' – a tedious but largely tolerated drudgery of compulsion. To take music for example, in a large-scale longitudinal study of pupils' experiences of the curriculum in Northern Ireland, we found that 11-14-year-olds considered music to be one of the most irrelevant of all subjects and that, over these three years, the enjoyment levels for music declined, more than any other subject (Harland *et al.*, 2001). Similarly, in England, in another study, we found that music was the most popular artform among young people outside school, but the most unpopular inside school (Harland *et al.*, 1995). Yet, in some schools, there is evidence that music was considered by large numbers of pupils to be a muse – highly relevant, profoundly inspiring and rich in reported learning outcomes (Harland *et al.*, 2000). Our final questions for research, therefore, are what are these schools and teachers doing to produce such beneficial effects and how can we give more children and young people the access to such experiences?

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Seminar 4.1 Evaluating research  
Evaluation Research into the Policy of  
In-School Cultural Education

## Seminar Introduction

Felicja Musioł-Żuber, Doctor of sociology, The Institute of Culture, Poland

I would like to begin my introduction by commenting on the discrepancy between the prominent position and great importance ascribed to cultural education by enlightened circles and its low status in real politics, reflected in everyday school practices and also in the status and state of research into cultural education. The conference material suggests that this is a current issue not only in Poland. Before I submit some general questions I will attempt to briefly acquaint you with the problems connected with this issue using my country as a case study. I believe that the concrete examples of the situation in this field in different countries – described in the Conference Reader – will provoke a lively and fruitful discussion.

Research into cultural policies of various local councils (rural, urban and metropolitan), conducted in the 1990s, showed that the construction of cultural policies depended strongly upon the importance and position of culture in the self-governed authorities' hierarchy of social matters. This played a significant role in determining the magnitude of funds allocated to culture and priorities, strategies and operation programmes concerning, among others, cultural education. A great diversity was observed in the status of culture in local councils, including cultural education of children and teenagers. It was practically a rule that lack of a strong cultural lobby among councillors resulted in a general marginalisation of cultural affairs, whereas in areas where lobbies did exist, cultural education would at times take on a very impressive shape. According to artistic circles – surveyed in a different study – the reasons for the marginalisation of culture in state and local council policies lie not so much in financial difficulties, as in the low level of cultural awareness and competency of politicians, who do not appreciate the significance of culture in the development of the individual or in a social context. The country lacks a cohesive cultural policy at national and local authority levels regarding both in-school and out-of-school cultural education. To date the work of the Ministries of Culture and Education has not been co-ordinated, while proposals for, and declarations of co-operation by these ministries have not been implemented. Adopted in 1996, the Interdepartmental Programme for Cultural Education was never consistently implemented, nor was it ever officially cancelled, although in reality the programme has been suspended. The various institutions and circles linked directly to cultural education lack organisation and they do not have their own representation. This hampers co-ordinated lobbying in support of cultural education and, consequently, the effective and prompt solving of problems arising from the implementation of the educational reform initiated in 1999. The primary concern is a shortage of teachers with suitable qualifications for teaching cultural education according to new methods. This is a sensitive issue because the reform gives teachers a high degree of autonomy in teaching cultural education without providing them with a suitable i.e. comprehensive and widely accessible, free system of professional training and postgraduate studies. At present this issue applies to grammar schools, however next year similar problems will arise in secondary schools, with the introduction of reform at this level.

I have cited research into policies on cultural education undertaken at national and various local authority levels. Therefore, it is time to inquire about the status of independent sociological research into cultural education. The research work was carried out several years ago by the Institute of Culture, commissioned by the Department of Cultural Education within the Ministry of Culture. The Ministry was a co-author of the Interdepartmental Programme for Cultural Education which involved, among others, the monitoring of various aspects of the educational process, observed from various view-points - those

of politicians and policy-makers, teachers and pupils. Two extensive research programmes were undertaken during the first half of the 1990's, entitled "Monitoring of Cultural Education Environments". Based on results of this research the Department formulated conclusions regarding its own activities.

Some time later a pilot study was conducted among music and arts teachers and also among pupils. The survey was intended to help plan an extensive research project into aesthetic education of children and teenagers by a multidisciplinary group sponsored by the Ministry of Culture and Art. Later, the Central Statistical Office (GUS) conducted a study into the activity of schools and cultural institutions in providing cultural education in schools, however only the preliminary results of this study have been formulated. At present the process of monitoring cultural education, which commenced with this series of studies, has been discontinued. The Department of Cultural Education was dissolved following a change in government.

Towards the end of the year 2000, the Cultural Promotion Centre financed a two-part research project, of which I am the author, entitled "State and Local Council Policies on In-school and Out-of-school Cultural Education of Children and Teenagers" and "In-School Cultural Education of Children and Teenagers Following the Reform of the Educational and Local Government Systems. Policy and Practice". These are nation-wide studies that involve all institutions directly and indirectly connected with this form of education.

To date these research programmes have not been initiated due to lack of funding. It is my opinion, that a report based on this research would be a strong argument in the hands of circles seeking to promote cultural education. Furthermore, I must add that the conclusions of the Congress of Polish Culture put a strong emphasis on the need to conduct further studies into cultural education within the educational system in order to formulate recommendations for policy-makers which – in the authors' opinion – should be implemented on an obligatory basis.

A question arises concerning the situation in other European countries, particularly those that, like Poland, are undergoing a period of transformation of their political systems. I am inclined to put forward the hypothesis that numerous analogies may be found between the situation in Poland and these countries, with regard to the status of cultural education in politics and in practice, as well as research. If this hypothesis is correct, it raises another question - what action may be taken in the international forum to change this rather pessimistic state of affairs within, for example, the framework of preparations for integration with the European Community? As for research, the question is how to establish a permanent system of research into the policy and practice of in-school cultural education that would not be in any way dependent on the "whims" of changing governments and policy-makers at state and local council levels? Of course, I mean the system of programming and structural studies used in Great Britain or the Netherlands. Indeed, they can serve as models for other countries in Europe. The question is how to attain such a state in other countries in the nearest future.

Of course, there are many important detailed questions concerning the theme of this seminar. A lot of them were formulated in the earlier conference material and then in the Conference Reader. So, there is no need to repeat them here.

I hope my introduction will be a good starting-point for the discussion and help to answer the above-mentioned and other questions that will be raised by the participants of this seminar.

## Seminar report

Chair: Max van der Kamp, University of Groningen (NL)

Rapporteur: Peter Inkei, Budapest Observatory (HU)

### 1 Set-up for an Institute for Research

An infrastructure for public research in each country which can provide the following:

- a minimum of facilities for research;
- a minimum of funding from public sources;
- an on-going interaction with decision-makers. Not only contact at the beginning and at the end of research;
- at the same time independence from politics and politicians.

### 2 Conditions which are favourable for research

Conditions which are necessary for initiating commissioned research projects are closely related to the position which culture has in decision-making bodies, such as local governments. The personality - background and ambitions - of the main decision-maker (e.g. the minister) is decisive.

### 3 Reception and use of research

A number of paradoxes were identified and discussed without any hope of finding definite answers during the seminar.

1. The contradiction between the opposing roles of research: research is expected to be apologetic of the status quo, to legitimatise practice or change; otherwise the researcher is seen by politicians as the messenger of bad news?
2. Two types of response to bad news by politicians: does bad news dissuade decision-makers from using researchers; or are they greeted as instrumental in their lobbying for more resources?
3. Are politicians (and the media) really interested in the results of research or just in the recommendations and opinions of experts?
4. In the latter case (i.e. when only the opinions are sought for) can research-based conclusions compete with quicker and cheaper independent 'expert' views?

What was important, was that attention was drawn to the role of the media.

### 4 A greater pool of research

The core of the discussion centred on (central or local) government related research projects. Attention was repeatedly demanded for the huge amount of results of research hiding at universities;

- not only in departments and institutes of education but also of social studies, economic affairs etc.;
- research done by teachers.

One way of capitalising on these is the periodical state-of-the-art survey. (The example of the Boekman Cahier was cited by a non-Dutch participant, the Polish introductory speaker.)

Such surveys should in the future have an international perspective and comparative character.

## Criteria for Assessing Students' Creative Skills in the Visual Arts

### A Teacher's Manual

Lars Lindström, Professor in Education, Stockholm Institute of Education, Sweden

I shall present an instrument for assessing students' creative skills in the visual arts. It was tested in one of five sub-studies contributing to an evaluation of Swedish school education 1998, initiated by the National Agency for Education. The aim of the evaluation was to provide a multi-faceted picture of how well students are achieving some of the overall, comprehensive objectives laid down in the new national curricula (Söderberg 2000). Such cross-curricular competencies as critical thinking, communicative and creative skills were studied, as well as norms and values and student responsibility and participation. Methodologically, this wide-ranging, national evaluation called for a pluralistic and innovative approach to assessment. Thus for the study of creative skills, there was a need to develop and apply a valid and reliable procedure for assessing students' portfolios.

The manual for portfolio assessment presented below, was modified on the basis of experiences gained during a pilot study in 1997 with 15 teachers and about 300 students. It was further tested in 1998, when it was applied in the main study of creative skills, including 458 students and 22 teachers of as many school classes in grades 2, 5 and 9 (students 8, 11, and 15 years of age) of the compulsory nine-year comprehensive school and in the final year (students 19 years of age) or concluding courses in the arts programme of upper secondary school. In 1999, the same teachers' manual was used to assess visual arts portfolios of 32 five-year-old children from six preschools.

The following research questions were formulated: What is creativity? Can it be defined in words? Can it be evaluated? Does any development occur? How does it vary with students' background characteristics? Can creativity be taught? This paper deals only with aspects of the first two questions. The findings of the sub-study as a whole have been reported by Lindström, Ulriksson and Elsner (1999; an English summary can be ordered from [lars.lindstrom@lhs.se](mailto:lars.lindstrom@lhs.se)).

Presenting how we examined the validity of our assessment strategy, would carry us too far into technical matters. It is worth noticing, however, that the inter-rater reliability was satisfactory. Each portfolio, including a video-taped interview, was rated independently by the student's own teacher and a teacher colleague from another school. The student's work was rated on three product and four process criteria, and was subjected to an overall judgement as well. In 78% of 3,074 inter-rater comparisons, differences were not larger than two points on a 12-point scale; in 90% differences were not larger than three points. This result was achieved in spite of the fact that ratings spread over almost the entire scale in each age group, with an average of 6 for the junior and intermediate levels, 8 for the upper level of the compulsory comprehensive school, and 10 for upper secondary school.

The research report comes with a CD-ROM. On the latter, our assessment criteria and scoring rubrics, i.e. descriptors for each level of performance, are illustrated by samples of student work in the comprehensive school and in upper secondary school. Forty-six student portfolios exemplify different levels of knowledge, skills, and familiarity as regards the chosen criteria. The works of selected boys and girls at different levels of education show diverse ways of achieving specific levels of performance. Each digitalised portfolio includes a collection of student pictures (which can be scaled up for a detailed study), a logbook, extracts from an authentic video interview, models used by the

student for inspiration, the outcome of school-based and external assessments, along with back-ground facts about the student, the teacher, the art project, the class, and the school. In teacher training, this CD-ROM has been used, among other things, to help student teachers articulate their own, often hidden criteria for good work (Nielsen 2001).

## Background and procedures

Our criteria of creative skills are founded on art world discourses and current research (see the comments following the presentation of criteria below). Models for portfolio assessment developed in various countries have been another source of inspiration. Our thinking was influenced especially by the Arts PROPEL, a project in the USA for students aged 10–16 (Gardner 1989, Winner & Simmons 1992) which I studied as a visiting scholar at the Harvard Graduate School of Education in 1991 (Lindström 1994), and by two systems for examining studio art in upper secondary schools: the Central Practical Examination in the Netherlands (Schönau 1994, 1996) and the International Baccalaureate (Anderson 1994, IB 1996).

The assessment is based on an entire portfolio, containing finished works, drafts, and sketches, and reflections in logbooks, models that inspired the student, and a video-taped interview with the student, lasting 10–15 minutes. Occasionally portfolios also included notes from reviews of the portfolio carried out together with the teacher or fellow-students. Figure 1 illustrates the contents of the portfolios that were assessed in the evaluation of Swedish school education 1998.

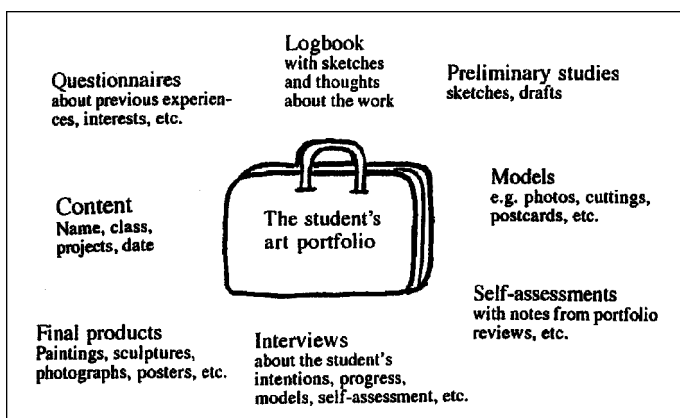


Figure 1. Contents of the portfolio

Seven performance criteria have been used to assess students' creative skills. Three of these refer to final products, four refer to the creative process. In addition to these criteria, each portfolio has been subjected to an overall judgement.

- |                   |                                 |
|-------------------|---------------------------------|
| Product criteria: | 1. Visibility of the intention  |
|                   | 2. Colour, form and composition |
|                   | 3. Craftsmanship                |
| Process criteria: | 4. Investigative work           |
|                   | 5. Inventiveness                |
|                   | 6. Ability to use models        |
|                   | 7. Capacity for self-assessment |
| Others:           | 8. Overall judgement            |



Figure 2. Form for assessing creative skills in the visual arts

School .....  
 Grade .....  
 Student .....  
 Date .....  
 Project .....

	Visibility of the intention	Colour, form and composition	Craftsmanship	Investigative work	Inventiveness	Ability to use models	Capacity for selfassessment	Overall judgement
4								
3								
2								
1								

Filled in by: .....

in the capacity of  class teacher  co-assessor

Reasons for the overall judgement:

The teacher's manual below interprets each criterion and illustrates how, for each one, four performance levels can be distinguished. Three options (minus, average, plus) can be used for scoring on each performance level. Thus the teacher will have to assess each portfolio on eight 12-grade scales. Figure 2 shows the assessment form that we used in the creative skills study.

The students should be informed about how their work is assessed, so that they know what is expected of them. The teacher need not necessarily introduce the technical terminology used in this paper. In a comprehensive school class it may be preferable to speak about, for example:

- |                   |                                       |
|-------------------|---------------------------------------|
| Product criteria: | 1. Goal fulfilment                    |
|                   | 2. Visual qualities                   |
|                   | 3. Technical skill                    |
| Process criteria: | 4. Persistence in the pursuit         |
|                   | 5. Imagination and risk-taking        |
|                   | 6. Being able to learn from others    |
|                   | 7. Knowing one's strengths/weaknesses |
| Others:           | 8. Overall judgement                  |

This type of assessment is time-consuming. It presupposes that great importance is attached to the assessment of students' works and students' capacity for self-assessment. It may often be necessary to introduce certain routines for attending to the portfolios, such as devoting a short time after each lesson to let the students write down what they have done, how it went, and how they intend to continue; to give the students opportunities to examine their portfolios, sort their contents, and write down what they notice; in addition, time should be set aside for students to get response from a small group of fellow-students and for presentations to the whole class.

Portfolio assessment focuses on qualities that we should regularly encourage in students' work. The qualities that are highlighted in the present study, however, differ to some extent from those assessed in most previous evaluations. This applies, for instance, to the emphasis on "investigative work," "ability to use models" and "capacity for self-assessment." Teachers who have been trained to apply our performance criteria, have generally found that they need to know more about what the students want to express, say or achieve with their pictures, how they go about making them, and so on. They ask their students new kinds of questions, which affect the conversation going on in the classroom. The talk now no longer focuses only on final products but concerns the entire aesthetic learning process. A co-assessor, a colleague from another school, was engaged to assist in the assessment of the students' work. The basis used for assessment in 1998 was students' portfolios and a short interview with each student recorded on video. The interviews were carried out by the present author, together with three colleagues at the Stockholm Institute of Education: Elisabet Thörnqvist (preschool), Leif Ulriksson (compulsory comprehensive school) and Catharina Elsner (upper secondary school). Interviews were prepared in the school class, for instance, by having the students select pictures they liked, disliked, etc. The video-taped interviews were finally shown to the students' teachers and their co-assessors, who independently assessed each student's portfolio.

Questions of the following type were used; indicated in parentheses after each question is the criterion, that is, the quality of performance that the question is primarily intended to elucidate:

- What task have you worked with? (1: Visibility of the intention)
- Choose a picture that you like. Explain why. (7: Capacity for self-assessment – quality)
- Choose a picture that you are not fully satisfied with. Why do you not like it so much? (7: Capacity for self-assessment – quality)

- Choose a picture that says something about your own way of expressing yourself. How can one see that you made it? (7: Capacity for self-assessment – personal style)
- What did you want to express or say with your pictures? (1: Visibility of the intention – can the picture stand by itself or does it require an explanation?)
- Where did you get ideas or suggestions for the pictures? (6: Ability to use models – how actively and independently did the student use models and sources?)
- What problems and difficulties did you encounter during the work? How did you go about resolving them? (Criteria 4, 5 and 6 – information about the work process)
- Have you tried to do something that you could not do before? How did you manage? (5: Inventiveness – the courage to try something new and the ability to learn from experience)
- Choose a picture from which you learned something new about making pictures. What did you learn? (5: Inventiveness)
- Choose a picture that you would like to change or redo. What would you do with it? (7: Capacity for self-assessment; 4: Investigative work – the ability to develop an idea)
- How much help did you get? Who helped you and how? (This question is relevant for assessment with reference to all the criteria).

## Criteria for assessing creative skills

### *1. Visibility of the intention*

This criterion draws attention to what the student wants to express, say or achieve with his or her picture or set of pictures. Are these intentions (purposes, aims) visible in the picture(-s)? The student may perhaps want a picture to capture the observer's attention. In this case one should ask whether (s)he succeeds. Or it may be a feeling or a mood that the student wants to express. Does this come across in the picture? If it is a specific message or information that is to be conveyed, one can ask whether this is effectively communicated. If the picture instead wants to provoke reflection, one may ask whether it actually does. If certain visual effects are in the foreground, the question is whether these are perceived by the observer. If it is a design task or a work of handicraft, aspects concerning the function of the object may come up. Will the object function as intended in its context? A comic strip or a video film may perhaps want to tell a story. The question then is whether the narrative can be followed, whether it affects the observer in the intended way, and so on.

It is essential to distinguish between the concepts of "intention" and "vision." The vision is an internal visual idea of where one is headed. In a creative process, the vision is developed and changed in the course of the work. The intention, that is, what one wants to put across, can also change, but it is usually more constant. It is the internal compass guiding the work. If one constantly changes the intention (purpose) behind what one is doing, the work process becomes disjointed and fragmentary. On the other hand, if one sticks to the intention but tries out different ways to accomplish it (that is, realises different visions), then there is a greater chance of finding a solution that agrees with the intention.

This criterion can rarely be assessed solely by regarding the final product. The student has to try to explain what his/her intention was for the picture. This intention may be more or less explicit. The student often needs support from the teacher to formulate it.

*The following rubrics can be used for scoring:*

1. *The student has no conscious intention for what (s)he is doing.*
2. *The student knows what (s)he wants to achieve, but his/her intention is not visible in the picture (pictures).*

3. *The student has a clear intention, but it is not obvious from the picture(s) until it is explained to the observer.*
4. *The student's intention is obvious from the picture(s) in a convincing way.*

## 2. *Colour, form and composition*

This criterion focuses on the design of the picture, that is, how visual elements such as lines, shapes, light and dark, colour, and texture (i.e. the tactile quality of the surface) are organised and interact with each other to achieve such things as unity, balance, rhythm, proportion, and spatial configuration (see Feldman 1987). Instead of using visual design as a generic concept like this, one sometimes uses the term composition for an "artistic" (non-useful) object and the term design for a useful one.

*Unity* refers to the way in which the parts of the picture are intuitively or deliberately organised into a whole. Different "principles" of design may be used to achieve a sense of good unity. One such principle is the occurrence of a centre of interest or a *focus*. This immediately attracts the observer's interest, lets the gaze rest, and helps to keep the different parts of the picture together. If there is no focus, the observer's gaze will wander over the picture without finding any point at which to rest. A centre for the observer's interest can be created by means of size, intensity of colour, position, lines converging at a certain point, brightness, and so on.

Similarity as regards colours, forms, size, lighting, texture, and the like can help to tie the different elements of a picture together. Yet too much similarity gives a sense of sameness or monotony. A certain degree of *variation* is therefore required. For example, if there is no variation in forms and sizes, no variation in the different areas of the picture (for example, if a line divides the surface of the picture into two parts of exactly the same size) or if there are no subordinate areas (for example, if all the areas are depicted with the same wealth and sharpness of detail and the same colour tone), then the observer will easily lose interest in the picture.

*Balance and rhythm* can likewise help to organise the parts of the picture into a whole. Symmetry is the simplest way to achieve balance. Asymmetrical balance is created by a kind of leverage principle. A heavy weight on one side may be balanced by a lighter weight on the other side, if the lighter weight is located at a greater distance from the centre. The sense of optical weight is created by size, form, colour, texture, and so on. But it can also be conjured up by our curiosity, so that a small shape that arouses our interest balances a large and compact shape that leaves us indifferent. Rhythm in the visual arts is created by visual elements that are repeated, that occur alternately, that change size (colour, form, brightness, etc.) or gradually merge.

When all the parts of a picture interact to create a whole, it often feels as if any change would destroy the picture. You feel that it could not be done in any other way. The picture takes on a life of its own; its unity has become "organic." Each part makes its own contribution to the whole and acquires meaning through it, just as the heart, the liver, and the brain in different but equally important ways contribute to the life of the human body. It is difficult to say which spot of colour or which shape creates this sense of a completed whole; yet it is nevertheless something that the experienced observer feels and cannot dismiss simply because different observers sometimes disagree about the origin of this sensation.

The design of a picture also includes the portrayal of proportions, that is, the size of the parts in relation to one another and to the whole, and spatial *configuration* by means of overlaps (in front of/behind), changes in size, clearly structured foreground, middle ground, and background, changes in colour, or linear perspective.

It is obvious from the description above that an effective composition presupposes a knowledge of the

means of pictorial expression, that is, lines, shapes, light and dark, colour, texture, and so on. The line is perhaps the visual element that allows the greatest wealth of expression. Lines may be thin or thick, straight or curved, short or long, horizontal or vertical, and they can be executed with different kinds of pencils, brushes, chalk, or charcoal. Colours can be bright or dark, neutral or vivid, bold or muted, watered down or saturated, and of differing hues. Shapes, light and dark, and texture may be varied in corresponding ways. Students often reveal in their pictures to what extent they master these elements of design and can use them to achieve desired effects.

*The following rubrics can be used for scoring:*

- 1. The pictures suggest little or no understanding of how different elements such as lines, shapes, light and dark, colour, and texture can be used to achieve visual effects. The pictures lack any attempt to create a composition in which the parts contribute to the whole.*
- 2. The pictures suggest a certain insight into how different visual elements may be used and combined to make a whole, but there are serious deficiencies in the execution.*
- 3. The pictures suggest an understanding of how different visual elements may be used and combined to make a whole, but this is applied in a rather stereotyped way.*
- 4. The pictures suggest that the student has acquired an understanding of fundamental principles of visual design, such as focus, variation, balance, rhythm, and so on, and can use them to achieve visual effects and a sense of unity.*

### *3. Craftsmanship*

Craftsmanship refers to the ability to select and use materials and techniques. For painting, for example, one can use body colour, watercolours, oil paints, or acrylic paints. The surface can vary from lining paper and brown wrapping paper to canvas and panels. The material also includes numerous tools and accessories such as flat and round brushes, palettes, palette knives, easels, and so on. If one is going to use different materials to achieve a particular impact, one must master specific techniques. When painting with watercolours, for example, one can mix colours to achieve the desired hue, or paint wet on wet, which means that the paint runs on a damp surface, or achieve contrast by dotting, or use dry-brush technique, or mask off sections to keep them unpainted, or sponge, erase, scrape, spatter, and so on.

All materials and techniques make it possible to achieve visual effects, but they also have their limitations. A skilled craftsman knows what can be done and also has the ability to do it. It is common that the craft is belittled or misunderstood as something purely mechanical and manual. Yet craftsmanship not only enables a person to realise a vision; it also allows him/her to visualise what the intended result might look like. A person who knows his craft has more options than a person who does not. They can visually explore different alternatives in their minds by asking: "What would happen if I did it this way?" (On the importance of craftsmanship in art, see Dormer 1994)

A beginner in a field can often benefit from simple instructions or recipes. These can help him to solve problems; but if he sticks anxiously to them they can also inhibit his own development. The expert knows many rules and knacks, but he also knows when they are useful and when he has to break the rules to achieve the desired effect. It takes a long time to achieve this familiarity, and it requires extensive hands-on experience with materials and techniques. The first attempts in a new material or with a new technique often lead to dull and clumsy pictures, since the newly acquired skills claim all the maker's attention. Attempts to broaden one's repertoire nevertheless deserve attention and encouragement, even if they are not always successful.

*The following rubrics can be used for scoring:*

1. *The pictures show little or no ability to use materials and techniques.*
2. *The pictures suggest a certain ability to use materials and techniques, but there are serious deficiencies in the execution.*
3. *The pictures show an ability to use materials and techniques to achieve the desired visual effects, but this is applied in a rather stereotyped way.*
4. *The pictures show a good and flexible mastery of materials and techniques and are consistently of high technical quality.*

#### *4. Investigative work*

This criterion, like the following three, directs attention to the work process, that is, how the student has gone about solving a task. Investigative work refers to the resolution and patience with which the student tackles and pursues the work. Studies of creative people's letters, journals, sketchbooks, and the like show that they are persistent when they approach a task or a problem. They not infrequently admit themselves that their success is based on 10 per cent inspiration and 90 per cent perspiration. They refuse to be discouraged by failure, doubts, or difficulties. On the contrary, they feel stimulated by ambiguity and problems which can be solved in more than one way (Smith & Carlsson 1990).

Investigating often means approaching an undertaking or an idea from many angles, or following up the same problem through a series of works or experiments. One tries different options, sees what happens, and decides which results are not good enough. At the same time, there is a clear intention connecting various sketches, drafts, and pictures. It may be an idea that is being explored, a style that is tested, or particular material or technique that the maker wants to become familiar with. In contrast, indulging in one project after the other in a superficial and casual manner gives little chance of achieving creative, expressive, or interesting pictures. Nor does it develop the student's technical skills.

To be able to work in an investigative way, the student must have sufficient time. The assignments must also be of a kind that can be solved in different ways. The ability to develop and sustain a theme or a problem over an extended period of time and to get deep into it, can be reflected in various ways. It may be seen in the student working with an assignment longer than the teacher had expected, or making certain revisions in the course of the work, or exploring a theme or a visual problem in more than one work and seeing a possibility of going on, or testing different materials, styles, or techniques in work on a theme, or exploring a technique (such as watercolour painting), a principle for organising a picture (such as contrast), or an expressive device (such as lines) in greater depth.

*The following rubrics can be used for scoring:*

1. *The student easily gives up, does not pursue his/her own ideas, and just does what the teacher requires.*
2. *The student shows a certain degree of patience, tries his/her own solutions and approaches, but does not develop them.*
3. *The student does not easily give up but chooses a specific approach which (s)he then starts to develop.*
4. *The student works very hard, approaches themes and problems from several angles, and develops the work through a series of drafts, sketches, or attempts.*

#### *5. Inventiveness*

Creative people often discover new problems when working on a task. They try new solutions, often by combining ideas and suggested solutions in an unexpected way. There is a close association between these distinctive features and what has been mentioned above, since one must get deeply involved in a

task over a long time to discover where the interesting problems are and find ways of pursuing them. Discovery through mistakes or serendipity requires that a person is mentally prepared. Yet this preparedness alone is not sufficient for the creative leap to take place. To reformulate problems and try new solutions, one also needs a certain degree of courage and a willingness to take risks. Experiments and risk-taking do not always bring successful results. This is in the nature of things. Experiments that always succeed involve no risk; they teach us nothing that we did not know already. If students in school are to dare to try something new and take risks, the teacher must endorse the student's courage to go on exploring, even if the outcome is not always the intended one. Risk-taking in art has not infrequently been associated with rebellion against prevailing pictorial conventions, or an ambition to do something that no one has ever done before. It has been considered safe to develop one's repertoire of pictorial conventions or technical skills instead. In fact, however, a person who develops his skill takes risks that are just as great or even greater than a person who strives for originality. By exploring what is possible within a well-known tradition, one subjects oneself in a different way to public scrutiny; others can easily see when one has failed. Inventive students often initiate their own projects or try unexpected solutions to given problems. They are open to what happens to the thematic content or to colour, form, and composition in the course of the work, and they know how to benefit from these events in the ongoing project or in later works. They may perhaps depict familiar objects in unusual ways (for instance, portraying them from an odd angle, using atypical colours), or seize on accidents and investigate where they lead (for example, when the paint runs), or arrive at interesting and relevant solutions, although not by following the teacher's advice or suggestions.

*The following rubrics can be used for scoring:*

1. *The student does not formulate any problems of his/her own and shows no signs of experimenting with colour, form, and composition or with materials and techniques.*
2. *The student can take a problem that the teacher has formulated and change it slightly. He/she shows tendencies to experiment and play with colour, form, and composition or with materials and techniques.*
3. *It happens that the student sets him-/herself problems to solve. He/she develops her knowledge, experiments quite often, and sometimes finds unexpected solutions to problems.*
4. *The student often sets him-/herself problems of his/her own or reformulates those posed by the teacher. He/she constantly moves on and regularly experiments, is willing to take risks and often finds unexpected solutions to problems.*

#### *6. Ability to use models*

Studies of creative activity almost without exception show the importance of other people's works and ways of thinking. Creation is not as private and individual a process as we often imagine. It is always part of a social and cultural context. New ideas often arise when one studies or borrows stylistic features from another person. This influence can be general or it can apply to something specific. One can, for example, study a genre (such as portraits), a style (such as pop art), or the works of an individual artist to see what unites or distinguishes different art works and to gain an idea of how approaches and themes have developed. Or one can look for something specific which one wants to learn from and make use of in one's own work. The interest may concern either ideas or visual designs and techniques.

Looking for models to emulate and finding links between them and one's own work is a highly active and complex process. This type of cultural influence should not be counteracted in school, as often used to be the case. On the contrary, it should be encouraged and appreciated, since the conditions for creative work are considerably improved if students constantly interweave their own work with

observations of other people's works and reflection upon what can be learned from them. Artists in a different time or a different place can thereby be perceived as colleagues. Yet the students can also learn a great deal from fellow-students and from the images of popular culture, that is, the images by which they are surrounded every day.

Copying is a common way to learn from another person's style and to train technical skills, but to the extent that it occurs, it should be regarded as only the first step. Using models means choosing what corresponds to one's own intentions and making something of one's own from it. One borrows what is useful from one or more works which have captured one's interest. This interaction between the student's pictures and those of other people is facilitated if there are discussions of pictures in the class, if the students have ample access to pictures of various kinds, or if they get help in finding what they need. The assessment of students' ability to use models must, of course, take into account the opportunities available.

*The following rubrics can be used for scoring:*

- 1. The student shows no interest in other people's pictures and cannot benefit from them even when the teacher has helped to search them out.*
- 2. The student shows some interest in other people's pictures which (s)he or the teacher have found, but is content to copy them.*
- 3. The student actively searches for pictures to get ideas for his/her own work. He/she shows an ability to choose what corresponds to his/her own intentions.*
- 4. The student actively searches out pictures of various kinds and can use them in a versatile, independent, and well-integrated way in his/her own work.*

#### *7. Capacity for self-assessment*

People who do creative work often possess an ability to adopt a number of different stances or perspectives. When they look at their own work, they focus alternately on the technical aspects, the visual design, the ideas, and so on. They develop a set of standards or a checklist that directs their attention and helps them to monitor the creative process. In addition, they master a vocabulary that makes it possible for them to assess their work on multiple dimensions, so that they can pass more qualified judgements than just "good" or "bad." They often have a circle of friends and colleagues with whom they can openly discuss their work, its strengths and weaknesses.

A capacity for self-assessment is not innate; it is something that students can develop and refine. Students with a high ability to evaluate their own work can leaf through their portfolios and reflect upon the content, as regards both the themes that are dealt with and the materials and techniques, as well as colour, form, and composition. They can point out works or parts of works which are successful or which require continued work, and they can give reasons why. They can point to decisions during the course of the work and explain why they chose to do something in a particular way (for example, why they chose a particular colour or arrangement). They can perhaps also say how the choices they made affected their pictures and reflect upon how the experiences that they gained may be used as a basis for continued work.

The capacity for self-assessment also increases the ability to give and use criticism. The students can choose which viewpoints are relevant and which can be ignored, and they can decide how to incorporate those which they consider valuable. They can also adopt different stances or perspectives when judging work by other people, such as fellow-students. They have acquired a vocabulary that makes it possible to pass judgements with more nuances than just "I like/don't like it." They ask themselves what the maker's intentions were and how he tackled the task (for instance, why he chose a rough texture and how he made it look that way). All this means that they can also make constructive criticism.



*The following rubrics can be used for scoring:*

- 1. The student cannot point out the strengths and weaknesses of his/her own work or distinguish between works that are successful and those that are less successful. He/she has no opinions about his/her fellow-students' pictures.*
- 2. With some assistance, the student can point out the strengths and weaknesses of his/her own work and distinguish between works that are successful and those that are less successful. Opinions about his/her fellow-students' pictures are confined to simple value judgements (good/bad, like/don't like).*
- 3. The student is generally able to see merits and shortcomings in his/her work and can select sketches, drafts, and works which illuminate his/her own development. He/she can pass varied judgements on his/her fellow-students' pictures.*
- 4. The student can clearly see merits and shortcomings in his/her work and can select sketches, drafts, and works which illuminate his/her own development. He/she can also give reasons for her judgements and explain why things turned out as they did. He/she can pass varied judgements on his/her fellow students' pictures and is able to give constructive criticism.*

#### *8. Overall judgement*

The overall judgement is an all-round evaluation summing up the student's work. It corresponds to the teacher's general impression, and each teacher can choose to emphasise the viewpoints that he or she considers most significant. What is expected here is thus not an average based on the criteria described above. As with the previous assessment, however, the teacher should take into consideration how far the student has reached in the development from solving simple tasks with support to undertaking complex problems in a way that testifies to independence and self-assurance. *A four-grade scale, with three options (minus, average, plus) at each performance level, can be used for scoring.*

#### Comments on the assessment criteria

##### *Product criteria*

A teacher assessing works by children and young people is in a situation resembling that of an art critic. Practitioners of these two professions must rely on certain generally accepted standards, if their judgements are not to be arbitrary. In addition, both must know something about the context in which the works were made. An art critic usually relates individual works to other works by the same artist, to the works of other artists, and to what is usually called the "art world," which comprises not only the artists and their works but also other critics, galleries, museums, and so on. The teacher similarly views a student's works in connection with what he or she knows about the student and the problems the student is concerned with. As background knowledge, the teacher has a general grasp of what other students have done, and also needs to know something about the student's models or "visual culture." The latter can include works of art, but it usually consists of images met in school or popular culture, such as comics, children's books, and films.

Like a broad-minded art critic, a teacher should avoid using standards that favour a particular type of works at the expense of other types. Pictures should be judged according to their distinctive character. As a criterion for assessing students' pictures, Arts PROPEL uses "expression/-message," defined as the ability of a picture to express a feeling or formulate a message in a "powerful, convincing, and personal way." This criterion is useful as long as the person doing the assessment is aware that it represents one of many possible ways of viewing a picture and that there are pictures for which the criterion is not relevant. It is implicitly based on an *expressive* philosophy of art in which the intensity of the experience and what the work has to say to the observer are more important for our stance than

whether the picture is skilfully executed, has an appealing composition, and the like.

Our criterion "visibility of the intention" is more open and simultaneously directs attention to what impact the student wants to achieve with his/her picture. The aim may be *realistic*, ranging from pictures where it is possible to see what they are supposed to represent, to works which are extremely lifelike, such as a portrait by Frans Hals, where the observer feels that he is looking into the eyes of a living person, or a still life by Willem Kalf, where one wants to reach out and taste the grapes, or sip the wine. The intention may also be mainly geared towards the *form* itself, understood in the way described by the criterion "colour, form, and composition." Works in which the form may be said to be more important than the content occur in both figurative and non-figurative art. Finally, the aim may be *instrumental*, as in advertising, product design, and scientific illustrations. An image produced for these purposes is judged according to how it works in its context. A visiting card, for example, may well be funny and personal, but the letters should not be so extreme or obscured by patterns that the name cannot be read.

Form and craftsmanship are significant aspects of all pictures. I have therefore chosen to single out "colour, form, and composition" and "craftsmanship" as two special criteria for application to the assessment of all student portfolios. Renaissance masters often had an instrumental intention, it is true; they communicated the doctrines of the church or glorified the power of the prince. Yet they configured the message in a formal idiom and with an artistic skill that still allows their works to talk to us today. The same is true of children and young people. Their pictures may have diverse intentions, but if these are to be communicated, then colour, form and composition, as well as materials and techniques must be used with a certain basic skill.

The art scholar Rudolf Arnheim (1966: 195) maintains that "in a balanced composition, all factors of shape, direction, location, etc. are mutually determined by each other in such a way that no change seems possible, and the whole assumes the character of 'necessity' in all its parts." The ideal that a picture should form a coherent unity is one of the foundations for our description of the criterion "colour, form, and composition." In a discussion of the assessment of children's drawings, however, Pariser and Berg (1997a, 1997b) claim that artistically schooled people in the West attach more importance than others to criteria of this kind. People with no such schooling, or artists in other cultures, often ascribe greater significance to such things as craftsmanship and the narrative or thematic content of pictures. By treating "visibility of the intention," "colour, form and composition," and "craftsmanship" as separate dimensions, we try to prevent any single aspect of children's and young people's drawings from dominating, at the expense of other aspects.

#### *Process criteria*

The process criteria "investigative work," "inventiveness," "ability to use models," and "capacity for self-assessment" have been formulated against the background of studies of artistic creativity. These studies are mainly of the following kind: (1) psychological studies under controlled conditions, that is, with a trial group and a control group for comparison, and (2) case studies based on the notebooks and sketch pads left behind by an artist. The studies can be broadly based, focusing, for example, on the way a new artistic style is developed, or they may go more deeply into a topic and focus on the way an individual work or a group of closely related works came about. In recent times there have also been (3) studies of young people who are artistically active on their own, outside school.

Perhaps the most famous experimental study in the field is that conducted by Jacob Getzels and Mihály Csíkszent-mihályi (1976, Csíkszent-mihályi & Getzels 1989) at the University of Chicago. These

scholars gave a number of art students the assignment of drawing a still life. They found a clear association between the students' inclination to problematise the task and their success as artists after concluding their education. The problem-finders, i.e. those who formulated their own problems and remained open to further revisions, proved to have greater success in the profession still 16 years after they had graduated.

The Swedish artist Peter Dahl has produced a video in which we can follow step by step how one of his most famous paintings, *Dancing in the Blue*, emerged over a long period of time. This document gives a good illustration of how an interaction between intuitive and analytical thought may spur continuous revisions (Lindström 1993a). The Swedish art historian Ragnar Josephson, founder of the Museum of Sketches in Lund, has described, in his work *Konst-verkets födelse* ("The Genesis of a Work of Art," 1984), the interaction between the artist's imagination (German: *das Schöpfen*) and his/her exploration of the medium (German: *das Schaffen*) in the creative process. There are numerous other documents and studies describing and analysing the nature of artistic creativity. An exemplary work in this genre is Arnheim's (1962) book about the genesis of Picasso's *Guernica*. Among other works of art which have been the subject of useful, detailed case studies, I would like to mention Picasso's weeping women (Freeman 1994), Picasso's bulls (Lavin 1993), Van Gogh's *The Potato Eaters* (Tilborgh 1993), Munch's youthful works (Carroll 1994), and Matisse's early works (Flam 1978).

I have written a couple of papers presenting a case study of a boy, who uses comic strips and stories of superheroes for his development as a draughtsman and his socialisation into the man's role (Lindström 1993b, 1993c). Comparisons are made with similar studies of young comic strip artists (Wilson 1974, Robertson 1987, Kane 1989, Berger 1990, Pedersen 1991), one aim being to investigate how they develop their creative skills. What characterises these young people is that they work with a theme over a long period of time, try different solutions, and borrow from cultural models. Changes in style are often preceded by the young people searching out and analysing pictures made by other people, to use them in their own creative work. My comparative study suggests, however, that yet another condition is necessary if children and young people are to go beyond given pictorial conventions and become innovative and self-reflective: they need the support of a community of discourse centred around the creative process.

Other studies of young people's creativity have arrived at similar results (e.g. Taylor 1986, Wolf 1988, Golomb 1995). Studies of artists and young people alike indicate that the following characteristics are typical of artistically creative persons:

1. They are persistent and do not give up in the face of difficulties.
2. They set up problems and try new solutions.
3. They actively search out and emulate models.
4. They reflect upon and talk to other people about their work.

These conditions underlie the formulation of the process criteria in the portfolio assessments of students' creative skills presented above. The preconditions for artistic creativity appear to be of a fairly general nature and do not differ much from the conditions that apply to creativity in science or in everyday life (Weisberg 1986).

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## Seminar report

Chair: Rolf Witte, Bundesverein Kulturelle Jugendbildung, Artsandeducation Network (DE)

Reporter: Letty Ranshuysen, Independent social researcher (NL)

The study focused on school children (ages 5, 8 and 11 and age 19). The development in their creativity was tested with the help of 8 criteria.

The outcome of this research was distributed on a CD-ROM. The CD-ROM contained products made by the pupils, criteria which were used by the researchers and showed their creativity development ratings.

Important outcome of this project:

1. Research, in this case, offers tools, which can be used by policy-makers, teachers and pupils alike in monitoring the growth of creativity. It is inspiring in that it shows the results of good practice.
2. There is a high level of agreement between independent assessors of students' art work. Therefore teachers were shown to be more reliable than the researchers had thought. You can trust the teachers and give them more freedom.
3. The study shows that development in creativity is influenced more strongly by gender (girls are more creative than boys) than by social class. Children from a deprived background have a better chance to develop creative skills than cognitive skills.
4. Improvement of skills does not necessarily mean improvement of self-reflection. The capacity for self-assessment should be stimulated. The process of "getting there" is as important as the product which is ultimately presented. The study showed that pupils enjoy going deep, meeting challenges, copying examples and assessing their own work and that of others.
5. The criteria which were formulated to measure the development of creativity showed the effect of arts subjects and cultural education. The outcome can be used to strengthen the position of these subjects.
6. It is possible to show the effect of subjects other than art (maths, biology, etc) on the development of creativity. It could work the other way round if arts subjects claimed the monopoly of developing creativity.

All present were very enthusiastic about the results and the possibility of implementing the tools in their own countries.

Seminar 4.3 Exchanging research  
Presentation of Research Projects and  
Discussion about Models of a European  
Research Data Base

## Short Introduction to Cultural Policy Research On-Line - an Initiative to Further the Exchange of Research

Diane Dodd, Co-ordinator of Cultural Policy Research On-line (CPRO) and Cultural Information and Research Centres Liaison in Europe (CIRCLE), United Kingdom

Cultural Policy has in the last ten to fifteen years seen a surge of popularity as policy-makers, planners, arts organisations and educational establishments have come to recognise the socio-economic potential of the arts and cultural industries.

Cultural Policy is no longer a specialist issue, it has drawn attention from the general public and the media because of its relevance to current issues of public interest, such as creative industries, digital culture, information society and cultural tourism. Due to the culture overlap with social, political, educational and economical issues interest has grown enormously, particularly at European level. This interest has provided an increasing need for comparable European studies. However, resources are limited and pan-European structures for access to information are scarce.

In line with this interest the Boekmanstichting in Amsterdam set about providing a service to researchers and policy-makers – it was called CRIE (Cultural Research In Europe) - it provided for a book containing a synopsis from over 100 research projects in Europe and an on-line flat list of research for those of us more adventurous and requiring up-to-date information. The book quickly became out-dated and new technologies developed fast so that when I was employed just over one year ago the logical step was to put CRIE into a searchable on-line database.

The database format also allows for much more information to be stored and it soon became apparent that many people from all areas of society were now studying the consequences of cultural policy. The database expanded to also include conclusions from conferences and scholars' papers on cultural policy issues.

It was also decided that we should not only focus upon comparable European research in more than one country but on all cultural policy research, because as a researcher it is important to be able to find out if similar research has already been completed or is in process in another country. In this way the database hopes to foster European co-operation, dialogue and exchange.

*Cultural Policy Research Online (CPRO)* has not been officially launched yet but is already an existing on-line database of research studies, conference reports and scholars' papers concerning the arts and culture in a political, social, educational, historical and management context, with the research touching upon policy issues.

CPRO is provided free on a web site, with a direct link both from the Boekmanstichting's web site and CIRCLE's web site (Cultural Information and Research Centres Liaison in Europe). It is open to all but, it hopes to interest researchers, policy-makers, teachers and arts managers who are interested in the study of arts in society and cultural policy and who hope to learn from research in other countries. The database aims to attract the attention of teachers and educational institutions and offers itself as a service to these.

At the moment CPRO is not complete, literally hundreds of research synopses need to be added and the process will be on-going. However, after the initial consolidation period and the official launch, it is expected that the co-ordinator will send updates to researchers (presenting their work in CPRO), informing them of new research being carried out in the same interest fields. CPRO will then be constantly updated with new, on-going and recently completed (within the past five years) research, conference reports and scholars' papers.

While CPRO has a focus on Europe, it also incorporates research from around the globe. The database presents short descriptions of the project/report and the name and contact details of the researcher, as well as information on where the research has been, or will be, published. CPRO has a search engine to facilitate searches by: researcher's name; research title; countries included in the study; date of completion; cultural sector(s); keywords and free text.

To facilitate searches, one or more of the following *keywords* can be applied to each research description. Any number and combination of keywords listed below can be used to find research areas of interest:

- Political (policy), Economy , Law, Employment, Funding (incl. investment/sponsorship/patronage), Status (of the artist), Trade, Distribution, Business Support, Broadcasting, Copyright
- Education, Training, Continuing (Education), School, Amateur
- Society, Social, Minorities, Civil Rights, Human Rights, Gender, Youth, Elderly, Conflict, Health
- Historical, Identity, Sociology, History
- Management, Urban Regeneration, Venue, Cultural Tourism, Urban, Regional, Infrastructure, Participation (consumption/audiences), New Technologies, Marketing, Cultural Information, Preservation (conservation), Volunteers, Supply

At the same time searches can be narrowed down to cultural sectors. So for example a search could be made on *education, school and music*.

Of course this is just one example of initiatives to encourage the exchange of research and feedback is welcome on the design and usefulness of the database.

A short debate followed this introduction to CPRO and some of the conclusions to arise from this were that CPRO could be useful as a 'connector' but that we must try to also draw attention to existing research web sites. It was confirmed that CPRO leads the user to the web sites where further information can be found and does not expect to replace or copy existing resources.

Another conclusion was that where research is given the methodology must be clear. While CPRO at present states the methodology in the description box it was concluded that this could be separated and given a separate heading to aid researchers looking for similar research methods.

Research in all languages can be included in the database but a synopsis will always be given in English – this will help users decide if they would like to translate the research – it also provides contacts for the researcher so that more information may be obtained from them.

Some members of the group strongly recommended that the conference organisers make a list of current research information web sites on the Must or a-Muse server.



## Seminar report

Chair: Jennifer Williams, Creative Communities Centre (UK)

Rapporteur: Carla Bodo, Ministry of Culture (IT)

### *Wishes:*

- Universal formats could increase the possibilities of linking different databases.
- Research in all languages should be included in the database (with a summary in English)
- An inventory of existing databases is needed, to prevent doing double work. Linking is better than creating yet another website!

### *Problems:*

- Research is almost invariably oriented on the national situation.
- It's difficult to judge the quality.
- The intellectual property rights of audiovisual materials need to be arranged.

### *Challenges:*

- Journals of universities are being published on the Internet more and more (and surprisingly quickly). These electronic journals might replace databases shortly.
- Some artists and other contributors to arts education projects are not keen on exchanging information. The challenge is: how do you get inside a project without upsetting it? The answer to this question is to use a transparent methodology.
- If you look at other (European) research you'll find different content, methodology etc., which can be an eye-opener.
- Disseminating and exchanging research in the field of cultural education can give new insights to researchers outside the field of cultural education.

## The Evaluation of a New Arts Subject in Dutch Secondary Education

Folkert Haanstra, Ineke Nagel and Harry Ganzeboom, Utrecht University (NL)

### *Context*

Like in many European countries there has been a long tradition in Dutch secondary education of pupils visiting a museum, a theatre or a concert. Often these visits were part of voluntary extra-curricular activities and it depended on the school policy or the enthusiasm of one or two teachers whether these visits had a regular basis.

For the Dutch Ministry of Education, Culture and Science (or at least for the Cultural affairs department of the Ministry) this was an unsatisfactory situation. On the one hand they were worried by the decrease of cultural participation by the younger generations. And on the other, arts education had a noncommittal character, as far as the direct contacts of pupils with professional arts were concerned. Arts education is thought to be one of the important instruments to promote cultural participation. Research studies into the effects of arts education programmes in primary and secondary education have confirmed that these programmes can stimulate cultural participation at a later age, even though other factors such as arts socialisation in the parental family and the level of education are more important factors (Ranshuijsen & Ganzeboom, 1993; Nagel, Ganzeboom, Haanstra & Oud, 1996). In the past several attempts were made to intensify the contacts between school and the professional arts. This was done by promoting cultural projects on a regional level, through extra subsidies and by strengthening the intermediary function, the lines of contact between schools and arts organisations ("Cultuur en School", 1996). However in 1998 this policy entered a new phase when the subject CKV1 was introduced. CKV1 is short for Arts and Cultural Education<sup>1</sup>. This introduction was part of a large-scale innovation in Dutch secondary education and before giving a description of what the new subject is about, let me give you some information about this general innovation.

Dutch secondary education consists of three levels:

1. Pre-vocational secondary education (vmbo), which lasts four years and prepares pupils for a basic vocational or middle-management training course (secondary vocational education). About 60% of all pupils follow vmbo.
2. Senior general secondary education (havo) lasts five years and prepares pupils for higher professional education (Hbo).
3. Pre-university education (vwo) lasts six years and is mainly designed to prepare pupils for university.

Roughly speaking, in the first three years all pupils follow the same subjects in what is called basic education. After three years the programmes of vmbo, havo and vwo start to differ a great deal. We concentrate on the senior school level of havo and vwo, because at these levels Arts and Cultural Education were introduced. In Vmbo a somewhat different form of this subject will be implemented in 2003.

The senior school level of havo and vwo has been changed and is now called Second Stage Secondary Education (Tweede Fase). The main change is that pupils no longer have the freedom in their choice of examination subjects they used to have. Instead, they have to choose one of four fixed subject combinations. This change was made to ensure that pupils follow a co-ordinated study programme and will be better prepared for higher professional education ('hogeschool') or university. The four subject combinations are: 1. science and technology; 2. science and health; 3. economics and society 4. culture and society.

All four subject combinations consist of a common core of subjects, plus a number of specialised subjects and an optional component. The core subjects take up just under half the time spent on the

course. These changes are being phased in between 1999 and 2001.

Another new feature of the havo and vwo systems is the emphasis on independent (self-regulated) and active learning. Pupils will be encouraged to do more and more work on their own, under the supervision of a teacher. Hopefully this didactic change will help to reduce the number of pupils who leave higher education without qualifications.

#### *Arts and Cultural Education1*

Arts and Cultural Education is one of the common core subjects, so it is obligatory for all havo and vwo pupils. There is one exception: for the vwo pupils who follow the classical grammar school ('gymnasium') Classical Cultural Education (KCV) replaces CKV1 in the curriculum.

The general goal of Arts and Cultural Education is that pupils learn to make a motivated choice of cultural activities that are meaningful to them. This is done on the basis of four kinds of learning activities: (1) participation in cultural activities (2) acquiring knowledge of arts and culture by means of thematic study (3) practical activities (studio art, dancing, singing et cetera) (4) reporting and reflection: pupils prepare a portfolio and reflect on the material it contains.

The so called 'study load', that is the amount of time the average pupil needs for this subject is 120 hours for havo pupils and 200 hours for vwo pupils.

Let me describe the new subject further, as envisaged by its inventors. The didactic approach of Arts and Cultural Education is modelled after the ideal of independent study. The core of the subject is the participation in cultural activities: pupils should experience culture. Havo pupils participate in at least six and vwo pupils in at least ten cultural activities, such as visiting an exhibition, a film, a concert or a play, or reading a book. The cultural activities should be of 'generally recognised quality', but if possible also reflect the pupils' interests. Knowledge of arts and culture is not taught by rote learning art historical facts and figures, but by understanding the interrelationships between the different art disciplines by means of a thematic approach. A school is free to choose the themes, but there are schoolbooks offering teaching models with themes such as 'heroes', 'the city', 'eternal love', etc.

The practical activities form a small part of Arts and Cultural Education. They are meant to support the preparation and 'digestion' of cultural activities, but they are no end in themselves.

The new subject is rounded off with a school examination. It goes by the name of the 'arts portfolio' and it consists of reports of the cultural activities, reports of the thematic studies and the results of practical work. Once the portfolio is ready, the pupil gives his or her views on choices, experiences and findings. In this reflection stage the pupil holds a presentation, prepares a report or gives a closing speech for the supervising teacher.

Arts and Cultural Education is preferably taught by a team of teachers of different subjects, such as mother tongue, foreign languages, visual arts, music and drama. Every school has one or two persons who co-ordinate the activities, provide information and maintain contacts with the arts organisations in the city or the region.

Within the boundaries of the examination programme, each school can itself determine the contents and organisation of the subject. From pilot projects it had become clear that this new subject offers different practical organisational as well as didactical options to the schools.

#### *Research questions*

The Dutch Ministry of Education and Cultural Affairs commissioned a research project to make an assessment of the implementation of Arts and Cultural Education and secondly to find out to what extent it serves its purpose, that is: does it change the attitudes and the participation of younger people in the cultural field?

The research project is carried out by Utrecht University, in co-operation with Cultuurnetwerk Nederland. The main research questions are:

1. How do schools give shape to Arts and Cultural Education with respect to its content and didactics on the one hand and its practical organisation on the other?;
2. What problems do teachers and pupils meet and what are their opinions on this new subject?;
3. What cultural activities for Arts and Cultural Education are chosen by pupils, in terms of genre and complexity?;
4. Does Arts and Cultural Education increase the cultural participation of the pupils for the short range (that is while taking the arts lessons or immediately afterwards) and for the medium range (that is after a year or more)?

#### *Research design and instrumentation*

In the Utrecht University research project, called CKV-Volgproject we collect data at secondary schools throughout the Netherlands. The project is divided into several waves. The first wave of the data collection was in 1998 and was followed by waves in 2000 and 2001.

The analyses presented were taken from the first report, published just this month, and are based on the data collection of spring 2000. In the spring of 2000 we visited 67 secondary schools in 14 municipalities in the Netherlands. The schools' educational levels vary, ranging from pre-vocational secondary education (vmbo) to preparatory university level (vwo). Both schools with and without Arts and Cultural Education are represented in the sample.

At the schools with an arts education programme we questioned its co-ordinator, the arts teachers and -- at all schools -- pupils. The co-ordinator of the arts education programme was submitted to a face-to-face interview, mainly about the organisational aspects of the arts education programme. Almost all, 40 out of 42, co-ordinators participated in the interview. Furthermore, all teachers of the arts education programme received a questionnaire in their mailboxes. We received 89 questionnaires representing a response rate of about 50%.

Last but not least, classes of pupils were questioned. The best ways to answer questions on the effects of arts education on the pupils is to compare classes of pupils who are submitted to the arts education programme with those who do not follow this programme. As all pupils of the two highest educational levels in their fourth year were submitted to the arts education programme, the control group necessarily consists of pupils who are in their third year of secondary education, those who do not have the subject yet, and pupils of the two other educational types, who are not submitted to the arts education programme at all.

At each of the 67 schools we questioned three or four classes. The pupils filled in a questionnaire during school time and under supervision of their teacher. We ended up with 1100 pupils from 106 classes of four educational levels and of three different grades. The pupils in these classes are between 14 and 17 years old. In table 1 we see the distribution of classes, both classes with the arts education programme and control classes.

#### Co-ordinators and teachers

##### *Results*

The questionnaires cover a wide range of issues, but in this paper we limit ourselves to a few topics. First we will discuss to what extent teachers support the main ideas behind the subject. Secondly as the cultural visits by pupils are the most important part of Arts and Cultural Education, we will present the different views of the teachers on the choice of cultural activities, as well as the actual choices made by the pupils. Thirdly we will discuss the results on cultural participation for the short range.

## Teachers

A large majority of the teachers supports the main objective of Arts and Cultural Education and considers it important for their pupils to be introduced to many different art forms and disciplines. A large majority agrees that the action-based aspect of experiencing culture is more important than conveying theoretical knowledge about art and culture. In fact in the lessons, arts concepts and styles are discussed to some extent, but this subject matter is not examined in any way.

In contrast to the arts subjects in basic education the practical activities of pupils are of minor importance. About one third of the teachers disagrees with this and states that the practical activities should be the core of an arts subject. The specialisation of the teachers obviously plays a role here, for 40% of the arts specialists would like practical activities to be the core of the subject, against only 20% of the language teachers.

### 'Generally accepted quality'

The cultural visits by the pupils are not meant to be limited to a series of compulsory pre-structured class visits under the direct control of a teacher. However, it is up to the school to decide what freedom the pupils actually have in selecting their activities and how they interpret the requirement of "generally accepted quality" of cultural activities.

The results of the questionnaires indicated that class or group visits under control of the teachers take place in about 30% of the visits. The other 70% are visits by small groups, couples or individual pupils. Both teachers and pupils were asked about the pupils' freedom to choose cultural activities. From these sources it became clear that only a small minority of schools gave pupils no choice at all. The other extreme, namely that pupils can decide all for themselves without any consultation occurs in a minority of schools as well (about 20%). In most cases the pupils can choose themselves but first have to consult their teachers.

In these consultations or negotiations if you want, several factors play a role. What matters first of all is the opinion of the teacher concerning acceptable quality. We will go into that in more detail. But other factors are the total range of cultural activities a pupil visits (so one can so to speak compensate rap with Shakespeare) and whether the pupil is able to substantiate his or her choice. Lastly the level of cultural experience of the particular pupil plays a role.

Some teachers to whom all activities are acceptable said that it all came down to how the activity was reported and reflected upon. In their opinion a good report or criticism can justify any choice.

We asked what cultural activities were acceptable for Arts and Cultural Education considering the demand of generally accepted quality of these activities (Table 2). A majority of teachers (69%) agrees that one should accept all activities offered by a theatre, a concert hall or a museum. On the other hand only 28% agrees that activities should be restricted to these official institutions and that for example activities in community centres are not allowed. A majority of 58% of the teachers agrees that activities should be 'live' and should not be media presentations (television, CD, video et cetera.). About 29% takes the view that all forms of popular culture (e.g. croon songs, soap operas and comic books) are acceptable. And 23% thinks that only activities by professional artists are acceptable, so no amateur arts. To make these general criteria more specific, the teachers were presented a number of possible cultural activities and were asked if they were accepted unconditionally, if they were not acceptable at all or if it depended on other factors, e.g. the ones I just mentioned (for instance the total range of visits by a pupil). Table 3 shows the results

As you can see many forms of youth culture (rap or pop) or mass culture (festival of tear jerkers and sentimental songs) are acceptable if they are live activities. Some activities like a fashion show or a DJ

or VJ show are dubious for most teachers. Films too cause a lot of discussion, considering the many remarks on this subject made by teachers. For some Hollywood films are not acceptable for Arts and Cultural Education, whereas others state that there are many Hollywood films that are classics and belong to our cultural heritage.

The choices made by pupils are considered somewhat problematic by 55% of the teachers and 11% considers these choices problematic. In comparison, teachers find it more troublesome how to motivate all pupils as there is a substantial group that objects to this obligatory subject.

We will now go into the behaviour and attitudes of the pupils.

## Pupils

What does the cultural consumption of Dutch secondary pupils look like? Pupils were asked how often they attended different cultural activities during the last year (Table 4). A distinction was made between high culture on the one hand and popular culture on the other. High or traditional culture is represented by museum, theatre, cabaret, ballet, and classical concerts; popular culture by attendance of the cinema, popconcerts, dj-/vj-events, youth events. This is no a priori determined division, but it is the result of a factor analysis, meaning that cultural activities tend to cluster in these two groups. Also note that the transparency shows the patterns of responses of all pupils, whether they take arts and cultural education or not.

Let us now turn to the arts and cultural education pupils. As stated before, they have to participate in six to ten cultural activities, depending on the level of education. What kind of activities do they choose? The large majority (77%) of the pupils chooses film as at least one of their cultural activities for Arts and Cultural Education. Museum and theatre also form part of the cultural activities of more than 50% of the art pupils. The attendance of classical concerts falls behind. Only 12% of the pupils attend a classical concert as part of the arts education programme.

The question is: do arts and cultural education pupils participate in cultural activities more than their schoolmates who are not submitted to the programme? And does it hold for both high culture and popular culture? In order to find out about these effects we want to compare the pupils following this subject with other secondary school pupils. In order to do so we controlled for a number of other characteristics to make sure that a difference between both groups is not caused by any kind of selection effect such as age, gender, level of education and cultural participation of parents.

We distinguish three kinds of effects:

- the effect on the level of cultural participation;
- the effect on the complexity of cultural activities;
- the effect on attitudes towards the arts.

### *The effect on the level of cultural participation*

Analyses show that:

- Arts and cultural education pupils do indeed participate more in high culture than other secondary school pupils;
- Arts and cultural education pupils do NOT participate more in popular culture than their schoolmates. As we saw before, pupils generally do pick some forms of popular culture, especially films, as one or two of their arts and cultural education activities. This means that pupils involved, to some extent use their every day cultural behaviour – especially going to the cinema – for their school subject Arts and Cultural Education.
- Of the control variables the cultural consumption of the parents turns out to be most important.

Pupils with parents who participate in high culture activities, participate more in high culture. This outcome is in line with previous research;

- Female pupils and pupils of the higher educational levels also show a greater interest in high culture. The effects of these variables are however relatively small compared to the effect of the parents.

The effect on the level of cultural consumption is somewhat trivial, as cultural consumption forms part of the subject. Pupils don't have the choice not to attend cultural activities at all. At this stage, a more informative question is: when secondary school pupils attend a play or a film or visit a museum, do arts and cultural education pupils make other choices than their fellow-pupils who are not submitted to this new arts subject?

More specifically, do they choose more complex art? Whether art is experienced as pleasurable or rewarding depends on how much complexity it affords to a person. It is claimed that the preferred level of complexity increases with artistic training, for this training will add to the knowledge to successfully solve the 'problem' the art work poses.

Pupils were asked to mention their last attended film, performance and museum. Eight experts judged the complexity of these cultural events. Their judgments vary on a scale from one – least complex: no background knowledge required – to seven – most complex: requires a strong mental effort.

The analyses showed that:

- no difference between arts and cultural education pupils and other secondary school pupils occurred in the complexity of the last attended film. The arts education programme does not lead to a more complex choice of films. Because film is frequently chosen as one of the subjects' compulsory activities, this can be interpreted as a negative result for the arts education programme.
- in performing arts and museum visits there is a difference between art pupils and other secondary school pupils. Art pupils choose more complex theatre and music performances and visit more complex museums and exhibitions

Finally it is interesting to study the attitudes of secondary school pupils towards the arts.

We presented the pupils a number of positive and negative statements about the attitude towards arts and culture. Does the arts education programme attain a more positive attitude among young people?

The analyses show that:

- there is no difference between arts and cultural education pupils and their fellow-pupils in their attitudes towards art;
- secondary school pupils who tend to hold the more positive attitude towards art are girls, pupils with parents who participate in cultural activities, pupils of the higher educational levels, and of the higher grades, and pupils of foreign origin.

## Conclusion

The new compulsory subject of Arts and Cultural Education was implemented in 1998 in order to stimulate the cultural interest and the cultural activities of the Dutch youth. Attendance of cultural activities is the core of this subject. But what are these cultural activities?

First of all one may conclude that the majority of teachers is quite liberal in accepting the choices of the pupils. In general the range of acceptable activities is by no means restricted to the traditional 'canon' of art. I think that a subject that strictly prescribes activities that fit in the traditional cultural canon, as well as facts and figures on cultural literacy (as for example propagated by Hirsch) is not feasible in Dutch education any more. On the other hand there now is much arbitrariness in the opinions of teachers on what cultural activities are permitted for Arts and Cultural Education.

Our results show that about half of the cultural activities fall in the category of popular cultural activities. Pupils who do not (or not yet) follow the arts and cultural education programme visit these activities to the same extent, and when we look at film we also conclude there is no difference in the kind of films arts and cultural education pupils and their schoolmates visit. So what then are the educational gains of this new subject? Obviously it should be the pupil's reflections on the visits: the analyses and criticisms the pupil makes and the resulting class discussions. However, not only is there plenty of disagreement among teachers about what cultural activities are allowed, there is also much uncertainty about the criteria for judging student reports and criticisms.

After some years of experience more explicit criteria for the choice of activities and the assessment of portfolios are needed. Future analyses of our data will show whether different approaches by teachers lead to different effects on their pupils, in the short term and after graduation. These outcomes can help to further shape this new subject.

Table 1 Distribution of school classes in the sample

	pre-vocational	senior general	pre-university
grade			
3	25	3	7
4		35	19
5			17

Table 2 Extent to which certain criteria for acceptance of cultural activities apply (n=86)

Criteria	% yes
a. All activities offered by a theatre, a concert hall or a museum meet the criterion 'generally accepted quality'.	69
b. Only 'live' cultural activities are accepted (not on television, video, CD et cetera.)	58
c. All forms of popular culture (e.g. croon songs, soap operas and comic books) are accepted	29
d. Only activities in official theatres, galleries, museums et cetera, are accepted (no community centres and the like)	28
e. Only activities by professional artists are accepted (no amateurs)	23

Table 3 Extent to which examples of cultural activities are acceptable to teachers (N=86)

	% yes	%? depends	% no
A pop concert in a concert hall	74	26	-
A rap performance in a concert hall	68	30	2
A concert by André Rieu ('music for the millions' violinist)	65	29	6
A pop concert in a community centre	32	58	10
A fashion show	17	63	20
A DJ- or VJ- event	19	45	36
A James Bond film	17	50	33
Graffiti on the walls in the street	12	49	39
The opera Carmen on CD	7	25	68
Video clips on TMF or MTV	2	23	75
A soap opera on television	2	18	80



Table 4 Cultural consumption of secondary school pupils (N=1100)

How often in a year do you attend ... ?

	0 x	1 x	2 x	4 x	12 x
theatre	68	18	13	2	0
cabaret	82	13	5	0	0
classical concert	91	4	4	1	1
ballet	91	6	2	1	0
museum	41	27	25	6	1
pop concert	54	22	18	5	1
cinema	5	9	26	48	12
dj-/vj-event	54	9	16	12	9
youth event	68	23	9	1	1

## Seminar report

Chair: Olcay Kirisoglu, Mustafa Kemal University, Antakya/Hatay (TR)

Rapporteur: Annemoon van Hemel, Boekman Foundation (NL)

The discussion was mainly informative: the seminar participants were eager to have more information about the research of Folkert Haanstra and his colleagues at the University of Utrecht.

- An important point for all European countries is how to motivate pupils to participate in cultural activities.
- The (political) interpretation of research data is a complex issue.  
What if the results of research into a recently started cultural education programme - like the Cultuur en School programme - are negative? Should the programme be adapted in this early phase?
- The participation of male pupils is lagging. Boys are less interested in cultural activities than girls. Therefore, boys need a more action-filled and technically orientated approach within arts and cultural education.
- Many teachers don't have the know-how for new art forms. What if pupils decide to go to cultural activities that the teachers are not familiar with? This might change in the future, when younger teachers enter the educational arena.
- In the Dutch Arts and School project research shows that freedom of choice is important to pupils and also to half of the teachers. However, there is tension between this freedom of choice and the lack of quality in the chosen cultural activities (for instance: most pupils choose to go to the film, especially the commercial cinema).
- There is no research data about the influence of the peer group on the choices made by pupils. This influence should, preferably, be measured too.

## 7. Closing of the Conference



## Conclusions and recommendations

Corina Suteu, Director of ECUMU, Mastère Spécialisé Européen en Management des Entreprises Culturelles (ECUMÉ), France

In the difficult exercise of summing up the rich and ambitious mission of this conference, I will allow myself to start by quoting Rick van der Ploeg, Secretary of State at the Dutch Ministry of Education, who underlined in his introduction:

"The explicit aim of the conference is to be a source of inspiration for further agendas of cultural education at international forums as well as for ongoing international contact and debate."

I feel, however, obliged to avoid giving final answers and a rigid set of recommendations, after having assisted in overwhelmingly diverse debates during the last three days. I will engage in a modest reflection - on the interesting exchange of ideas that I witnessed and the impact and the areas of challenge and enlightenment that were brought about, in accordance with the conference's scope. First of all, how did "A Must or a-Muse" succeed in establishing such a rich exchange of knowledge and experience regarding in-school education?

An answer might be found in the common topics of concern which seemed to have been shared by all European educational systems when tackling the subject of introducing arts in education. These topics were:

- a reluctance towards restructuring the curricula towards the idea of a European curriculum;
- concern about the training of teachers in the light of preparing them for dealing with artistic education of the young;
- concern for the preservation of artistic and cultural diversity, but also awareness about the need for methodological harmonisation;
- a desire to encourage both a universal vision about culture and to preserve national characteristics in the curriculum content;
- a desire to encourage partnership between cultural institutions and educational institutions, but encountering difficulties in finding the right way.

## Arts and Cultural Educational Policy in Europe: Conflicts between Official Structures and Anti-structural Forces

Brent Wilson, Professor School of Visual Arts, Pennsylvania State University, United States of America

### Introduction: Variables, Interests, and Conflicts of Interest

The variety of participants at the *a Must or a-Muse* conference, the interests participants represent, and the ideas they offered are unprecedented. Consider for a moment the range of variables: nations—27 in number and within these nations unnumbered ethnic and language groups; governmental representatives from ministries of culture and education—including ministry officials, bureaucrats, policy-makers; cultural and educational brokers; researchers, professors, examination and assessment specialists; and teachers. Consider the arts represented—visual and performing arts, high and popular arts, and the myriad of institutions that support them. Perhaps the only major group not directly represented at the conference was the clients—the students and the ordinary people for whom arts and cultural educational programs exist. Perhaps we all represent their interests—but do we really? To what extent have our discussions of arts and cultural policies taken into account the full range of variables that shape and reshape the cultural realms of nations, their educational institutions, and the best interests of the individuals they purport to serve? Although we may think that we all have the same interests, say, visionary arts education programs established in schools and cultural institutions throughout Europe, do we actually pursue the same purposes? Are the goals implicit within the presentations of this conference sufficiently enlightened, sufficiently comprehensive, sufficiently democratic? Have we truly understood the number and complexity of forces that shape European culture? Most importantly of all, do we have the possibility of creating enlightened arts and cultural policies that will protect the rights and advance the interests of a myriad of groups and individuals?

### Structure and Anti-Structure: An Analogy

Let me offer an analogy. I study Japanese popular culture as it is shaped by the young people of that nation. *Manga*—comic books as we refer to them in English—are pervasive in Japanese society, and as in any society, Japanese youth mimic virtually everything adults do. Japanese children and teenagers draw and publish their own versions of *manga*. Twenty-eight years ago a small group of adults helped Japanese teenagers organize a comic market in Tokyo so that they could show and sell the *manga* they produced in little circles or clubs called *dojinshi*. The astonishingly professional-looking comic books that kids produce are also called *dojinshi*. The *dojinshi* phenomenon has exploded; approximately 2000 *dojinshi* markets are held in Japan each year and they are spreading to Taiwan, Korea, Hong Kong, and the United States.

In the summer of 2000, I visited Tokyo's semi-annual Comic Market #58—the oldest and still the largest in Japan. During the three-day market I observed approximately 100-thousand creators of *dojinshi* stationed at perhaps as many as 25-thousand tables selling on the order of 200,000 self-published *manga* to approximately a half-million other kids and a few adults. The range of *dojinshi manga* is enormous, ranging from original creations to parodies of popular comics, animation, and video-game characters. In their *dojinshi* Japanese kids present travelogues, visual accounts of scientific experiments, and pornography, including *yaoi*, the celebration of male-gay relationships which, interestingly, are drawn by girls. Trying to understand the complexities of European arts and cultural education is not unlike the problem I had in trying to grasp the comic market. The comic market is a sign of youth culture on a massive scale. It is a cultural phenomenon that is extremely complex and as I

tried to navigate through the 25,000 displays of *dojinshi*, I concluded that it was impossible to even begin to sample what was available. These difficulties notwithstanding, the *dojinshi* phenomenon provides me with the opportunity to contrast the anti-structural forces of popular culture with the tightly organized and highly structured Japanese visual arts curriculum. I have found it fruitful to study Japanese society in dialectical terms by viewing youth culture and art education as oppositional forces of structure and anti-structure. Might European arts and cultural education be illuminated if viewed simultaneously from structural and anti-structural perspectives?

### Dimensions of Structure and Anti-structure in European Arts and Cultural Education

It might be useful to view the presentations made and discussions held at *a Must or a-Muse* from the same perspective—as oppositions, as conflicts of interest, as sets of dichotomies. Those dichotomies can be found in arts and cultural policy; arts educational and cultural content pertaining to curriculum, pedagogy, and assessment; and in research policies and practices.

#### *The Arts in the Service of Social Continuity; The Arts in the Service of Social Disruption*

During the conference, although seldom expressed overtly, there was considerable evidence that delegates define culture differently and hold conflicting views of the arts and their role in education. One position, generally supported by representatives of ministries of culture and education, is that the arts are uplifting, that they reflect the best of human civilization, that they nourish the human spirit. Accompanying this position is the belief that the arts have an orderly structure, that the different arts have traditional forms that are easily recognized, that their boundaries are relatively fixed and stable, and that because the structure of the arts is evident, it is easy to map the realms of arts and cultural education. Clearly, some participants believe that the arts reinforce civilization, encourage social cohesion, and conserve the highest and best human values. In their view, the cultural artifacts whose content does not fulfill the high ideals encompassed by this position, have no place in arts and cultural education.

The second view of the arts is associated with delegates who, perhaps, feel a kinship with some of the raw and ragged aspects of contemporary art, whose interests lie in what we used to call the avant-garde, who take note of how the arts are continually in a state of flux, who note that boundaries change continually as new forms emerge and existing ones combine with one another and take on the character of events and objects that have traditionally not been associated with the arts. Under this position the arts are seen as culturally destabilizing; they are prized precisely because they are socially subversive and disruptive. In addition to the arts as either conservative or subversive, there are at least two other positions that must surely be taken into account in the formulation of arts and cultural educational policy. There is the assemblage of art forms relating to entertainment—to evoke the title of the conference, the arts that are created specifically to entertain and ‘a-muse.’ I refer specifically to the popular arts created for mass consumption—to television, cinema, music videos, comics, video games. These arts are often narrative and recombine and fuse elements of theatre and literature, music, illustration, and design, and they frequently rely on digital technologies. Should policy-makers accept the possibility that the entertainment arts, especially those consumed and created by youth, may actually be more vital and more influential in positive and transformative ways than the officially sanctioned “civilizing” arts that the elite may wish to promote in schools and cultural institutions? Then there is the fourth realm, the vast constellation of the arts created by amateurs, outsiders, the mentally ill, the unschooled, and children. As is the case with the popular arts and mass culture, this sphere is pursued by those who use the arts to satisfy creative and expressive urges, for stimulation, entertainment, escape, aesthetic enjoyment, social interaction, and perhaps even as a means for

experimenting with the selves they might become.

The issues raised by the values that underlie each of these spheres—the traditional civilizing arts at one pole and the new, unsettling, popular, and amateur at the other—are enormous. Should the cultural and educational resources of a nation be granted to the largest and most prestigious institutions or should they be directed toward the many hundreds of little grass-roots arts groups and even to commercial entertainment? Do the popular arts created for mass consumption need any type of official governmental support? After all they represent a raw form of capitalism and they must appeal to mass audiences in order to survive. But shouldn't the prestigious institutions be subject to the same market forces? And how can the expenditure of governmental funds be justified when it is directed toward small elite audiences, or on the other hand to artists and groups whose purposes and products undermine and subvert existing artistic and social values? Nevertheless, is it possible that both social cohesion and disunity yield cultural benefits? Arts and cultural educational policy-makers cannot ignore the very real and enormous conflicts that exist among and within the different realms of the arts. In the conference, there was little sustained discussion of these highly contestable and vexing issues.

#### *A Single National Vision versus Multiple Local Versions: Who Should Decide?*

At various points in the conference we heard statements that exhibit a yearning for comprehensive arts and cultural policies that would lead to coherent nationwide programs and practices. Dare I say that there were hints of yearnings for national standardization and perhaps even the seeds of international—even pan-European policies and programs. It seemed to me that the desires for single comprehensive visions were expressed by those who worked in ministries of culture and education. This should come as no surprise; it is their job to have a national vision. On the other hand there were voices, frequently those closest to teacher practitioners and students, who expressed the need for numerous visions—for local programs, for the right of every individual to pursue idiosyncratic interests. Embedded within the tensions between a single national vision and multiple local versions is, on the one hand, the belief that there is a "cultured elite" (although I don't remember the specific term being used) composed of individuals and organizations who are qualified by their superior taste and knowledge to decide what forms of culture—what content, what arts forms, what institutions, and what programs—best advance national interests and the cultural wellbeing of citizens. On the other hand, there were those who expressed the belief that individuals—including teachers and students—should decide what is desirable, what is best, what is most worthwhile for them. Culture, from this perspective, is not something created from above to enrich the lives of those who lack "sufficient refinement". Rather, culture is created by everyone and everyone should have the right to choose the dimensions of culture he or she will consume—and just as importantly, the aspects of culture he or she will create.

Relationships among the new and the old, the high and the low have the potential to generate numerous conflicts. So do the policies associated with them. Policies created to enhance the status of the arts may conflict with cultural policies designed to advance social coherence, or with market driven cultural policies. Are these conflicts undesirable, or might they be viewed and used as positive forces?

#### *Authenticity and the Locus of Arts Education*

Which institutions have the right to offer education in the arts and where should it be conducted? Some claim that museums, theatres, and concert halls are the sites where the most authentic experiences with artworks take place. Does it also follow that the professional actors, dancers, musicians, creative artists, directors, conductors, and curators working in these institutions are the ones who are most qualified to offer authentic educational and creative experiences in the arts? Are these "experts" more qualified than school-based arts teachers to guide individuals toward authentic experiences in the arts? Is it not also the case that arts professionals see schools and community arts centers as places where



amateurs and apprentices abound? It's true that teachers of the arts in most schools and community centers may actually have limited professional experience with the art forms they purport to teach. They may also possess incomplete understanding of the history of the arts and of the social conditions that characterize the various worlds of the arts. In the minds of professionals, both schools and community arts centers conjure up images of amateurism, low quality and unrefined taste. Agreed, these places offer the advantages of accessibility, they are pervasive, and, especially in the case of community arts centers, they cater to the interests of their clients. And in schools, yes, it is the case that students benefit from formal curricula, continuous instruction, and examinations. Nevertheless, school classrooms have few things in common with places where the arts are practiced and presented. Where should the arts be taught and by whom? We have heard of numerous national and local programs designed to move artists into schools in order to supplement the instruction of teachers and enrich the experiences of students. Should artists be invited into schools? Should we work toward the more extreme situation where artists assume major responsibility for arts instruction in schools? Or is it possible that artists in schools actually diminish the effectiveness of comprehensive arts education programs?

During the conference, we have also heard descriptions of national programs such as those supplemented by "culture cards" and other incentives designed to encourage students to leave their schools in order to have experiences with the arts in museums and performing arts institutions. These programs raise fascinating questions about the role of teachers. Should they serve primarily as cultural brokers who guide students to "authentic" arts experiences beyond school walls?

Although schools and cultural institutions have overlapping interests, they also have conflicts of interest. When schools encourage students to have direct experiences with the arts in cultural institutions beyond school, do they diminish or enhance their own relevancy?

*The Arts Curriculum: Audience Development, the Education of the Artist, Creativity, Self-expression, Skills, or Connoisseurship?*

The conference revealed that there are many competing goals for arts education in schools and cultural institutions. There is one line of thinking that sees the purpose of arts education as the creation and cultivation of audiences. If students develop a taste for and appreciation of the fine arts, then, when they are adults they will fill the seats of performance halls and the galleries of museums. Educated audiences, it is assumed, will create increasing demand for the "best" of the arts—perhaps even making it possible for arts institutions to exist without government subsidies.

Interestingly, discussions of audience development seldom focus on the question, why do we want citizens to have experiences in the arts? Is it actually the case that if former students, once they become adults, attend performances and museums then the goal of arts education has been reached? But is mere participation without enlightened interpretation worth having?

During the conference, we heard that the purpose of arts education is to develop the general creative potential of students and hence nations. Another position holds education is made more whole when students practice the skills employed by artists. Curiously, there was little discussion of the specific role that schools and cultural institutions might play in the education of artists. Shouldn't comprehensive arts educational policies provide for the nurturing of performing and visual artists as well? The issues surrounding the conflicting conceptions of arts educational goals are seldom addressed. Are the intellectual and cognitive educational outcomes associated with the arts necessarily in conflict with the performative and creative outcomes of art? The arts may help us to understand the worlds in which we must live, but perhaps the arts function best when they create visions of alternative and prospective worlds. Why are the social benefits presumed to flow from the arts so diverse, and is this diversity problematic? How should cultural policy take into account the different and frequently conflicting visions of arts education?

### *Research Policies and Purposes*

During the conference no one appeared to question the usefulness, indeed the necessity of research relating to arts and cultural education. Nevertheless, the presentations and discussions revealed that there are very different conceptions regarding its purposes. Should educational research be conducted for the purpose of influencing policy? To state the case more bluntly, is advocacy the purpose of arts and cultural research—say to convince educators, policy-makers, parents, students, and other influential parties of the importance of arts instruction, and thus to improve the position of the arts in education? The assumption behind advocacy-oriented research is that if influential groups are convinced of the importance of arts and cultural education, then the arts will be given increased resources, greater amounts of time in the school timetables, and the higher status that will attract greater numbers of students to arts courses. Is there any evidence that advocacy research has ever improved the position of arts education? Perhaps this is a research topic that should be pursued. Is the purpose of research to satisfy policy-makers that the programs they have funded have the desired effect? For example, if one of the purposes of arts education is to introduce students to the opportunities for experiences in the arts beyond schools, does it actually follow that if opportunities for arts education are greater, then, years later participation will be greater? Interestingly, the post-school participation studies seldom address the deeper questions relating to whether increased participation also leads to enlightened interpretation and evaluation. Is the purpose of research to improve practice? Should research be conducted to reveal the learning that actually results from arts instruction? The assumptions that appear to underlie this type of research is that if factors such as students' cognitive processes and beliefs and teachers' pedagogical practices are revealed then educators will have the information necessary to improve arts education. Do teachers actually change their pedagogical behavior when they learn of new research findings? Is the purpose of research to provide data comparing the outcomes of arts educational policies and practices in different countries? Indeed, should ministries of culture and education coordinate their efforts and resources in order to commission international studies that attempt to identify the policy, curricular, pedagogical, and assessment factors that lead to national achievement and success? There is another fascinating issue that emerged at the conference—who should conduct arts and cultural research? Should arts and cultural educational research be dispassionate—conducted by sociologists and educational researchers assumed to be unbiased, or should inquiry be conducted by individuals who know the arts and education from the inside, or even by individuals who are passionate partisans for arts education? I have outlined conflicting views relating to the purposes to which research should be directed. The beliefs and assumptions about research have an enormous influence on the research that is actually undertaken.

### Collaboration or Cooperation

Throughout the conference we listened to calls for cooperation between schools and cultural institutions. We also heard that partnerships are often unbalanced with one partner doing little more than following the other partner's wishes. This may be a minimal form of cooperation, but it is surely not collaboration. Collaboration is where two or more institutions develop programs jointly, where the ownership is joint and where participation benefits the institutions and their clients equivalently. It has been my experience that major cultural institutions look to schools for convenient audiences but they seldom develop collaborative programs with schools. Is it possible for schools and community arts centers to become equal partners with elite cultural institutions? Will they permit the modification of their programs in order to meet the educational needs of outside institutions such as schools?

## Conclusions: Tree-like or Rhizomatic Conceptions of Arts and Culture

Let me return to the analogy with which I began—the Japanese comic markets where many thousands of Japanese teenagers create and sell their *dojinshi* to millions of other Japanese teenagers with support from interested adults but with no support from educators, official cultural institutions, or government. I characterize the phenomenon as rhizomatic—like a plot of wild grass that spreads underground through its root structure and above ground through shoots and seeds. Deleuze and Guatari (1987) write that it is impossible to diagram or map a rhizome. Nevertheless, we cultural workers, bureaucrats, educators, and researchers have a penchant for devising structures—mapping, classifying, planning, and programming in schools and institutions—in order to achieve specific predictable and knowable outcomes. We conceive the arts and culture as tree-like structures with clearly defined trunks, branches, leaves and roots—all neatly knowable, readily mapped, and easily traversed. I believe, however, that the cultural and artistic phenomena with which we are involved are much more like rhizomes than trees. I think that conceiving of the arts and culture as tree-like structures when they are rhizomatic (and anti-structural) can only lead to short-sighted and failed policies. Moreover, I think that the rhizomatic structure of the arts and culture provides opportunities, not handicaps. What if we were to treat the tree-like and the rhizome-like conceptions of the arts and culture as a dialectic where, through discussion and negotiation, structural and anti-structural interests might be met? National and international visions of the arts and culture might actually be strengthened if they were to compete with local, individual, and idiosyncratic visions. We must accept the fact that the belief that “the arts reveal universal truths” will be opposed by those who insist that the arts provide unique opportunities for idiosyncratic expression. Elite culture mavens must be prepared to contend with every pursuer of popular culture. Once cultural policies are established, isn't it the case that their originators must be prepared to see them implemented in an unimaginable variety of ways—or not at all? And isn't it also the case that policies and programs that are founded on ethics-based principles of what is right and wrong for some, may be rejected by the others or replaced by the pragmatic and the expedient?

I'm convinced that the structural and the anti-structural; the high and the low; the orthodox and the subversive; the national and the local; the institutional and the anti-institutional; the top-down and the bottom-up; the conflicting interests, values, and goals of schools and cultural institutions—all of the oppositional forces—are permanent features within the cultural and educational landscape. Rather than bemoaning this state of affairs, we should welcome the opportunities that conflicting interests present. And what might they be?

## Recommendations:

*Nations should develop arts and cultural education policies that encourage negotiation among individuals who hold conflicting interests, visions, and values.* The negotiations that I envision stress equity and entitlement. The policies of negotiation would provide power to those factions of the arts and society that are currently viewed as culturally irrelevant. At the same time the negotiation-based policies that I envision are not just for the purpose of resolving conflicts, rather they are to assist the parties who vie for public recognition to understand that, in democracies, support for one program or one institution need not always come at the expense of another. It is not culturally degrading to support aspects of mass culture and commercial culture at the same time that support is given to the established, conventional, and the revered. The policies that I envision would encourage affirmative plans that support the powerless and disenfranchised as well.

*Nations should develop arts and cultural educational policies that support enlightened cultural pluralism.* Arts and cultural education policies should encourage citizens to become discerning omnivores—individuals who feast upon the various arts and culture phenomena. These policies of pluralism should be directed toward the development of, to use Laermans' term, *flaneurs* who combine "a taste for high art" with a "taste for low culture." Nevertheless, it is my wish that these *flaneurs* employ intellectual and aesthetic curiosity as they sample from the "esteemed" and "unappreciated." The policies of pluralism should be based on the intellectual practice of making a multitude of critically enlightened and inspired interpretations.

*Nations should develop arts and cultural educational policies that support collaborative programs shaped jointly by students, teachers, schools, cultural institutions, artists and performers, and industries and businesses who create and distribute popular art forms.* In these collaborations each of the groups of stakeholders should have opportunities to negotiate with other groups to achieve enlightened pluralism. Success should be evaluated on the basis of the number of collaborative programs developed; the number, duration, and quality of creative and performative contacts among the various institutions and individuals. The ultimate goal of the joint programs and multiple contacts is the creation of cultural capital through collaboration.

*Nations should develop arts and cultural education policies that establish new visions of schooling where teachers and other cultural workers serve as brokers and mediators among students and institutions.* The purpose of the brokering and mediating is to assist students to develop enlightened intertextual and hypertextual relationships among the meanings associated with cultural artifacts. Indeed it is intertextuality, the ability to make a myriad of intellectually challenging, imaginative, and productive linkages or relationships among the arts and culture, the sciences, the humanities, and one's own life that make the arts socially valuable. This is the highest form of cultural capital.

*Nations should develop collaborative research projects directed toward assessing the extent to which arts and cultural institutions and their clients negotiate and collaborate; cultural workers serve as brokers; and how well consumers of the arts create, perform, interpret, and establish enlightened relationships among the arts, cultural products, and their own lives.* Collaborative research initiatives should be initiated locally, nationally, and internationally and be directed to students while they are in school and to the consumers of the arts and culture outside and beyond school. Evidence should be sought that would provide guidance for the development of new cultural policies. Evidence of the success of programs that lead merely to increased participation in the arts is insufficient. The production of evidence of cultural consumers' enlightened creation, performance, interpretation and intertextual connections should be the primary objective of research.

## Final Comments

The recommendations I have made are necessarily short and at the same time they are expansively visionary. They are proposed as a means for celebrating conflicting arts and cultural interests among the arts, arts and cultural institutions, and individuals. I believe that the policies might lead to the pleasant state where the walls between schools and cultural institutions are blurred, permeable, nearly invisible, and perhaps even non-existent. I believe that the policies might lead to situations of equitable collaboration where clients such as students and teachers are able to shape the programs of schools and arts institutions to their own discriminating needs and advantages. I believe that the policies might lead to the enlightened forms of *flaneurship* and intertextual awareness that contribute to the creation

of new forms of cultural capital while at the same time preserving and refining older valued forms of culture. The greatest good that we might pursue through arts and cultural education policies is the development of a European and a World citizenry that uses artworks, the arts, and cultural resources to shape new visions of the ideal society and the ideal future.

## Report of the plenary discussion of Saturday 29 September

Saturday's plenary gave all participants the opportunity to add their own insights and recommendations or to comment on the conclusions as formulated by Suteu and Wilson. Therefore, Hedy d'Ancona, Chair of the Conference, invited all participants to react. Their suggestions, reported below, illustrate the multitude of aims and views in the field of arts education in Europe.

Michiel van der Kaaij (Bureau Erfgoed Actueel, The Netherlands) noticed that the discussion about arts education is too often restricted to the arts in a narrow sense. In the Dutch Cultuur and School project cultural heritage is conceived as 'the children's environment'. Van der Kaaij recommended:

- Arts education should be based on a broader concept of culture, including heritage, and can be part of the other subjects like history, mathematics etc.

This suggestion made Rachel Mason (Roehampton Institute, United Kingdom) wonder whether arts teachers and artists should collaborate with history teachers and math teachers. Brent Wilson claimed, however, that arts teachers cannot be specialists in all divisions of high and popular culture. He suggested:

- Arts teachers should function as a sort of brokers, connecting people and interests.

At this point Diederik Schönau (Citogroup, chairman of INSEA; The Netherlands) commented that in the discussions during the conference there had been too much emphasis on arts and culture and too little on education. His definition of culture would be: shared experiences and knowledge. Personal experiences with the arts are only the starting-point for arts education. The aim is to learn about common ideas about the arts in different cultures: a shared knowledge about experiences and passions in the field of the arts.

Corina Suteu noticed however that the conference offered a lot of representations of the educational approach, far more than the policy approach. She added to the discussion that the value-oriented approach has gained weight in cultural policy at European level.

This made Ton Bevers (Erasmus University Rotterdam, The Netherlands) remark that education of the common culture is the real problem. 'The crucial question is: what is our common culture?'

Michael Wimmer (Chairman of the ArtsandEducation Network; Österreichischer Kulture-Service, Austria) added what he saw as the message of this conference: what is needed is a reorganisation of arts education at all school levels, based not on a value-oriented approach but on an organisation-directed approach. The most important question is: what can be done on an organisational base? His recommendation would be:

- The European CONNECT programme should be evaluated, based on the assumption that the educational and the cultural approach should be bridged.

This emphasis on evaluation and organisational changes in the field of arts education made a Dutch participant, Marie-Thérèse van der Kamp (Fontys Hogeschool voor de Kunsten, Tilburg) share her feelings about the evaluation of the Dutch Culture and School project only one year after it had been put into practice. "Give us time to gain ground, to develop the programmes needed, to have a dialogue between schools and art institutions, to train the teachers."

Brent Wilson stressed that the teacher's role is not restricted to teaching and to being in the classroom. The interaction with colleagues is an important part of the desired professional development, but a structure for this is missing. So a recommendation for this would be to:

- Find a structure how to deal with teachers going beyond the act of teaching to this continuous professional development of their colleagues.

Anthony Degiovanni (Malta: Ministry of Education, International Relations Section and Education Division) stressed the importance of student-initiated activities, as the teacher is not the only dispenser of knowledge. Schools are a place of encounter between notions such as heritage, local culture, cultural values et cetera, and what is emerging outside the school through students themselves. Therefore, the school can play a role in cultural policy. Degiovanni recommended to:

- Find strategies to have the school function as a clearing house and a platform for encounter of the various arts and whatever is happening in its environment.

Brent Wilson added the point of the use of media in schools as a very practical way of bringing together the world inside and outside the school. He referred to the example presented by Lars Lindstrom in seminar 4.2, In-school Research: students use a CD-Rom to make their portfolios.

- ICT can help to bring together the cultural supply inside and outside the schools.

Henriëtte Coppens (The Netherlands, Leiden University) drew attention to the problem of the reproduction rights. Schools often cannot make use of the cultural supply outside the school because of the reproduction rights. Using video or audio recordings is very expensive. Therefore,

- The national (or European) governments should think about possibilities to distribute audio-visual materials at a low price and organise the reproduction rights for educational methods.

David Fitzgerald (United Kingdom, DCMS) contradicted the marginalising of arts education, as discussed during the conference. "The arts can touch us in a way nothing else can, it's magical. But it is also important to recognise the contribution that arts education can make to society." Fitzgerald stressed the growing belief that the arts may have the answer to economic and social questions, which are not tackled by any other policy initiatives. "To fight those window battles, we actually need all the weapons that we have in our armoury; we can't just go on waving an 'art for art's sake' sort of flag. We need other weapons, we need other arguments. It's like playing football without boots on if we don't use those weapons." Therefore:

- We should fight for the arts for their own sake and for the important contribution they make to society and the economy.

Vesna Čopič (Slovenia, Ministry of Culture) reacted to Brent Wilson's plea for anti-structure "Give anti-structure the possibility to push structure in the right direction". But it must be clear that the final responsibility for arts education lies in the hands of those that have all resources and conditions at their disposal, from money to regulation to infrastructure. It is not wrong to expect that:

- Public authorities (should) come up with strategies and related resources for arts education.

Sanjin Dragojević (Faculty of Political Science, Croatia) warned not to over-structure the creativity of young people. He pleaded for experimental platforms in which young people can experiment, especially with new media technology. Thus youngsters can teach the teachers in using new media in arts education. "If not, the older generation will get stuck to the 'old'."

- Pupils should be stimulated to teach the teachers, not only in using new techniques, but also in getting access to new cultures.

Eme van de Schaaf (European Youth Cards, The Netherlands) took up the pupils' approach, by stressing the importance of facilitating the freedom of choice, for pupils and teachers, e.g. through school vouchers or by cultural youth cards (e.g. the European Youth Card). John Steers (National Society for Education in Art and Design, United Kingdom) also touched upon the importance of flexibility and openness in arts education, for pupils as well as for teachers. "Ambiguities are important for the arts." He stressed that each conference participant should have his own idea of how to go on with arts education, fed by the questions posed during the conference. "We talk too much about trying to look for some sort of closing of these questions. Culture and the arts are a living thing, they are continuously moving forward. If we want to contain arts education, we will kill it. We have to learn to tolerate the ambiguities of arts and arts education." So Steers' recommendation would be:

- Keep the debate on arts education going, at the high level of this conference.

Rolf Witte (Bundesverein Kulturelle Jugendbildung, Artsandeducation Network, Germany) opposed to Steers' view. 'We are now in the position – with 150 participants from 28 European nations, from policy, practice and research – to put some exclamation marks, not only question marks. We are used to formulating questions, now we have to dare to formulate recommendations for those working in this field.' Witte stressed five points:

- The programmes of the European Union that are useful for the field of cultural education should be evaluated. Let's think about a good follow-up for international co-operation at European level. (At this point Hedy d'Ancona remarked that this initiative has already been put into practice by the Dutch ministry, as a result of this conference)
- The most important level is the national level. In every country a cultural policy on arts education should be stimulated, not only inside the ministry of culture, but also in the ministry for youth, and for social affairs.
- There is an urgent need to make available more sampled information for practitioners, for researchers and for politicians, in the form of websites, research results, et cetera. (Hedy d'Ancona confirmed that many participants asked her about the follow-up to this conference, stressing the need for exchange of existing information.)
- The assessment of cultural education activities in school should be integrated into the OECD assessment programmes. Therefore, all education ministries should be encouraged to join the first initiatives that are slowly starting - initiatives by the German ministry of education - to achieve this goal. As soon as possible the ministries interested in education should show their interest to embark on this very difficult long-term political process for integration in the OECD structures, with at least music education and visual arts education which in most of the countries is more or less common in schools.
- An on-going working process is needed on these and other crucial questions in the field of arts education, inside and outside the former school system. The ArtsandEducation Network, which has been working on these questions since 1989, wants to foster this sustainable information and experience exchange and lobbying activities in this field. "We want to encourage all those who took part in this conference to join these activities, to get more power."

At this point, Corina Suteu came back to John Steers' plea for anti-structure. Suteu stressed that Brent Wilson and she had decided to represent two different poles. Suteu's recapitulation should reassure those in need of some answers, and Brent was supposed to insist that we cannot go on if we are not capable to preserve the tensions in the field of arts education. "We have to have some certitudes, but we have to engage in them this ongoing contradictory fire of the doubt. It's just a number of suggestions, guidelines, not a closed set of answers to the questions that have been asked during all these days." Hedy d'Ancona also stressed that not all countries have the possibilities to start at



national level, because they don't have the rules and regulations needed. They might use the help of European gremia. Inari Gronholm (National Board of Education, Finland) pointed at the fact that there are different demands in the different European countries. Finland only has 5.5 million inhabitants and is very large. There are many rural schools, in some cases they are more than a hundred kilometers away from the cultural institutions.

- In rural areas, schools should be stimulated to function as cultural centres.

#### *Closing remarks*

Finally, Hedy d'Ancona came back to the goals of the conference. One of the goals was the exchange of information, knowledge and experience, which was achieved very well during the conference, discussing dreams, possibilities and realities. Another goal was to formulate recommendations for the European gremia. The Dutch government is willing to foster a structure to achieve this goal: 'to build a European-level network of directly involved policy-makers who will continue the fruitful exchange of views, thus ensuring an on-going European debate on the important issue of cultural education. The Netherlands agreed to render the infrastructure for this network,' as Hedy d'Ancona quoted from a letter of the Dutch officials involved. Secondly, this letter stressed the importance of cultural education. "The younger generation of Europe and the cultural baggage they develop through cultural education contributes to the European aim of promoting and respecting cultural diversity." Third point of the letter: "Further development of cultural education potentially has an enormous impact on the structural design of both the educational and cultural policies. Implementing cultural education policy thus has a far-reaching impact on the cultural and educational field. However, this requires a change of attitude of all parties involved." The letter closed with "The envisaged future co-operation should have several aims. One of them is to foster dynamic, comparative research. Co-operation in this field should not be limited to the member states of the European Union. With their own cultural education experiences and developments, the countries of Central and Eastern Europe are expected to make a valuable contribution to the exchange of views." Corina Suteu ended the plenary discussion with a compliment and a suggestion: "Taking part in this conference was an extremely rich experience. I think that more synergy at all levels between the sector of education and the cultural sector could bring about a very inspiring state of mind. I am confident that this kind of exchange will continue, because the soul of this conference seems to be very alive." Brent Wilson added that he looks forward to lots of other dialogues and disagreements on the issue of cultural education.

#### Declaration on Arts and Culture in Education in Europe

The Conference:

STRESSES that cultural education as a concept is of crucial importance to the development of future education policy in Europe. It stimulates the personal development of youngsters and extends their sense of creativity. Cultural education contributes to social cohesion within Europe.

NOTES that the younger generation of Europe and the cultural baggage which they develop through cultural education contributes to the European aim of promoting and respecting cultural diversity.

NOTES that further development of cultural education potentially has an enormous impact on the structural design of both the educational and cultural policies. Implementing cultural education policy thus has a far-reaching impact on the cultural and educational field. However, this requires a change in attitude of all parties involved.

WELCOMES installing a network of directly involved policy-makers who will continue the fruitful exchange of views, thus ensuring an ongoing European debate on the important issue of cultural education. The Netherlands agreed to render the infrastructure for this network.

STRESSES that the envisaged future co-operation should have several aims. One of them is to foster dynamic comparative research.

RECOGNISES that co-operation in this field should not be limited to the member states of the European Union. With their own cultural education experiences and developments the countries of Central and Eastern Europe are expected to make a valuable contribution to the exchange of views.

## Final address

Martin Berendse, Acting head of the Directorate of Arts, Manager of the Culture and School project, Ministry of Education, Culture and Science, The Netherlands

As I have already told the participants of the conference: I am the permanent stand-in for the secretary of state. Unfortunately he can't join us for a second time. Nevertheless: although it may seem a disadvantage that he's not here, the advantage for us is that we don't have to answer the three questions he formulated in his opening speech. Instead I would like to give you some personal impressions of this conference. First of all I would like to make a confession. Usually I am quite sceptical about international conferences. First of all because I suspect to hear things that I already know and secondly because I think that what I'm going to say doesn't interest you at all. However you may judge this for yourself.

Concerning my scepticism I can tell you that I was honestly impressed by the many inspiring examples of good practice, ambitious policy programmes and strategic views I've heard during these past days. Some of them were quite new to me.

I would now like to formulate three personal insights:

Firstly into the question of the cultural canon, secondly into the gap between culture and education  
And last of all into our strategy, I will shortly describe them:

First of all: cultural canon versus popular culture is not the issue anymore.

The issue is not any longer about whether cultural education should be limited to the traditional canon or not. You showed me this during this conference. Many of us have realised the fading distinction between high and low culture. Many of us have seen that we cannot interest pupils by only teaching them about a pre-scripted list of artists, paintings, theatre plays et cetera. Many of us see that we need to give pupils authentic experiences, which start at their point of reference and deal, as teachers, with their experiences. Many of us have noticed that we shouldn't push the pupils too much.

We have to offer them opportunities and challenges to make them curious and enthusiastic for arts and culture, including their own culture. Keywords for me in this respect are authenticity, creativity and sensibility. The issue is not the content, but the goal of cultural education.

My second insight is about the so called 'gap'.

I've noticed that we speak easily about a gap between schools and cultural organisations, between the educational sector and the cultural world and that we easily assume that this is the cause of many barriers we experience in the present situation. The most probable solution to this: we should build bridges to close the gap. Reflecting upon this, it hit me: there is no gap. The issue is much more about feeling uncertain and unsafe in both the educational and the cultural worlds. This uncertainty concerns questions like: How to approach young people? How to deal with future developments? Which can we take on?

We should recognise that we can do something. Partnership is a buzzword these days. As partners from the cultural and educational sector we should reflect on the questions I've just mentioned. These past few days I have already heard many statements and contributions about new ways of exploring these questions and finding answers.

Let me give you an example from my own experience: when we wanted to introduce the vouchers for cultural activities for pupils in the Netherlands, a debate was started whether the cultural sector or the educational sector should decide which activities should be acceptable. After lengthy discussions the decision was made to give the pupils the possibility to choose for themselves.

This conference taught me that this approach is absolutely not unique for the Netherlands. Many other European countries are dealing with the same issue.

Because the main question - as I've heard in this conference - is not what do pupils choose, but how do they deal with it? Does it have an effect on their interest in arts and culture? Does it stimulate them to think about their view on art and their understanding of the world. Does it stimulate a confrontation between the teachers' views and the view of the younger generation?

If we take questions like this as a starting-point we can start to explore new ways of bringing together young people and culture.

We don't need bridges to overcome problems we can't deal with, we need courage to trust in the cultural power of a new generation.

My third insight was that too often we define the present situation as problematic.

By arguing that we should be in the centre of education, we too easily present ourselves as being part of this problem. To avoid any self-fulfilling prophecy we should contribute to the solution, instead of fighting for example a battle for more hours in the school programme. Let's not help education authorities to solve problems we invent for them. Let's be partners in discussions on future pedagogical and didactic views. Many colleagues are very aware of this need. They are developing new strategies to extend the cultural and creative dimension in the educational systems. Not only because they are convinced that this is good for the sake of culture, but also because they believe that it is of vital importance to the educational system.

This impression brings me back to secretary of state, Rick van der Ploeg. He stated that we need to broaden the debate about cultural education. The circle in which these issues we've dealt with are discussed, should be much wider. This conference may have been a good beginning. Scientists, policy-makers and last but not least practitioners from the cultural as well as the educational field were brought together at this conference. We should not stop at this stage, but continue our fruitful discussions into the future.

I would like to thank the organisers of this conference for the great job they did.

Ladies and gentlemen,

Take care, auf wiedersehen, au revoir, adios,.....

## 8. Biography of Contributors and Selected Publications



### Hedy d'Ancona, former Minister of Culture (NL)

During the early sixties, Hedy d'Ancona started her career in the field of television journalism and subsequently moved on to take up politics at national and European level, representing the Dutch political party PvdA. Her career includes the positions of State Secretary of Social Affairs and Minister of Welfare, Health and Cultural Affairs, and she was a member of the European Parliament twice. The post of chairperson of Novib is one of her many current activities.

### Martin Berendse, Ministry of Education, Culture and Science (NL).

Since August 2000 Martin Berendse has been working at the Dutch Ministry of Education, Culture and Science - as acting head of the Directorate of Arts and manager of the Culture and School project. Mr Berendse held two posts at this Ministry before; from 1998-2000 he was acting General Cultural Policy director and project manager of the 2001-2004 Cultural Policy Document. Prior to his career at the Ministry Martin Berendse was the business manager of the 'RO Theater' repertory company, a post which he held from 1996 to 1998. From 1991-1996 he was manager of the Amsterdam-based Theatre Network Foundation.

In 1987 Mr Berendse initiated the Utrecht 'Festival a/d Werf', a culture and arts festival for which he worked as a director until 1991.

### Ton Bevers, Erasmus University Rotterdam (NL)

Ton Bevers is Professor of Arts and Culture Studies at Erasmus University Rotterdam. After studying sociology, he first worked as a researcher in social gerontology at the University of Nijmegen; later he became staff member of the Department of Research and Cultural Policy at the Ministry of Culture. He took a PhD in sociology at Tilburg University with a dissertation on the German philosopher and sociologist Georg Simmel (1858-1918). In 1990 he became Professor in Rotterdam and with a small staff he started the new interdisciplinary study (economy, sociology and history) of Arts and Culture. His publications are in the field of cultural theory, sociology of culture, sociology of art and cultural policy. From 1994 to March 2001 he was dean of the Faculty of History and Art Studies at the Erasmus University.

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(2000) (with D. Commandeur) *Partnership in Culture. Fact and Figures about the HIVOS Culture Fund 1995-2000*. Rotterdam: Erasmus Centre for Arts and Culture.

(1998) Boekbespreking I. Nagel, H. Ganzeboom, F. Haanstra en W. Oud, *Effecten van kunsteducatie in het voortgezet onderwijs*. SCO-Kohnstamm Instituut, Amsterdam 1996. In: *Sociologische Gids*, vol. xlv, no. 2, pp.121-122.

(1996) 'Notities over cultuurbeleid, over cultuurspreiding en kunsteducatie'. In: F. van den Burg en H. van Dulken (red.), *Jan Kassies 1920 - 1995. Tussen politiek en cultuur*. Amsterdam Boekmanstudies, pp. 74-83.

(1993) *Georganiseerde cultuur. De rol van overheid en markt in de kunstwereld*. Bussum: Coutinho.

Marie-Louise Blåfield, Annantalo Arts Centre, Helsinki Cultural Office (FI)

Since 1993 Ms Blåfield has been Director of Annantalo Arts Centre, a part of the City of Helsinki Cultural Office. Marie-Louise Blåfield has been employed by the Cultural Office of Helsinki for twenty years and has been working with a range of art projects at both local and national level. From 1995-98, she was chairwoman of a project initiated by the Ministry of Education, offering cultural programs in schools with about 150 schools and 170 artists involved. Blåfield has been serving as a director and a board member on a number of cultural institutions in Helsinki.

Margot Blom, National Agency for Education (SE)

Margot Blom is Director of Education at the National Agency for Education in Sweden and at present running a project about Cultural Activities in School, in collaboration with the National Council for Cultural Affairs. She has a background as a high school teacher in Literature and Social Science. She has a university education in psychology and sociology and received a master's degree in Administration Policy and Development work. She served as Senior Administrative Officer at the former National Board of Education and later at the Ministry of Education.

Carla Bodo, Ministry of Culture (IT)

Carla Bodo is Director of research at the Observatory for the Performing Arts of the Italian Ministry of Culture. Previously she has been senior researcher on cultural economics and cultural policy at ISPE – the Italian government's institute for economic planning (1968-1998). She is author and editor of several books and publications mainly focusing on the institutional, economic and financial aspects of cultural policy, among which the *Rapporto sull'economia della cultura in Italia 1980-1990*. She is vice-chairman of the *Associazione per l'Economia della Cultura*, and member of the board of editors of the journal *Economia della Cultura*. Among her international activities, Carla Bodo is a member of UNESCO's Italian National Commission, she participates in the EUROSTAT Working Group on Cultural Statistics, she has been a consultant to the Council of Europe, the European Commission and the French and Japanese governments on cultural policy issues, and a lecturer on cultural management in several universities, in Italy and abroad.

Ann Bridgwood, Arts Council of England (UK)

Ann Bridgwood is Director of Research at the Arts Council of England. She taught social science in further education for 13 years. After completing her Doctorate in Social Anthropology, Ann worked as an educational researcher for five years at the National Foundation for Educational Research and the University of North London. She moved to the UK Office for National Statistics in 1991, where she worked for nine years, leading on health, prison and literacy research. Since joining the Arts Council of England in 2000, where she has responsibility for developing programmes of research and evaluation which address the Council's strategic objectives, Ann has established a new research department. She tutors for the UK Open University.

(2000) (with J. Hampson) (eds) *Rhyme and reason: developing contemporary poetry*. London: Arts Council of England.



- (2000) (with S. Carey et al) *Measuring adult literacy: the International Adult Literacy Survey in a European context*. London: Office for National Statistics.
- (1995) 'Consortium collaboration: the experience of TVEI'. In: *Consorting and collaborating in the educational market place*. (D. Bridges and C. Husbands (eds.)), Sussex: Falmer Press, pp. 109-118.
- (1990) (with D. Ashforth) *Tertiary education at the crossroads - a review of the literature*. Slough: NFER.
- (1989) *Staff appraisal in Further Education - an interim report*. Slough: NFER for the DES.
- (1987) 'Technical and vocational education: a comparison between initiatives in Britain and abroad'. In: *Educational Research*, vol. 29, no. 3, 163-172.

#### Andries van den Broek, Social and Cultural Planning Office (NL)

Andries van den Broek en Jos de Haan are research fellows at the Time, Media and Culture Department of the Social and Cultural Planning Office, The Netherlands ([www.scp.nl](http://www.scp.nl)). Their presentation is based on 'Cultuur tussen competentie en competitie, contouren van het cultuurbereik in 2030 (Culture between competence and competition, contours of the reach of culture in 2030)' published last year.

- (2000) (met J. de Haan) *Cultuur tussen competentie en competitie : contouren van het cultuurbereik in 2030*. (Toekomststudies cultuur; 2) Amsterdam: Boekmanstudies, Sociaal en cultureel planbureau.
- (1999) (met W. Knulst en K. Breedveld) *Naar andere tijden? Tijdsbesteding en tijdsordening in Nederland, 1975-1995*. Den Haag: Sociaal en cultureel planbureau, 1999. (Sociale en culturele studies; 29)
- (1998) (et. Al.) *Selectie in het kunstonderwijs*. 's-Gravenhage: SDU, 1998. (Beleidsgerichte studies Hoger onderwijs en wetenschapsbeleid; 59)

#### Claartje Bunnik, Ministry of Education, Culture and Science (NL)

Since 1987 Claartje Bunnik has worked initially as a policy official for the former Dutch Ministry of Welfare, Health and Cultural Affairs and subsequently as head of the section Museums, Monuments, Archives en Archaeology (later Directorate Policy Matters Cultural Management) of the Policy Department. From 1997 to 2001 she was head of Erfgoed Actueel, a bureau for cultural heritage and education, which aims at improving the position of Dutch cultural heritage in the education system. During the first six months of 2001, as project manager for primary and secondary education, she co-operated in a long-term exploration of education and research including an investment programme for the Dutch cabinet. As of 1 September 2001, Claartje Bunnik has been appointed acting director of the Directorate of Strategic Support with the Ministry of Education, Culture and Science.

#### Irina Bykhovskaya, Russian Institute for Cultural Research (RU)

Irina Bykhovskaya (1950) has studied Philosophy and Sociology at Moscow State University. She is Director of the Educational Centre of the Russian Institute for Cultural Research of the Russian Academy of Sciences; Professor of Culturology and Political Science at the Moscow State Pedagogical University, Department of Cultural Studies and Education; co-chairman of the Council for Arts and Cultural Education (Ministry of Culture); and a member of the Council "Culture and Education" of the Russian

Academy of Education. She has written over 120 scientific publications in the field of a/o. sociology, culturology and education.

(1999) 'Cultural Traditions in Modern Education: Russian Example'. In: *The Third International Conference on Traditional Plays and Games. Proceedings*. Tokyo, pp. 21-29.

(1998) *Culturology: integrative content, educational potentiality/Millennium: Education and Culture Integration*. Russian Academy of Education.

(1998) (with K. Razlogov and I. Butenko) *Recent Social Trends in Russia: 1960 –1995*. McGill-Queen's University Press.

(1997) 'Education as a Tool for the Translation of New Cultural Values'. In: *The Cultural Identity of Central Europe. Europe of Cultures*. Zagreb.

(1996) *Harmony/OLIMPIA*. Magisterium. Moscow, pp.11-20.

#### Vesna Čopič, Ministry of Culture (SI)

Vesna Čopič graduated at the Faculty of Law at the University of Ljubljana. Throughout the 1990s she prepared the legislation in the field of culture for the Ministry of Culture. In 1995 she participated in an international group of experts of the Council of Europe evaluating the culture policy of Italy. She participates as an expert in the MOSAIC program of the Council of Europe providing the technical assistance to the South Eastern Europe region and in the program of ECF Towards New Cultural Policies. She is also an assistant lecturing cultural policy and cultural management in the Faculty of Social Sciences at the University of Ljubljana.

(1996) (With G. Tomc) *Cultural Policy in Slovenia: National Report*. Strasbourg: Council of Europe (Culture, Creativity and the young) Culture committee – (II).

(1996) *Summary of the national report on cultural policy in Slovenia in the light of the international expert report*. Strasbourg: Council of Europe.

#### Henriëtte Coppens, University of Leiden (NL)

Henriëtte Coppens taught Drama in Dutch secondary education for 15 years. She is now a lecturer at the Teacher training institute of Leiden University and works at the National Institute for Curriculum Development as the consultant for Drama. She is co-author of the national core curricula for Drama in lower and higher secondary education and author of the book *Testing Drama*. She wrote her dissertation on researching the possibilities for Drama as a new subject to implement in the school system.

(2001) *Bronnenboek CKV1, een leidraad voor docenten*. Alphen a/d Rijn: Samsom.

(2000) (co-author) *CKV2, leerroutes in hoofdlijnen*. Enschede: SLO.

(2000) *Drama op school, de invoering van een nieuw vak in het Nederlandse voortgezet onderwijs*. Leuven: Acco.

(1999) (with T. Boshoven, M. Claassens e.a) *Culturele en kunstzinnige vorming 2,3*, Enschede: SLO.

(1998) (with W. van Breukelen, L. Koot, A. Stowijk, L. van Wichen, and D. Schönau) *Naar een schoolbrede aanpak van de basisvorming, Een handreiking bij de herziene kerndoelen: kunstvakken*. Enschede: SLO.

(1996) 'Over toetsen. Drama toetsen in de basisvorming'. In: *Theater en educatie*. Amsterdam: International Theatre and Film Books.

(1994) (with M.P. van Bakelen) *Een leerplan Drama*. Groningen: Wolters-Noordhoff.

#### Marie-Louise Damen, Utrecht University (NL)

Marie-Louise Damen studied sociology at the University of Utrecht, where she graduated in August 2000. At this moment she is a Ph.D.-student at the Interuniversity Course of Sociology (ICS) in Utrecht. Her project is called: 'Effects of training and arts education on cultural participation during and after secondary education; a panelstudy on learning experiences of students and the teacher's actions within the subject Culture and the Arts'.

(2001) (with H. Ganzeboom and I. Nagel) 'Onderzoeksdesigns en de muze, nieuwe gegevens over effecten van kunsteducatie in het voortgezet onderwijs.' In: H. Ganzeboom and H. Henrichs (eds.), *Cultuur + Educatie 1, De moede muze*. Utrecht: Cultuurnetwerk Nederland.

#### Chantal De Smet, University of Gent (BE)

Chantal De Smet studied Archaeology and Art History as well as Contemporary History at the University of Gent. Since 1982, she has been member of various advisory commissions on (arts) education to the Belgian (later Flemish) Government; is a member of the board of several art institutions and of the Flemish Arts Council. She was director of various Schools of Arts, dean of the department Architectuur, Audiovisuele en Beeldende Kunst of the Koninklijke Academie voor Schone Kunsten - Hogeschool Gent, and advisor - in charge of arts education - to the Cabinet of the Minister of Education of the Flemish Government, respectively. At present she is head of the Cultural Services of the Hogeschool Gent. She is President of Time Festival and was also President of ELIA and now acts as past-president of ELIA and member of its Executive Committee

(2001) (with J. De Groot and H. Penneman (eds.)) *Art meets Law in Education*. Kluwer Law International.

#### Diane Dodd, Cultural Policy Research On-line (CPRO) and Cultural Information and Research Centres Liaison in Europe (CIRCLE) (E/UK)

Diane Dodd (M PHIL) is currently the co-ordinator of CIRCLE (Cultural Information and Research Centres Liaison in Europe) and CPRO (Cultural Policy Research On-line) which she combines with her work as a freelance researcher, editor and consultant in the field of European cultural policy. Her work for both CIRCLE and CPRO are contracted by the Boekmanstichting, Amsterdam. Previously, she worked as a consultant for the European League of Institutes of the Arts (ELIA) and prior to this, she worked for the London School of Economics conducting a European research project on New Media: *Working Practices in the Electronic Arts*. From 1995 - 2000 she was employed by INTERARTS Observatory in Barcelona and amongst many research projects she managed a two year action research project on employment generation possibilities in cultural heritage projects called EMPORION.

In general, the philosophy behind databases for ongoing research is to avoid double work and blind spots. This also counts for cultural research, and in this respect it is worthwhile to bring together in one

information system as many researchers as possible. On the other hand, cultural diversity implicates diversity of cultural education approaches and practices. Diversity of course affects the applicability and scope of the results of research enterprises. While what seems to improve education policy in one country will not automatically be a suitable solution in another country, the knowledge of different avenues of policy will enrich policy solutions in the future.

#### Sanjin Dragojević, University of Zagreb (HR)

Sanjin Dragojević studied Philosophy and Information Sciences at the University of Zagreb. From 1987-1993, he worked at the Institute for Development and International Relations, Zagreb. He has been participating in the work and co-ordination of two world networks whose focal point is at the Institute: Network of Networks for Research and Cupertino in Cultural Development (Culturelink), and the Network of Scientific Development Research Institutions in Developing Countries. Between 1995-1998 he was Head of Department for Bilateral Cultural Co-operation at the Croatian Ministry of Culture. Dragojević is permanent guest-lecturer on two postgraduate studies in cultural management organised by the Institute for Cultural Management, Vienna, Austria; and the Institute for Cultural Research, Krems, Austria. At the moment he is lecturer at the Faculty of Political Science in Zagreb, University of Zagreb, teaching 'Sociology of Mass Communication' and 'Sociology of Culture'.

Dragojević is co-editor of the first version of the set of publications entitled *Guide to Current State and Trends in Cultural Policy and Life in Unesco Member States*, a project sponsored by the Unesco which covers all 160 national cultural policies in the world. From 1995-1998 he participated as a researcher in a project entitled *Cultural Capital and Development Strategy of Croatia* financed by the Croatian Ministry of Science and Technology. In 1997 he was researcher in a project entitled *Assessment of Cultural Information Needs in the Central European Countries in Transition Towards Market Economy* undertaken by Unesco. During the same year he was one of leading experts in the project *Evaluation of National Cultural Policy of the Republic of Croatia* undertaken by the Council of Europe.

#### Willem Elias, Free University Brussels (BE)

Willem Elias reads classical literature, philosophy, moral sciences, leisure sciences and science development at the Vrije Universiteit of Brussels and museology at the Rijksuniversiteit of Leiden. In 1989 professor Elias obtained his PhD in the relationship between contemporary art theory and education from the Vrije Universiteit of Brussels. Since 1991 he has been a professor at the Vrije Universiteit of Brussels in the department of 'sociaal-culturele agogiek' (socio-cultural theory) and the department of art and cultural sciences. In addition, professor Elias is an art critic and a member of numerous Flemish advisory committees and juries.

William Elias published many articles on arts and adult education, aesthetics, cultural policy and also published a handbook on contemporary art theory: *Tekens aan de wand, Hedendaagse stromingen in de kunsttheorie* (Antwerpen: Hadewych, Antwerpen, 1993); English translation: *Signs of the Time* (Amsterdam: Radoje, 1997).

Max Fuchs, University of Essen, Chairman of the Cultural Board (DE)

Max Fuchs studied mathematics, economy and educational sciences. He undertook several research projects in arts education and job creation for artists. He presently is director of the Remscheid Academy for Cultural Education. He is also a founding member of ENCATC, Chairman of the Federal Association of Cultural Youthwork (Germany) and the German Cultural Board. In addition Max Fuchs teaches Cultural Sciences at University of Essen.

(2001) *Persönlichkeit und Subjektivität* (Personality and Subjectivity).

(2000) *Bildung Kunst Gesellschaft* (Education, Arts, Society).

(1999) *Mensch und Kultur* (Anthropology of Culture).

(1998) *Kulturpolitik als gesellschaftliche Aufgabe* (Cultural Policy as a Social Task).

Emil Gaul, Hungarian University of Craft and Design (HU)

Emil Gaul is Head of the Teacher Training Department, Hungarian University of Craft and Design. He graduated as an interior designer in 1971 and spent the following ten years designing commercial exhibitions all around the world. Subsequently he became the Deputy Director of the Hungarian Design Center responsible for public relations and educational affairs. In 1987 he was invited to organise Art and Design Education Department at the Academy of Craft and Design. From 1991 until his present commitment he acted for two years as Vice Rector.

To establish design education in Hungary, he wrote books and television scenarios for primary schools, launched competitions for adults to recruit staff, and since 1985 once a year he has organised nationwide competitions entitled "*Let's Design Objects!*" for 9-18-year-old children. In addition to his teaching activities he takes part in development programs. Among others he was the chairman of the visual arts working group in the *Hungarian National Core Curriculum*, and the *General Certificate of Secondary Education* and participates in international projects such as the *Dutch-Hungarian Art and Design Certificate of Education*. His main research theme is design education, which is clear from the title of his PhD programme: "*Design capability of 12-16-year-old Hungarian pupils.*" Gaul has written and edited numerous publications on design and education.

Catherine Giffard, Ministry of Education (FR)

Catherine Giffard is at present aide to the Minister of Education. In that capacity she is advisor on the national action 'Education artistique et action culturelle'; Mission of the Ministry of Education (Plan de 5 Ans). She taught at the Arts University of Algiers (1976-1978) and at the Collège Albert Camus, Brunoy, Essonne (1978-1979). From 1987 – 1997 she worked at the Ministry for the Arts, Central administration (Music and Dance). And for the Regional Departments of Cultural Affairs she acted as Deputy Director. From 1997 – 2001 she worked at the Ministry of Education at the School Safety Observation Department and was a member of the Prefiguration group for the projected National Art History Institute Mission for Art Education and Cultural Action.

Cecília de Almeida Gonçalves, Ministry of Education (PT)

Cecília de Almeida Gonçalves is Deputy Director at Escola Superior de Música of the Lisbon Polytechnic Institute, where she lectures on Educational Management and Educational Organisation. She co-ordinates the Contact Group (Ministry of Education/Ministry of Culture) for Arts Education.

Folkert Haanstra, University of Amsterdam (NL)

Folkert Haanstra (1951) is senior researcher at the SCO-Kohnstamm Institute for Educational Research of the University of Amsterdam. He holds the special chair for Cultural Education and Cultural Participation at Utrecht University, maintained by Cultuurnetwerk Nederland. He studied psychology and Fine Art in Groningen and he has carried out many research projects into arts education and museum education. He is member of the advisory board of the teacher training Academy for Visual Arts in Amsterdam.

(2000) 'Dutch Studies of the Effects of Arts Education Programs on School Success'. In: *Studies in Art Education*, vol. 42, no.1, pp. 20-35.

(1999) 'The Dutch experiment in developing adult creativity'. In: P. Edelson and P.L. Malone (eds.), *Enhancing creativity in adult and continuing education: Innovative approaches, methods and ideas*. (New directions for adult and continuing education, No. 81.) San Francisco: Jossey Bass Publishers, pp. 37-46.

(1998) (with M. van Hoorn) 'Quality assessment in Dutch community arts centers'. In: K. Congdon and D. Boughton (eds.), *Evaluating art education programs in community centers. Advances in Program Evaluation 4*. JAI Press Inc, pp. 73-88.

Haanstra, F. (1998) 'Drei Jahrzehnte Museumspädagogische Forschung. Zur Situation der Museumspädagogik in den Niederlanden.' In: G. Rath (ed.) *Museen für Besucherinnen. Eine Studie*. Wien: WUV Universitätsverlag, pp. 29-35.

(1997) (with I. Nagel, H. Ganzeboom and W. Oud) 'Effects of art education in secondary schools on cultural participation in later life'. In: *Journal of Design and Art Education*, Vol. 16, No. 3, pp. 325-332.

(1996) (with P. van der Heijden and J. Sas) 'Evaluation Studies in Dutch Art Museums'. In: D. Boughton, E. W. Eisner and J. Ligtvoet (eds), *Evaluating and Assessing the Visual Arts in Education. International Perspectives*, pp. 207-221. New York and London: Teachers College Press.

(1994) *Effects of art education on visual-spatial ability and aesthetic perception: Two meta-analyses* (Doctoral dissertation, University of Groningen). Amsterdam: Thesis Publishers.

John Harland, National Foundation for Educational Research (UK)

John Harland is Head of the National Foundation for Educational Research's Northern Office (York, UK). He has taught in a comprehensive school (drama), a special school, a college of education and two universities. Harland has been a full time educational researcher for twenty years, mainly with NFER. He has completed and published the results of empirical enquiries into the educational provision for lower-attaining pupils in secondary schools, teachers' continuing professional development, pupils' experiences of the curriculum and the arts in education. Studies in the arts have been a strong feature of his work and have included research into the educational programmes of orchestras, dance companies and theatres; an evaluation of Creative Arts Partnerships in Schools; an investigation into

strategies to extend young people's access to cultural venues; and studies of artists-in-school projects. He co-authored *Arts in Their View* (a study based on interviews with 700 young people between the ages of 14 and 24) and more recently, *Arts Education in Secondary Schools: Effects and Effectiveness*.

(2000) (with K. Kinder, P. Lord, A. Stott, I. Schagen and J. Haynes) *Arts Education in Secondary Schools: Effects and Effectiveness*. Slough: NFER.

(2000) (with P. Lord) *Student's Experiences and Perceptions of the National Curriculum: A Review of the Literature*. London: QCA (website).

(1999) *Crossing the Line: Extending the Access of Young People to Cultural Venues*. J. Harland and K. Kinder (eds.). Calouste Gulbenkian Foundation: London.

(1999) (with M. Ashworth, R. Bower, S. Hogarth, A. Montgomery and H. Moor) *Real Curriculum: at the start of Key Stage 3*. Slough: NFER.

(1998) (with P. Tambling) *Orchestral Education Programmes: Intentions and Purposes*. London: Arts Council of England.

(1998) (with M. Ashworth, J. Haynes, K. Kinder and H. Berger) *Creative Arts Partnerships in Education (UK): Stage One Evaluation Report*. Slough: NFER.

(1997) (with S. Hogarth and K. Kinder) *Arts Organisations and their Educational Programmes*. London: Arts Council of England.

(1995) (with K. Kinder) 'Buzzes and barriers: young people's attitudes to participation in the arts.' In: *Children and Society*, vol. 9, no. 4, pp. 15-31.

#### Annemoon van Hemel, Boekman Foundation (NL)

Annemoon van Hemel studied art history and art policy at Groningen University, The Netherlands. Since 1991 she has been a staff member of the Boekman Foundation, and a member of the editorial board and final editor of the *Boekmancahier*, a quarterly publication dealing with art, research and cultural policy. Annemoon van Hemel co-ordinated several international conferences, including 'Privatization/Désétatisation and Culture', organised with Twente University and the Felix Meritis Foundation (NL) in 1997. She is the editor in chief of the *Conference Reader A Must or a-Muse*.

(1999) (co-edited with P.B. Boorsma and N. van der Wielen) *Privatization and Culture: Experiences in the Arts, Heritage and Cultural Industries in Europe*. CICLE publications No. 101.

Boston/London/Dordrecht: Kluwer Academic Publishers.

(1996) (co-edited with H. Mommaas and C. Smithuijsen) *Trading Culture. Gatt, European cultural policies and the transatlantic market*. Amsterdam: Boekman Foundation.

#### Hendrik Henrichs, Utrecht University (NL)

Hendrik Henrichs read sociology and history at Amsterdam University, where he obtained his doctor's degree in History in 1989. Since 1991 he is senior lecturer-researcher in cultural history at the Historical Institute of the Faculty of Arts of Utrecht University. At this faculty he is the co-ordinator of the interdisciplinary specialisation *Cultuureducatie* (Arts and Heritage Dissemination Studies). His research and publications focus on the social functioning of the arts and heritage in the context of 20th century cultural history.

(2000) 'De rollen omgekeerd. Een witte Othello van het Onafhankelijk Toneel'. In: *Folio, tijdschrift van het Shakespeare-Genootschap van Nederland en Vlaanderen*, Vol. 7, No. 1, pp. 33-37 (The roles reversed. A white Othello with the Independent Theatre Company (Rotterdam)).

(1999) "'We laten die mensen wel even zien wat onze kunst is": jeugdcultuur, gevestigde cultuur en cultuureducatie'. In: *Boekmancahier, kwartaal-schrift voor kunst, onderzoek en beleid*, Vol. 11, No. 40, pp. 148-164 ("We'll show those people what our art's about": youth culture, established culture and cultural education).

(1999) (with V. Asselbergs) *Een broeiest van cultuur. Kunstzinnige vorming in Amersfoort 1945-1998*. Amersfoort. (A history of arts and culture education in the Dutch town of Amersfoort 1945-1998)

(1997) 'Een intercultureel Bildungsideaal? Doelstellingen voor cultuureducatie in het fin de siècle'. In: *Boekmancahier, kwartaal-schrift voor kunst, onderzoek en beleid*, Vol. 9, No. 32, pp. 136-147 (An intercultural Bildungsideal or educational ideal: the aims of cultural education in the fin-de-siècle period).

#### Tonny Holtrust, City of Arnhem (NL)

Over the past decade, in various positions Tonny Holtrust has been involved in cultural politics and cultural education policy. She has managed several educational programmes in the field of media education. Some of the organisations Tonny has worked for include the Dutch information centre of the European MEDIA programme, the Dutch Cultural Council, the educational broadcasting station TELEAC (Television Academy) and the Dutch national library organisation NBLC. At the moment she is head of Cultural Affairs in the city of Arnhem.

#### Marjo van Hoorn, Cultuurnetwerk Nederland, Netherlands Expertise Centre for Arts –and Cultural Education (NL)

Marjo van Hoorn is currently staffmember Policy and Research at Cultuurnetwerk Nederland, Netherlands Expertise Centre for Arts- and Cultural Education. Her teaching career included posts in secondary, further and adult education, before becoming staffmember at Cultuurnetwerk Nederland. Her current work includes research on arts and culture in education programmes in primary and secondary schools and research on national arts- and cultural education policy. Furthermore she advises the board of the organisation concerning the field of policy. She is editor in chief of the *Journal Cultuur+Educatie* and published articles on arts- and cultural education in and outside the schools. She also advises local and provincial authorities on cultural education policy.

#### Dorota Ilczuk, Institute of Culture (PL)

Dorota Ilczuk is a researcher on cultural economics and the non-profit sector in Poland, both Western and Eastern European countries and the United States of America. She is assistant professor in Economy working at Jagiellonian University in Cracow and member of the Institute of Culture in Warsaw, Russia. She has published several books, expertise reports, reviews and articles.

(2001) *Cultural Citizenship: Civil Society and Cultural Policy in Europe*. Amsterdam: Boekmanstudies/CIRCLE.



(1998) *Cultural Policy in Latvia. Report of a European panel of examiners*. Strasbourg: Council of Europe.

(1998) 'Private Action for the Public Good.' In: ARSIS, no.1. Helsinki: University Press.

#### Péter Inkei, Budapest Observatory (HU)

Péter Inkei is the Director of the Budapest Observatory: Regional Observatory on Financing Culture in East-Central Europe; he is a consultant in cultural policy and serves on the Board of Cultural Information and Research Centres Liaison in Europe (CIRCLE). Previously, Péter Inkei had held many positions in the civil service, including Deputy Minister for Culture, General Director for Publishing (Ministry of Culture), National Co-ordinator of Research (Ministry of Education), and a position at the National Commission for UNESCO. He has also worked in publishing – actually with a Central European University Press – and was founding director of the Budapest International Book Festival.

#### Michiel van der Kaaij, Erfgoed Actueel, bureau for cultural heritage and education (NL)

Michiel van der Kaaij (1962) is head of Erfgoed Actueel, bureau for cultural heritage and education. Erfgoed Actueel ('Heritage Today') is a temporary institution, founded by the Dutch Ministry of Education and Science, to stimulate the use of cultural heritage in the education system. In the past Michiel van der Kaaij worked in the field of communication for the Dutch Youth Card, the National Science Week, Van Assendelft & Croone Communication Consultants and the Amsterdam Tourist Office. Van der Kaaij studied comparative literature at Utrecht University.

#### Max van der Kamp, University of Groningen (NL)

Max van der Kamp is a full professor in Adult Education and Research-Director Educational Sciences, GION, at the University of Groningen, the Netherlands. He is the (co)author of a large number of publications on lifelong learning, arts education and research methodology. He studied psychology and wrote a dissertation on the goals and effects of arts education in secondary education, at the University of Amsterdam. He is involved in several European research projects in vocational education and lifelong learning in relation to social exclusion. He was a consultant to OECD and UNESCO. Since 1992 he has been supervisor of long-term educational projects in Mozambique and South Africa, financed by NUFFIC. He was chair of the Association of Art Academies in the Netherlands and chair of the board of the Dutch Organisation for Adult Education. At the moment he is chair of the Board of the Groningen Arts Centre.

(2001) *Between Mission and Market, the Changing Roles of Regional Arts Centres*. In: Jones, D.J. & Normie, G. (eds). 2001 – *A Spatial Odyssey*. Ottingham: Continuing Education Press. pp. 251-258.

(2000) (with B.Hake) 'Lifelong Learning Policies in the Netherlands: an Analysis of Policy Narratives, Instruments and Measures'. In: C. Doets, B. Hake, B.and A. Westerhuis, (eds). *Lifelong Learning and VET in the Netherlands. The State of the Art in 2000*. Den Bosch: Cinop/ Thessaloniki: Cedefop.

(1999) *New demands for lifelong learning opportunities: research questions*. Chapter 9 in A.Tuijnman and T. Schuller (eds.). *Lifelong Learning, Policy and Research*. London: Portland Press, pp. 97-108.

(1997) (with J. Scheeren) *New Trajectories of Learning Across the Lifespan*. Chapter 6 in P. Belanger and A.Tuijnman (eds). *New Patterns of Adult Learning: A Six-Country Comparative Study*. Oxford:

Pergamon Press, pp. 131-154

(1996) 'Research on Social Interventions: Problems and Perspectives'. In: B. Boog, M. Koenen, S. Keune and L. Lammerts (eds), *Theory and Practice of Action Research*. Tilburg: Tilburg University Press.  
(1992) *Learning across the Lifespan: theories, research, policies*. A.C. Tuijnman and M. Van der Kamp (eds), Oxford: Pergamon Press.

#### Olcay Kirişoglu, Mustafa Kemal University, Antakya/Hatay (TR)

Olcay Kirişoglu is Dean of the Faculty of Fine Art and Head of the Department of Art Education, Faculty of Education, at Mustafa Kemal University in Antakya/Hatay. She is a member of NAEA (US) and INSEA, and Founding Member of the Contemporary Art Foundation in Ankara. Olcay Kirişoglu has a.o. worked as a member of curriculum preparation commission, for craft education in secondary school (1992), and as a Consultant of Art Education in the National Education Development Project Pre-Service Teacher Education, a project for the World Bank and the Ministry of Education (1996-1998).

(2001, in press) *Arts Education: Seeing, Understanding, Creating*.

(2000) (with Mary Stokrocki) 'An exploratory Micro-ethnographic Study of a Secondary Art Lesson on Miniature Painting in Turkey.' In: *Visual Arts Research*, vol. 26, no. 2, Issue 52.

(1998) (with Mary Stokrocki) *Arts Education (Secondary)*. Ankara: YOK/World Bank/NEDP.

(1994) *The Problems of Entrance Examination in Department of Art Education, for Teacher Training*. (Congress presentation at the German Cultural Center in Ankara.)

(1993) *Visual Arts Assessment and Different Methods of Evaluation in Art Education*. (Congress presentation at Çukurova University.)

(1990) 'The Problems of Art Education and Some Solutions.' In: *Journal of Faculty of Education – Çukurova University*, pp. 60-71.

#### Fianne Konings, Centrum Beeldende Kunst Rotterdam (NL)

After the 'PABO' (teachers' training college for primary education) at Roermond (thesis: Beeld in, Beeld uit: kunstbeschouwing in het basisonderwijs, a draft plan of action focused on visual arts subjects in connection with art criticism on the basis of Michael Parsons' theory) Fianne Konings studied Arts and Cultural Science at Erasmus University Rotterdam (Thesis: De Kunsten in het onderwijs, onderwijs in de Kunsten, about arts education at secondary education level in the Dutch city of Rotterdam). As of 2001 she has been employed part-time as a staff member of 'cultuurbereik' (cultural range) with the Centrum Beeldende Kunst (Centre of Visual Arts) in Rotterdam. Moreover, since 1999 she has implemented projects and conducted research projects through Konings Kunst project agency.

#### Rudi Laermans, Catholic University of Leuven (BE)

Rudi Laermans is Professor of Sociology at the Catholic University of Leuven (Belgium), where he is head of the Centre for Sociology of Culture. He also teaches theory classes at P.A.R.T.S (Performing Arts Research Training Studios), the international dance and choreography school in Brussels directed by Anne Teresa De Keersmaeker. His current research projects concern the eventual coupling of systems theory to media theory, a survey-based study on the social background and cultural tastes of the public

for subsidised culture in Flanders, an in-depth study of recent shifts in Flemish cultural policy, and the possibility of a sociology of contemporary dance.

His recent publications in English include articles on the myth of 'the Flemish dance wave' (in A. Grau and S. Jordan, *Europe Dancing*, 2000), the work of Nathalie Heinich (in *Boekmancahier*, 2000), systems theory and religion (in *Social Compass*, 2001), and modern individualism (in A. van Harskamp en A.W. Musschenga, *The Many Faces of Individualism*, 2001). In Dutch, he recently published the introduction to sociology *Communicatie zonder mensen* (1999 – 'Communication without human beings') and the essay collection *Ruimten voor cultuur* ('Spaces for culture' – 2001).

#### George Lawson, Ministry of Education, Culture and Science (NL)

Since 1 September 2000 George Lawson has been the Cultural Counsellor at the Dutch embassy in Berlin. Before that he was acting head of the Directorate of Arts with the Dutch Ministry of Education, Culture and Science. In this position his responsibilities included the initiation of the *Cultuur en School* project which focuses on giving culture a more structural place in the Dutch school curriculum. Prior to his career with the ministry, Lawson managed the 'Rotterdamse Schouwburg' and Rotterdam-based 'RO theater' repertory company, among other things. He studied economics in Rotterdam

#### Lars Lindström, Stockholm Institute of Education (SE)

Since 1999 Lars Lindstrom has been Professor in Education at the Stockholm Institute of Education. He was Assistant Professor in Education and Educational Psychology at the University College of Arts, Crafts, and Design, Department of Art Education, Stockholm (1976-1990); Visiting Professor in Art and Design Education (Linkuaping University, 1999); Chairman of the Nordic Network of Researchers in Visual Arts Education (1994-1997); Associate Professor in Education (Stockholm Institute of Education, Department of Visual Arts, Drama, Music, and Physical Education, 1994-1999); and Visiting Scholar at Harvard University, Graduate School of Education, Project Zero, 1991, invited by Professor Howard Gardner.

(2000) *The Cultural Context: Comparative Studies of Art Education and Children*. Stockholm Institute of Education Press (hls-forlag@lhs.se). (Stockholm Library of Curriculum Studies, 7)

(2000) (with C. Elsner and L. Ulriksson) *Portfolio Assessment of Creative Skills in the Visual Arts. The National Agency for Education/Liber*. Report within the 1998 Evaluation of the Swedish School Concerning the New Curricula. 130 pp. + CD-ROM and video. (In Swedish; however, the summary and the definition of criteria and rubrics have been translated into English for separate dissemination through the principal author).

(1999) *Portfolio Assessment in Secondary Art Education and Final Examination*. University of Art and Design Helsinki, Department of Art Education, pp. 7-16, 44-63. (Report of EU Comenius 3.1 project.)

(1998) *Nordic Visual Arts Research: A Theoretical and Methodological Review*. Stockholm Institute of Education Press (hls-forlag@lhs.se). (Stockholm Library of Curriculum Studies, 2)

(1997) 'Integration, Creativity or Communication? Paradigm Shifts and Continuity in Swedish Art Education'. In: *Arts Education Policy Review (USA)*, Vol. 99, No. 1, 17-24.

#### Wim Manuhutu, Moluccan Historical Museum (NL)

Wim Manuhutu (1959) was born in the Moluccan camp Lunetten in Vught. He studied history at Utrecht University. During his study he developed an interest in the history of Indonesia and the history of the Moluccas and the Moluccan community in the Netherlands in particular. He is one of the directors and curators of the Moluccan Historical Museum in Utrecht that was established in 1987 as one of the few ethnic museums in the Netherlands. In this capacity Manuhutu has been involved in the exhibitions and the publications by the museum. At present he is also involved in the working group on migration history that was established recently by the Nederlandse Museumvereniging and the Ministry of Education, Culture and Sciences

#### Rachel Mason, Roehampton Institute (UK)

Rachel Mason is Professor and Head of the Centre for Art Education and International Research in the Faculty of Education at Roehampton University of Surrey. She is a former President of INSEA and President of NSEAD and is well known for her research and publications on multicultural art education. She recently completed a national research project into Craft Education in British Secondary Schools which was replicated in Japan.

(2000) (with N. Nakase and T. Naoe) 'Craft Education in Lower Secondary Schools in England and Japan: a comparative study'. In: *Comparative education*, vol. 36, no. 4, pp. 397-416.

(1999) *Beyond multicultural art education: international perspectives*. R. Mason and D. Bouhgton (eds.). Munster/New York: Waxmann.

(1998) *Art education and multiculturalism*. London [etc.] : Croom Helm.

(1997) (with J-A.. Park) 'Korean Art Curriculum Reform: Cross Cultural Influences and Effects'. In: *Journal of art & design education*, vol. 16, no. 3, pp. 305-314.

(1994) 'Artistic Achievement in Japanese Junior High Schools'. In: *Art education: the journal of the National Art Education Association*, vol. 47, no. 1, pp. 8-19.

#### Ritva Mitchell, Arts Council of Finland (FI)

Ritva Mitchell is Head of research at the Arts Council of Finland, President of the CIRCLE network and ERICArts (European Research Institute for Comparative Cultural Policy and the Arts). She is also the President of the Orientation Board of the European Diploma of Cultural Project management. She is also a lecturer at the Sibelius Academy of Music (MA Programme in Arts management) in Helsinki and at the University of Jyväskylä, Faculty of Social Sciences. She worked at the Council of Europe as a Programme Advisor (1992-1997). Presently she is involved in many European financed research projects. She is also a member of the editorial board of the journal *Nordisk Kulturpolitisk Tidskrift*. She has written widely on youth cultures, artists, cultural policies, new technologies and European issues in Finland and in Europe.

Kerstin Olander, Swedish National Council for Cultural Affairs (SE)

Kerstin Olander is project manager for Culture and Learning at the Swedish National Council for Cultural Affairs. Culture and Learning is a commission given by the government to strengthen and develop cultural work in schools at a national level. The commission is given jointly to the Swedish National Council for Cultural Affairs and the National Agency for Education.

Nikolaus van der Pas, Director General for Education and Culture, European Commission

Nikolaus van der Pas is currently Director-General of the Education and Culture Directorate-General. Before that he fulfilled several Directorate-functions such as Director-General of the Enlargement DG, Head of the Task Force "Accession Negotiations" and spokesman for the European Commission and its president, Jacques Santer. He was also Director for relations with the New Independent States, Director for the Swedish accession negotiations and Director for the European Economic Area. Mr van de Pas obtained his degree in trade and consular studies in Brussels.

Frederick van der Ploeg, Secretary of State of Education, Culture and Science (NL)

Frederick (Rick) van der Ploeg is currently secretary of state of Education, Culture and Science in the second Kok-government. Before that he was, i.a., a member of the Dutch Lower Chamber, research fellow at the Centre for Economic Policy Research in London, a member of the Council of the European Economic Association. He was also on the board of the 'Mug met de gouden Tand' theatre group, on the board of directors of the Pakhoed firm and a consultant for the Scientific Council for Government Policy, the European Commission and the OECD. He obtained his degree at the University of Sussex and his Ph.D in economics at King's College, Cambridge University. From 1979 tot 1983 he was research officer at the University of Cambridge and then lecturer at the London School of Economics (until 1988). From 1985 to 1991 he was also research professor of quantitative economics at Brabant Catholic University and professor of economics at the European University Institute in Florence. In 1991 he was appointed professor of economics at Amsterdam University. Mr van der Ploeg has also been a visiting professor in England, the US, Czechia, Italy and Austria.

Simon Pugh, The London Institute (UK)

Simon Pugh is Interim Consultant Dean of the School of Graphic and Industrial Design and Educational Consultant (Advisor on Quality Assurance) at the Central Saint Martins College of Art and Design (The London Institute). Since 1973, he has been Head of the Department of Complementary Studies, Director of Cultural Studies, Dean of the School of Graphic and Industrial Design, and Dean of the department of Quality Assurance and the Learning Environment at the Central Saint Martins College. Since 1972, he has been teaching in the field of critical theory and cultural studies at universities all over the world.

(1997) Contributor, 8th National Congress on Teaching and Learning, Jacksonville, Florida US.

(1988) 'De nieuwe kleren van de keizer: het kunstonderwijs doorzien'. In: *Kunstzinnige vorming en intercultureel onderwijs*. P. Batelaan, B. Donkers, R. Heijnen and A. Schermel (eds.) Enschede: SLO.

(1986-7) Convenor (with London University Institute of Education) of national conference, 'Seminar on

Art and Design Education in a Multicultural Society'. Paper given to the International Association for Intercultural Education conferences 'Arts Education in the Multicultural Society' in the Netherlands February 1987, and 'Culture in Transition, Ways of Intercultural Learning' at the Free University of Berlin, March 1988.

(1985) British Council sponsored study (on multiculturalism) and lecturing visit to Institute of Technology Bandung, Indonesia. Contributed to Asian Pacific Conference on Arts Education in Singapore and Kuala Lumpur (conference theme 'The Function of Arts in Multi-Cultural Societies').

Letty Ranshuysen, independent social researcher (NL)

Sociologist Letty Ranshuysen is specialised in research into cultural participation. The activities with which her agency is involved include evaluation of projects in the field of arts and cultural education. She conducted research into, among other things, the effects of the Amsterdam-based *Kunstkijkuren* (art viewing hours) and *Muziekluisterlessen* (listening-to-music classes) (see L. Ranshuysen and H. Ganzeboom *Cultuureducatie en cultuurparticipatie. Opzet van de Kunstkijkuren en Muziekluisterlessen in het Amsterdams primair onderwijs*. WVC, March 1993.) She is currently evaluating *Museum & School*, a structural range of educational activities offered by the museums in the city of Leiden and intended for primary education, and the nation-wide pilot project *Kunstenaars in de Klas* (Artists in the classroom), a project in which artists are trained to teach in primary education.

(2001) 'Cultuur en school. Valkuilen en potenties: de stand van zaken'. In: *Boekmancahier, tijdschrift voor kunst, onderzoek en beleid*, vol. 13, no. 49, pp. 419-418.

Ken Robinson, J Paul Getty Trust, Los Angeles (US)

Robinson is currently Senior Advisor to the President, Education for the J. Paul Getty Trust in Los Angeles. Prior to the Getty, Robinson was Professor and Chair of Arts Education at the University of Warwick in the United Kingdom. He was Director of the Council of Europe project, *Culture, Creativity and the Young*, which surveyed work in 22 European countries. In 1998 he was appointed by the UK Government to lead a national commission on creativity, education and the economy. The project brought together leading business people, scientists, artist and educators, and the resulting report, *All Our Futures: Creativity Culture and Education* (The Robinson Report) was published to wide acclaim in 1999. The report has resulted in a range of initiatives including a 40 million-pound pilot project to promote 'creative partnerships' between schools and cultural organisations. In 2000, Dr Robinson was invited by the Assembly of Northern Ireland to lead a strategy for creative and cultural development across the province working with the Ministers for training, enterprise, education and culture. Also in 2000, over 200 European companies voted him Business Speaker of the Year, at a convention hosted by the leading European bureau, Speakers for Business.

(2001) *Out of Our Minds: Learning to be Creative*. Capstone-Wiley.

(1999) *All Our Futures: Creativity, Culture and Education* (The Robinson Report), Report of the British Government's National Advisory Committee on Creative and Cultural Education, DfEE.

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Diederik Schönau is an art historian and a psychologist, working at Citogroup, the Dutch National Institute for Educational Measurement. He has been responsible for the production of final examinations and basic education tests in the visual arts. Currently he is project manager teachers' expertise in testing in secondary education. Schönau is President of the International Society for Education through Art INSEA.

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Dalia Siaulytiene is Chief officer of the Ministry of Education and Science (Lithuania). She has a PhD in Social Sciences and an MA in Arts Education. Her professional experiences include a/o. various commissioned consultancies and evaluations (1994 – 2001); participant of the project 'Culture, Creativity and the Young' of the Council of Europe (1996); teacher, lecturer at In-service Training Center in Lithuania (1986 – 1993); teacher of arts (1976 – 1979). Since 1999 she has been a Board member of the Association Artsandeducation Network, ÖKS (Austria).

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Cas Smithuijsen studied social sciences at the University of Amsterdam. He has been director of the Boekman Foundation, Study Centre for Arts, Culture and Related Policy since 1986. In 1997 he joined the board of CIRCLE (Cultural Information and Research Centres Liaison in Europe), acting as treasurer. In June 2001 he got a Ph.D. on a study on classical music and concert life.

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John Steers trained as a painter and a potter. He was appointed General Secretary of the National Society for Art Education (now the National Society for Education in Art and Design) in 1981 after fourteen years teaching art and design in secondary schools in London and Bristol. He was the 1993-96 President of the International Society for Education through Art and served on its executive committee in several capacities between 1983 and 1999. He has served on many national committees and as a consultant to the English Qualifications and Curriculum Authority. He is a trustee of the Higher Education in Art and Design Trust and of the National Arts Education Archive. He is a Senior Research Fellow at the University of Surrey at Roehampton, London.

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Corina Suteu is Director of ECUME, Mastère Spécialisé Européen en Management des Entreprises Culturelles (ESC, Dijon), Director of ECUMEST Programme (Bucharest), President of the Forum of European Cultural Networks, expert for the Council of Europe on training issues, SOROS expert for the evaluation of projects in South- Eastern Europe; lecturer for different courses in France, Italy, Central and Eastern Europe and President of ECUMEST association. She has given lectures for different universities and institutes in Belgium, Germany and France.

During her activity in Romania, as a theatre journalist, she has published numerous articles in daily and monthly journals (Scinteia tineretului, TEATRUL, STEAUA, ORIZONT) and she was in charge of the promotion and organisation of conferences and events facilitating youth access to performing arts. As director of UNITER (Union of Romanian Theatre) and of Theatrum Mundi she installed a chair for cultural management within the Academy of theatre and film (Bucharest, 1993) and realised reports on the situation of the theatre and the arts for UNITER and the Romanian Ministry of Culture (1992-95). Initiator and co-ordinator of ECUMEST programme, she continued to publish



articles on cultural management and cultural networks in Romanian and foreign journals (*Dilema*, 22, *Cotidianul*, *Economia de la Cultura*) and developed training activities all over Europe as director of a European course in France. Since 1999, she co-initiated, together with the European cultural Foundation, a large platform dedicated to cultural policies in South-Eastern Europe (policies for culture).

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Camiel Vingerhoets is a staff member of coordination and planning with Cultuurnetwerk Nederland. In 1998 he graduated in Arts and Cultural Science at Erasmus University Rotterdam. Subsequently, he delivered a series of guest lectures on managing volunteers in museums with the Department of Business Society Management at the Faculty of Business Administration of Erasmus University Rotterdam and, in 2000, he also published a chapter on the same subject in the book *Museummarketing* by Th.B.J. Noordman.

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Jan Wagemakers (1941) studied Psychology at the University of Nijmegen. He worked as educational researcher and director of the institute of educational research at the University of Nijmegen. After this directorship he was head of a school of secondary education (Macropediuscollege in Gemert) for twenty years. Since 1993 he has been a member of the national steering committee for the second phase of secondary education. This committee draws up proposals for a reform of the second phase, now known as studyhouse and profiles of disciplines. Since 1995 he has worked as a process manager for implementation of the new second phase. He now works as chairman of the second phase report centre for schools and government.

#### Andreas Wiesand, European Research Institute for Comparative Cultural Policy and the Arts (ERICArts) (DE)

Andreas Johannes Wiesand completed studies in politics, communication, sociology and education at Berlin and Hamburg Universities with a Ph.D. He first worked in broadcasting, with *Rowohlt Publishers* and at *DER SPIEGEL*. Since 1972, he has directed the *Zentrum für Kulturforschung* in Bonn (until 1988 with Karla Fohrbeck), has acted as Secretary General of the *European Research Institute for Comparative Cultural Policy and the Arts (ERICArts)* and has been professor for arts administration at the *State College for Music and Theatre*, Hamburg. Wiesand specializes in surveys related to the professional and social situation of artists and writers, conducts empirical studies on European and international cultural development and writes about political, economic or legal issues in the arts or media fields; he is author, responsible editor or co-author of over 40 publications (among them *Handbook of Cultural Affairs in Europe* 1985, 1995 and 2000). At present he is responsible for the organisation and evaluation of a five-year development programme of the Federal Government and the Länder in the field of arts education and new technologies (*Kulturelle Bildung im Medienzeitalter* – cf. [www.kubim.de](http://www.kubim.de)). He served as chairman of the board of the copyright licensing society *Bild-Kuns*, as Honorary Secretary General of the *German Arts Council* (1982-93) and in similar voluntary positions.

- (2001) Bundesvereinigung Kulturelle Jugendbildung (ed.): *Kulturelle Bildung und Lebenskunst. Ergebnisse und Konsequenzen aus dem Modellprojekt "Lernziel Lebenskunst"*. (Arts Education and the Art of Life). BKJ/Remscheid.
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- (1998) *Creative Tensions, Arts Institutions and Education* (co-editor). London: British American arts association/
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- (1993) (with R. Birch et al.) *The artist in the changing city*. (photogr. J. Williams) London : British American Arts Association.

#### Brent Wilson, Pennsylvania State University (US)

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#### Michael Wimmer, Österreichischer Kultur-Service (AT)

Michael Wimmer (1950) has studied at the Vienna University for Music and Performing Arts as Organist and Music Educator, and at the Vienna University for Political Sciences studies in Austrian Cultural Policy and Comparative Studies of European Cultural Policies. He has been Managing Director of the Austrian Culture Service, Lecturer at Vienna University and a variety of other European Expert Institutions on Cultural and educational Policy Issues, Expert for the Council of Europe, Author of the National Report on Austrian Cultural Policy, Rapporteur of the Evaluation Report *Cultural Policy in Slovenia*, Member of the Expert Group for the Programme *Culture, Creativity and the Young*, and Founding Member of the European Network Artsandeducation.

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- (1999) *Bildung als Motor für die Kulturwirtschaft, Beitrag für die EU-Konferenz "Kulturwirtschaft in Europa"*. Essen.
- (1999) *Cultural Policies in Europa – A New Europe, Our Responsibility, Beitrag zur Europäischen Kulturkonferenz*. Wien.

Rolf Witte, Bundesverein Kulturelle Jugendbildung, Artsandeducation Network (DE)

Born in 1959. Trained as a Social Worker, emphasis on social work with children and young people. 1978-1983: Different activities and training-courses in the areas of French-German youth exchange and amateur theatre. 1984 to 1990: Professional in the areas of French-German youth exchange and youth centres. 1990 to 1995: Director of the Bayreuth International Cultural Youth Centre and the French-German Forum of Young Artists. Since 1996: Advisor for informal education and international cultural youth work of BKJ (German Union of Federal Associations for Cultural Youth Education). Founding member and since 2000 chairman of the artsandeducation-network.

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Felicja Musioł-Żuber is Doctor of sociology at the Institute of Culture in Warsaw. Her research is in the field of sociology of culture, participation in culture, arts institution audiences, cultural policy, and cultural education. Her doctoral theses was a sociological study on Theatre audience (Warsaw University, 1992).

(1999) 'Cultural policy of the state from the viewpoint of artists' circles'; 'Artists' circles – social and professional problems'; 'The role of Polish Artists' Associations in the period of transition'. In: F. Musioł-Żuber (ed). *Problems of artists' circles in the period of transition, Experts' report*. Warsaw: Institute of Culture, pp. 3-9; 21-35.

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Appendix 3 Discussion paper



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# Seminar population

## Education Policy

### Seminar 1.1

#### Covering Culture

Almeida Gonçalves, Cecília (PT)  
Asselbergs-Neessen, Vera (NL)  
Badacsonyi, Ferenc (HU)  
Berendse, Martin (NL) chair  
Bergman, Vera (NL)  
Blom Margot (SE) speaker  
Broek, Andries van den (NL)  
Bulow, Anders (DK)  
Camacho, Lurdes (PT)  
DeSmet, Chantal (BE)  
Dragejovic, Sanjin (HR) rapp.  
Engberts, Co (NL)  
Fitzgerald, David (UK)  
Fuchs, Max (DE)  
Fulkova, Marie (CZ)  
Gronholm, Inari (FI)  
Haffmans, Erica (NL)  
Harland, John (UK)  
Henrichs, Hendrik (NL)  
Knaeps, An (BE)  
Lawson, George (NL)  
Manuhutu, Wim (NL)  
Muller, Kathrin (FR)  
Musioł-Zuber, Felicja (PL)  
Olander, Kertin (SW) speaker  
Steers, John (UK)  
Timmerman, Hans (NL)  
Tsoneva, Plamena (BG)  
Vos, Joseph (NL)  
Wervers, Eeke (NL)

### Seminar 1.2

#### Multi-cultural Matters

Brugge, Marijke van der (NL)  
Bykhovskaya, Irina (RU) rapp.  
De Klerk, Eltje (NL)  
Degiovanni, Anthony (MT)  
Dekker, Niels (NL)  
Duijvestein, John (NL)  
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Kaaij, Michiel van der (NL)  
Kamp, Marie Thérèse van der (NL)  
Kamphuis, Martin (NL)  
Kirisoglu, Olcay (TR)  
Kohnstamm, Rita (NL)  
Laenen, Ann (BE)  
Lammers, Maarten (NL)  
Levent, Tamer (TR)  
Lindström, Lars (SE)  
Mackensen, Johannes (DE)  
Mason, Rachel (UK) speaker  
Monsma, Dirk (NL)  
Nielsen, Liv Merete (NO)  
Renkers, Fokelien (NL)  
Saher, Femke (NL)  
Schaaf, Eme van der (NL)  
Schaschl, Sabine (AT)  
Siaulytiene, Dalla (LT) chair  
Snaevarr, Sesselja (IS)  
Vogelezang, Paul (NL)  
Wiesand, Andreas (DE)  
Williams, Jennifer (UK)  
Witte, Rolf (DE)

### Seminar 1.3

#### From Cradle to Grave

Beyers, Ton (NL)  
Braendholt Lundgaard, Ida (DK)  
Branchesi, Lida (IT)  
Bridgewood, Ann (UK)  
Chabaud, Frederique (BE)  
Convents, Piet (BE)  
Čopič, Vesna (SI)  
Coppens, Henriette (NL)  
Daamen, Marie Louise, (NL) rapp.  
Dodd Diane (UK/E)  
Fischl, Alfred (AT)  
Ganzeboom, Harry (NL)  
Haan, Jos de (NL)  
Hahnon, Valerie (UK)  
Hemel, Annemoon van (NL)  
Holtrust, Tonny (NL)  
Huisingh, Annemieke (NL)  
Kamp, Max van der (NL) speaker  
Kauppinen, Jorma (FI)  
Kubic, Erica (NL)  
Lavrijsen, Ria (NL)  
Leferink, Sophie (NL)  
Mallone, Rose (IE)  
Martin Prchal (NL)  
Mitchell, Ritva (SF)  
Nagel, Ineke (NL)  
Panato, Eveline (FR)  
Pleiter, Lizzy (NL)  
Ranshuijsen, Letty (NL)  
Ruijter-Mooren, Els de (NL)  
Smith, Anthony (UK)  
Smithuijsen, Cas (NL)  
Trelle, Jolanta (LV)  
Wensing, Marieke (NL)  
Wiesand, Andreas (DE)  
Wimmer, Michael (AT) chair

### Seminar 1.4

#### Case Study: France

Bjergegard, Christer (SE)  
Blåfield, Marie Louise (FI)  
Boer, Marjolein de (NL)  
Bucik, Natasa (SI)  
Bunnik, Claartje (NL) chair  
Curran John (IE)  
Dethlollaz Schibler, Veronique (CH)  
Elias, Willem (BE)  
Folhadela, Paula (PT)  
Frere, Eric (BE)  
Giffard, Catherine (FR) speaker  
Haanstra, Folkert (NL)  
Hage, Julie (DK)  
Hagenaars, Piet (NL)  
Hermans, Marieke (NL)  
Kiers, Judikje (NL)  
Knol, Jan Jaap (NL)  
Konings Flanne (NL)  
Leenen Yvonne (NL)  
Lord Pipa (UK)  
Luukko, Tytti (FI)  
Matanovic, Wilfried (DE)  
Mielliet, Guy (NL)  
Mulder, Jojanneke (NL)  
Pahlman, Lena (SE)  
Papadopoulos, Panaglotis (GR)  
Pugh, Simon, Olga (NL)  
Stradling, Aldan (UK)  
Tikkanen, Riitta (FI)  
Vingerhoets, Camiel (NL) rapp.  
Wagemakers, Jan (NL)  
Wansem, Karen van der (NL)

## Cultural Policy

### Seminar 2.1 Covering Culture

Braendholt Lundgaard, Ida (DK)  
Brugge, Marijke van der (NL)  
Buechner, Rainer (DE)  
Bykhovskaya, Irina (RU)  
Camacho, Lurdes (PT)  
Chabaud, Frederique (BE)  
Curran, John (IE)  
Dragejovic, Sanjin (HR)  
Engberts, Co (NL)  
Folhadela, Paula (PT)  
Giffard, Catherine (FR)  
Grilc, Uros (SI)  
Hage, Julie (DK)  
Hannon Valerie (UK)  
Hepton, Barry (UK)  
Hermans, Marieke (NL)  
Holtrust, Tonny (NL) speaker  
Kamp, Max van der (NL)  
Leenen, Yvonne (NL)  
Luukko, Tytti (FI)  
Matanovic, Wilfried (DE)  
Mulder, Jojanneke (NL)  
Olander, Kerstin (SE)  
Pahlman, Lena (SE)  
Papadopoulos, Panagiotis (GR)  
Ranshuijsen, Letty (NL) rapp.  
Siaulytiene, Dalla (LT)  
Smit, Olga (NL)  
Smithuijsen, Cas (NL) chair  
Straling, Aldan (UK)  
Tsoneva, Plamena (BG)  
Vogelezang, Paul (NL)  
Vos, Josef (NL)  
Wansem, Karin van der (NL)  
Westerhof, Oeds (NL)  
Wiesand, Andreas (DE)  
Wimmer, Michael (AT)

### Seminar 2.2 Multi-Cultural Matters

Badacsonyi, Ferenc (HU)  
Bever, Ton (NL)  
Bjergegard, Christer (SE)  
Blom Margot (SE)  
Boer, Marjolein de (NL)  
Bossuijt, Tijn (BE)  
Branchesi, Lida (IT)  
Bridgewood, Ann (UK)  
Bunnik, Claartje (NL)  
Dodd, Diane (UK/E)  
Fuchs, Max (DE)  
Fulkova, Marie (CZ)  
Ganzeboom, Harry (NL)  
Gaul, Emil (HU) speaker  
Gronholm, Inari (FI)  
Haanstra, Folkert (NL)  
Hagenaars, Piet (NL)  
Hamersveld, Ineke (NL)  
Huisingh, Annemieke (NL)  
Ilczuk, Dorota (PL) rapp.  
Kubic, Erica (NL)  
Laenen, Ann (BE)  
Lavrijsen, Ria (NL)  
Manuhutu, Wim (NL) chair  
Mason, Rachel (UK)  
Muller, Kathrin (FR)  
Musiof-Zuber, Felicja (PL)  
Schonau, Diederik (NL)  
Wervers, Eeke (NL)  
Williams, Jennifer (UK)



### Seminar 2.3

#### From Cradle to Grave

Almeida Gonçalves, Cecília (PT)  
Asselbergs-Neessen, Vera (NL)  
Berendse, Martin (NL) Chair  
Bergman, Vera (NL)  
Broek, Andries van den (NL)  
Bulow, Anders (DK)  
Čopič, Vesna (SI) chair  
DeGiovanni, Anthony (MT)  
DeSmet, Chantal (BE)  
Duijvestein, John (NL)  
Fitzgerald, David (UK)  
Gerrits, Antoine (NL)  
Haan, Jos de (NL)  
Harland, John (UK)  
Heino, Terhi (FI)  
Henrichs, Hendrik (NL)  
Ijperen, Dick (NL)  
Kaaij, Michiel van der (NL) rapp.  
Kamphuis, Martin (NL)  
Kiers, Judikje (NL)  
Knaeps, An (BE)  
Kohnstamm, Rita (NL)  
Lammers, Maarten (NL)  
Leferink, Sophie (NL)  
Lindström, Lars (SE)  
Mielllet, Guy (NL)  
Mitchell, Ritva (FI)  
Nielsen, Liv Merete (NO)  
Plelter, Lizzy (NL)  
Renkens, Fokellen (NL)  
Schaaf, Eme van der (NL)  
Snaevarr, Sesselja (IS)  
Steers, John (UK)  
Timmerman, Hans (NL)  
Wensing, Marieke (NL)

### Seminar 2.4

#### Case Study: Belgium

Blåfield, Marie Louise (FI)  
Bucik, Natasa (SI)  
Convents, Piet (BE)  
Coppens, Henriette (NL)  
Daamen, Marie Louise, (NL)  
Dekker, Niels (NL)  
Elias, Willem (BE) speaker  
Fischl, Alfred (AT)  
Frere, Eric (BE)  
Haffmans, Erica (NL)  
Hoorn, Marjo van (NL)  
Kamp, Marie Therese van der (NL)  
Kauppinen, Jorma (FI)  
Kirisolgu, Olcay (TR)  
Klerk, Eeltje de (NL)  
Knol, Jan Jaap (NL)  
Konings, Fianne (NL) rapp.  
Lawson, George (NL) chair  
Levent, Tamer (TR)  
Lord, Pippa (UK)  
Mackensen, Johannes (DE)  
Mallone, Rose (IE)  
Monsma, Dirk (NL)  
Panato, Evelyne (FR)  
Prchal Martin (NL)  
Ruijter-Mooren, Els de (NL)  
Saher, Femke (NL)  
Schaschl, Sabine (AT)  
Smith, Anthony (UK)  
Tikkanen Rliitta (FI)  
Wagemakers, Jan (NL)  
Witte, Rolf (DE)

### Seminar 3.1

#### Training the teachers

Almeida Gonçalves, Cecília (PT)  
Bjergegard, Christer (SE)  
Blom, Margot (SE)  
Boer, Marjolein de (NL)  
Bossuijt, Tijn (BE)  
Bulow, Anders (DK)  
DeSmet, Chantal (BE) speaker  
Dodd, Diane (UK/E)  
Fitzgerald, David (UK)  
Fuchs, Max (DE)  
Fulkova, Marie (CZ)  
Ganzeboom, Harry (NL)  
Gaul, Emil (HU)  
Grilc, Uros (SI)  
Haffmans, Erica (NL)  
Hagenaars, Piet (NL)  
Kamp, Max van der (NL)  
Kauppinen, Jorma (FI)  
Klerk, Eltje de (NL)  
Lindstrom, Lars (SE)  
Knaeps, An (B)  
Knol, Jan Jaap (NL)  
Lawson, George (NL)  
Lindstrom, Geaorge (SE)  
Mitchell, Ritva (FI) rapp.  
Monsma, Dirk (NL)  
Nielsen, Liv Merete (NO)  
Papadopoulos, Panagiotis (Gr)  
Pugh, Simon, Olga (NL) chair  
Ruijter-Mooren, Els de (NL)  
Tikkanen, Riitta (FI)  
Vos, Joseph (NL)  
Williams, Jennifer (UK)

### Seminar 3.2

#### Demanding Supply

Asselbergs-Neessen, Vera (NL)  
Badacsonyi, Ferenc (HU)  
Beyers, Ton (NL)  
Blåfield, Marie Louise (SF) speaker  
Broek, Andries vd (NL)  
Camacho, Lurdes (PT)  
Dekker, Niels (NL)  
Duijvestein, John (NL)  
Folhadela, Paula (PT)  
Hermans, Marieke (NL)  
Kamphuis, Martin (NL)  
Kiers, Judikje (NL)  
Kubic, Erica (NL)  
Leenen, Yvonne (NL)  
Luukko, Tytti (FI)  
Mackensen, Johannes (DE)  
Manuhutu, Wim (NL)  
Mitchell, Ritva (SF)  
Mulder, Jojanneke (NL)  
Olander, Kertin (SW)  
Panato, Evelyne (F)  
Saher, Femke (NL)  
Schonau, Diederik (NL) chair  
Smit, Olga (NL)  
Smith, Anthony (UK)  
Snaevarr, Sesselja (IS)  
Steers, John (UK)  
Stradling, Aidan (UK)  
Timmerman, Hans (NL)  
Treile, Jolanta (LV)  
Vingerhoets, Camiel (NL) rapp.  
Vogelezang, Paul (NL)  
Wiesand, Andreas (DE)

### Seminar 3.3 A Convenient Climate

Braendholt Lundgaard, Ida (DK)  
Branchesi, Lida (IT)  
Bridgewood, Ann (UK) chair  
Convents, Piet (BE)  
Coppens, Henriëtte (NL) speaker  
Curran, John (IE)  
Daamen, Marie Louise, (NL) rapp.  
Elias, Willem (BE)  
Fischl, Alfred (AT)  
Gerrits, Antoine (NL)  
Gronholm, Inari (FI)  
Haanstra, Folkert (NL)  
Hannon, Valerie (UK)  
Hepton, Barry (UK)  
Ijperen, Dick (NL)  
Ilczuk, Dorota (PL)  
Kaaij, Michiel van der (NL)  
Lavrijsen, Ria (NL)  
Levent, Tamer (TR)  
Lord, Pippa (UK)  
Mason, Rachel (UK)  
Monsma, Dirk (NL)  
Musiol-Zuber, Felicja (PL)  
Nagel, Ineke (NL)  
Pahlman, Lena (SE)  
Pleiter, Lizzy (NL)  
Schaschl, Sabine (AT)  
Schramme, Annick (BE)  
Smithijssen, Cas (NL)  
Tsoneva, Plamena (BG)  
Wansem, Karin van der (NL)  
Wensing, Marieke (NL)  
Hoorn, Marjo van (NL)

### Seminar 3.4 Case Study: Europe

Brugge, Marijke van der (NL)  
Buck, Natasa (SI)  
Buechner, Rainer (DE)  
Bykhovskaya, Irina (RU) rapp.  
Chabaud, Frederique (BE)  
Čopič, Vesna (SI)  
DeGiovanni, Anthony (MT)  
Dethiollaz Schibler, Veronique (CH)  
Dragejovic, Sanjin (HR) rapp.  
Engberts, Co (NL)  
Frere, Eric (BE)  
Haan, Jos de (NL)  
Hamersveld, Ineke (NL)  
Harland, John (UK)  
Heino, Terhi (FI)  
Henrichs, Hendrik (NL) speaker  
Holtrust, Tonny (NL)  
Hoorn, Marjo van (NL)  
Kamp, Marie Therese van der (NL)  
Kerkhoven, Marieken (NL)  
Kirisoglu, Olcay (TR)  
Kohnstamm, Rita (NL)  
Lammers, Maarten (NL)  
Leferink, Sophie (NL)  
Mallone, Rose (IE)  
Matanovic, Wilfried (DE)  
Mielliet, Guy (NL)  
Ranshuijsen, Letty (NL)  
Renskens, Koklien (NL)  
Schaaf, Eme van der (NL)  
Slauytiene, Dalla (LT)  
Wagemakers, Jan (NL) chair  
Westerhof, Oeds (NL)  
Wimmer, Michael (AT)

## Evaluation/Research

### Seminar 4.1

#### Evaluating Research

Almeida Goncalves, Cecília (PT)  
Badacsponyl, Ferenc (HU)  
Blom, Margot (SE)  
Bossuijt, Tjil (BE)  
Bunnik, Claartje (NL)  
Curran, John (IE)  
Duijvesteijn, John (NL)  
Ellias, Willem (BE)  
Fuchs, Max (DE)  
Gaul, Emil (HU)  
Haffmans, Eirca (NL)  
Hannon, Valerie (UK)  
Hepton, Barry (UK)  
Inkel, Peter (HU) rapp.  
Kamp, Max van der (NL) chair  
Kauppinen, Jorma (FI)  
Kerkhoven, Marieken (NL)  
Kohnstamm, Rita (NL)  
Lawson, George (NL)  
Leenen, Yvonne (NL)  
Matanovic, Wilfried (DE)  
Mitchell, Ritva (FI)  
Pahlman, Lena (SE)  
Pleiter, Lizzy (NL)  
Ruijter-Mooren, Els de (NL)  
Saher, Femke (NL)  
Schaaf, Eme van der (NL)  
Schaschl, Sabine (AT)  
Slautytlene, Dalia (LT)  
Smit, Olga (NL)  
Smithuijsen, Cas (NL)  
Vos, Jozef (NL)  
Wagemakers, Jan (NL)  
Westerhof, oeds (NL)  
Wiesand, Andreas (DE)  
Zuber, Felicja (PL) speaker

### Seminar 4.2.

#### Practising Research

Beyers, Ton (NL)  
Blåfield, Marie Louise (FI)  
Braendholt Lundgaard, Ida (DK)  
Broek, Andries van den (NL)  
Convents, Piet (BE)  
Damen, Marie Louise (NL)  
Dekker, Niels (NL)  
Desmet, Chantal (BE)  
Fulkova, Marie (CZ)  
Hagenaars, Piet (NL)  
Harland, John (UK)  
Henrichs, Hendrik (NL)  
Kaaij, Michiel van der (NL)  
Kamphuis, Martin (NL)  
Klerk, Eltje de (NL)  
Kubic, Erica (NL)  
Lammers, Maarten (NL)  
Lavrijsen, Ria (NL)  
Lindström, Lars (SE) speaker  
Luukko, Tytti (FI)  
Manuhutu, Wim (NL)  
Mason, Rachel (UK)  
Monsma, Dirk (NL)  
Nielsen, Liv Merete (NO)  
Papadopoulos, Panagiotis (GR)  
Ranshuijsen, Letty (NL) rapp.  
Schramme, Annick (BE)  
Smith, Anthony (UK)  
Tsoneva, Plamena (BG)  
Witte, Rolf (DE) chair

Seminar 4.3.  
Exchanging Research

Blanchest, Lida (IT)  
Bridgwood, Ann (UK)  
Bruggen, Marijke van der (NL)  
Bucik, Natas (SI)  
Buechner, Rainer (DE)  
Bykhovskaya, Irina (RU)  
Camacho, Lurdes (PT)  
Coppens, Henriëtte (NL)  
Dodd, Diana (UK/E) speaker  
Fischl, Alfred (AT)  
Fitzgerald, David (UK)  
Folhadela, Paula (PT)  
Frene, Eric (BE)  
Gerrits, Antoine (NL)  
Haan, Jos de (NL)  
Hage, Julie (DK)  
Hamersveld, Ineke (NL)  
Heino, Terhi (FI)  
Hoorn, Marjo van (NL)  
Levent, Tamer (TR)  
Lord, Pippa (UK)  
Mielllet, Guy (NL)  
Panato, Evelyne (FR)  
Pugh, Simon (UK)  
Renkens, Fokellen (NL)  
Schönau, Diederik (NL)  
Steers, John (UK)  
Tikkanen, Riitta (FI)  
Trelle, Jolanta (LV)  
Vingerhoets, Camiel (NL) rapp.  
Vogelezang, Paul (NL)  
Wansem, Karin van der (NL)  
Williams, Jennifer (UK) chair

Seminar 4.4.  
The Dutch Case

Asselbergs Neessen, Vera (NL)  
Bjergegard, Crhister (SE)  
Boer, Marjolein de (NL)  
Bulow, Anders (DK)  
Chabaud, Frederique (BE)  
Čopič, Vesna (SI)  
DeGiovanni, Anthony (Malta)  
Dethollaz Schibler, Veronique (CH)  
Dragejovic, Sanjin (HR)  
Engberts, Co (NL)  
Ganzeboom, Harry (NL)  
Grilc, Uros (SI)  
Gronholm, Inari (FI)  
Haanstra, Folkert (NL) speaker  
Hemel, Annemoon van (NL) rapp.  
Hermans, Marieke (NL)  
Holtrust, Tonny (NL)  
Hulsingh, Annemieke (NL)  
Ijperen, Dick (NL)  
Ilczuk, Dorota (PL)  
Kamp, Marie Therese van de (NL)  
Klers, Judikje (NL)  
Kirişoglu, Olcay (TR) chair  
Knaeps, An (BE)  
Knol, Jan jaap (NL)  
Mackensen, Johannes (DE)  
Mallone, Rose (IE)  
Mulder, Jojanneke (NL)  
Muller, Kathrin (FR)  
Nagel, Ineke (NL)  
Olander, Kerstin (SE)  
Snaevarr, Sesselja (IS)  
Stradling, Aldan (UK)  
Timmerman, Hans (NL)  
Wensing, Marieke (NL)  
Wervers, Eeke (NL)  
Wimmer, Michael (AT)



# Discussion paper

## Introduction

During the last decades of the 20th century, the European cultural landscape has changed considerably due to a profound shift in the balance of social, economic and political powers. In all European countries, the range of cultural activities available is increasing, and the composition of the population is changing as societies are becoming more multicultural. In many countries, improvement of cultural participation is the pillar of cultural policy, and a lot of good is expected from cultural education (Arts and cultural education, including cultural heritage)

In all countries, significant processes of reform are at stake in the substance and the management of educational systems, as Ken Robinson concludes in his recent survey *Arts Education in Europe*. Each European country has its own agenda and priorities within cultural education policy, depending on its socio-economic, cultural and political circumstances. A systematic analysis of policy development, implementation and evaluation in the separate European countries will clarify which of these set priorities effectively contribute to the expected merits of cultural education policy.

The Boekman Foundation (study centre for the arts, culture and related policy in Amsterdam), LOKV Netherlands Institute for Arts Education and Erasmus University Rotterdam (Faculty of History and Arts, Department of the Study of Arts and Culture) - in association with Circle (Cultural Information and Research Centres Liaison in Europe) - have started preparing a European conference on policy matters related to in-school cultural education for pupils in secondary education in the 12-18 age group. This conference will take place in the Boijmans Van Beuningen museum in Rotterdam in September 2001, in the year that this city will be the Cultural Capital of Europe.

## Discussion paper

In preparation of this conference we gather and analyse information about each European country on the basis of the themes that are set out in this Discussion Paper. This will tell us what subjects of topical interest are on the agenda in the field of in-school cultural education in different European countries. The three links within the policy cycle - policy development, policy practice and policy evaluation (see the section on 'Conference themes' below) - form the basis for drawing up these country reports.

## Request for information

This analysis cannot be put together without the help of experts from the countries themselves. They will have to provide the information by answering the questions set out in this discussion paper, and summarised in the annexed Questionnaire, as far as their field of knowledge and experience is concerned.

We are enquiring after the current agenda; what we are looking for is a list of points for discussion and not an overall outline of the existing structure, practice and statistics of cultural education in each country. We would like the experts to advise us about the points for discussion that they put forward and to refer to relevant written English, French or German documents. The documents we require

include annual reports, policy documents (including those on government policy), research reports and relevant articles from specialist publications. In addition to the titles of documents, we would particularly like to know where they can be found and retrieved.

We cannot rule out the possibility, and in some cases we are sure, that there will be other subjects on the national agendas that may differ from the ones mentioned in this document. So there is one explicit question we would like to ask: Are there any subjects other than the ones set out in this document that determine the current agenda in your country? If so, which ones?

Finally, we would like to compile examples of good and bad practices in each country, illustrating the implementation of cultural education policy. We therefore ask the experts to refer to 4 case studies, and add the names and addresses of the contact persons involved. The criteria these case studies should meet can be found in paragraph 4.2 of the Discussion Paper.



## The objective of the conference

The focus of the conference will be on policy matters related to in-school cultural education policy for pupils in secondary education (12-18 years) in European countries. The conference provides a platform for the exchange of information and knowledge for politicians, policy officials, academics and representatives of secondary schools and cultural institutions involved with policy matters related to in-school cultural education.

1. The aim of the conference is to achieve a systematic exchange and comparison of information, experience and points for discussion in the field of in-school cultural education. The objective is to achieve 'Europe-wide' representation. By involving researchers and academics, the organisers are seeking to broaden the horizon of policy experts and officials in the field and to provide more insight into policy and practice of cultural education.
2. The conference will contribute to the exchange of the knowledge and experience available for the benefit of the international community, which is involved as a stakeholder or as a party interested in cultural education.
3. The conference will result in recommendations, to be used by national and international authorities such as the Council of Europe, the European Union and UNESCO, which are required to develop policy in order to influence future developments in the arts and culture and in society in a favourable way.

## The conference themes

The discussions will address topical subjects on the agendas in European countries that are directly associated with the policy cycle of in-school cultural education within secondary education. A policy cycle consists of at least the following three links: 1. policy development, 2. policy implementation and 3. policy analysis and evaluation. As a result, the conference will focus on the three themes identified below:

### 1. Government policy on in-school cultural education

What is on the agenda of the government (politicians, civil servants and advisory bodies), which is responsible for education policy in general and that of cultural education in particular? In what specific areas does the government devote attention to in-school cultural education? Which policy considerations of a politico-cultural nature form the basis of this?

### 2. The practice of in-school cultural education

What is on the agenda of the parties responsible for the practice of in-school cultural education? We consider the following parties most important: 1) the various types of schools, the subject teachers and their organisations, and the art teacher education institutes; 2) the providers of arts and culture such as cultural institutions and their educational departments, artists and companies; 3) supporting and intermediary bodies.

### 3. The evaluation of in-school cultural education

What is on the agenda of the researchers? Is evaluation in the field of in-school cultural education a subject that is given attention by the parties involved in this domain? What kind of analyses and evaluations are taking place? Does the government play a role in giving assignments? What is on the current research agenda?

Details of the current agenda within these three links of the policy cycle in each European country will result in a series of brief country reports. This information, in turn, will serve as a source to expand on the conference theme and to prepare for the discussions.

### Conference reader

The conference participants will receive well in advance a reader containing the country reports and the analysis conducted on the basis of these, as well as detailed information about the set-up and content of the conference. Following the conference, the results of the country studies and the ensuing discussions will be compiled in a final publication.

## Explanation of the three conference themes

### 1. Government policy on in-school cultural education

In all European countries, people more or less share the opinion that the range of cultural activities available is increasing. This trend is aided by changes in the composition of the population as a result of a more multicultural society. Due to the increase in the range of cultural activities available and the greater social diversification the image of cultural participation is also changing. All this has an impact on cultural education and, as a result, on cultural education policy. A lot of good is expected from education and training in many countries. Moreover, people usually look to education seeking an answer to urban problems such as social poverty and deprivation and lack of social integration. Cultural education policy is linked with this.

#### 1.1. Increase in the range of cultural activities available

*Question: Does the increasing differentiation in the cultural activities available affect the question posed by policy makers as to what cultural education should involve?*

One of the most important changes is undoubtedly the fact that the range of cultural activities available has increased substantially. 'Music' and 'drawing' have the oldest rights within secondary education; later drama, dance, literature and audio-visual education became established. In the meantime, in many countries in Europe secondary education probably already covers a much broader range than the established arts and heritage, and the number of new providers in the market is increasing all the time. New art forms such as film, photography, design, fashion and computer arts are being added to the old ones. Whereas the range of cultural activities available is increasing so dramatically, there is still little scope within education. This trend forces the government, schools, subject teachers and pupils to make choices. Which subjects are compulsory and which ones optional? The question is to what extent do European countries differ from each other with regard to level and pace of adaptation of the curriculum to the changes in the cultural activities available as set out in this document. Do national, regional or even local factors play a role in the choices made by the authorities in determining the subjects and defining the curriculum?

#### 1.2. The multicultural society

*Question: What impact does the changing composition of the population have on cultural education policy?*

All countries in Europe have to deal with immigration to some extent. There are countries that have been multicultural from time immemorial, while others have only acquired this status since the post-colonial era. This has an impact on cultural education. Whose culture are we actually discussing in the classroom? Does the government pursue policy focused on the multicultural character of society within countries apply the same attainment targets for the arts subjects? How is the development of a European perspective on arts and culture with regard to arts subjects at school progressing?

### 1.3. Cultural participation throughout life

*Question: Do policy makers in the field of cultural education occupy themselves with cultural participation during later stages of life?*

'What's learnt in the cradle lasts till the tomb' applies less and less nowadays. Due to the process of democratisation and globalisation of culture, people's cultural preferences have become less homogenous. Anyone who wishes to invest in cultural education should therefore take into account both existing and new, both traditional and popular cultural expressions, as well as combinations of these. Although in many European countries improvement of cultural participation is the pillar of cultural policy, the question increasingly arises as to what extent cultural education at school stimulates participation during later stages of life. Do policy makers in European countries consider this relationship explicitly?

## 2. The practice of in-school cultural education

The second link of the cultural education policy cycle involves the practice of in-school cultural education. What and how do pupils learn? In addition to traditional education provided by the subject teacher in his/her own school, at least two other forms of education frequently occur: 1) the pupils, as a class or individually, visit cultural institutions such as the theatre, concert hall or museum; 2) artists and representatives of cultural institutions visit the schools. To stimulate such interaction, most countries have bodies at various levels that support schools and cultural institutions. In this way, networks of occasional, irregular and sustained contacts develop between schools, cultural institutions and supporting organisations at local and regional level. Those who study in-school cultural education in practice inevitably come across the following central themes: 1) how is training of experts arranged in this field? 2) how are relations between schools, cultural institutions and supporting bodies in practice? 3) what is the status, the position and the importance or impact of the arts subjects on the school and school environment as a whole?

### 2.1. Professionals and professionalisation in cultural education

*Question: What is the focus of training and education of teachers of arts subjects, education personnel and other experts who are involved in in-school cultural education in practice?*

Are the teacher training courses for subject teachers and the education personnel of cultural institutions in the various countries in line with what the schools currently require of them? Are the curricula of these training courses geared to the changes in society and culture? The arts subject teacher usually does not stand on his own. All kinds of other specialists have occupied a place between teacher and pupil, but it is difficult to describe and clearly define their expertise, tasks and role. The experts include intermediary bodies, consultants, advisors and education personnel of cultural institutions and all kinds of providers of teaching materials. How has professional development and quality control with regard to each of these professionals been arranged in this field? What problems have been encountered?

## 2.2. Supply and demand for in-school cultural education

*Question: How are relations between schools, cultural institutions and supporting bodies? Does demand (the schools) determine supply (of cultural institutions/providers of teaching materials) or vice versa?*

After the heyday of the welfare state, many traditionally State-linked sectors in most European countries, such as health care, public transport, education, housing, culture, have witnessed a change towards greater scope for market forces. In what respect and to what extent is this change also noticeable in the world of cultural education? How do schools, cultural institutions, supporting bodies and providers of teaching materials deal with each other? Does demand determine supply or is it mainly the other way round? What developments occur in relations between the parties involved? How close is the link between schools and the more or the less subsidised field of cultural institutions? Are they totally free to act independently of each other or more or less forced to work together?

## 2.3. Cultural education, school type and school climate

*Question: In what respect are the position, the importance and the impact of the arts subjects within the school as a whole under discussion?*

People sometimes claim that a good school climate can enhance the position of and the amount of attention paid to arts subjects at school. Conversely, arts subjects are said to have a positive effect on the school climate. The definition of a favourable place and position of arts subjects at school may be different from one country to the next. Which factors play a role in this respect? Does it depend on the type of school? The school environment? The teachers? The quality of policy, management and governance of a school? Do the arts subjects and cultural climate of the school play a role in the recruitment of pupils?

## 3. The evaluation of in-school cultural education

The third link of the policy cycle is the evaluation of policy and the practice of in-school cultural education. European governments try to stimulate cultural participation among broad sections of the population through training and education. One assumption is that in-school cultural education leads to cultural participation in later stages of life. One more recent assumption is that in-school cultural education may contribute in a positive way to social integration of people of different cultures. Moreover, cooperation between cultural institutions and schools is expected to have a positive effect on the living and social climate in the area. Cultural education is said to contribute to community development.

### 3.1. Policy evaluation research

**QUESTION:** Is any evaluation research being conducted into policy and practice of in-school cultural education? Is this research directed by policy makers or by the organisations involved in the field (umbrella organisations of schools, teachers, cultural institutions and supporting bodies)? What type of research (monitoring?) is involved, and what kind of research questions?

Whether and to what extent policy and practice of in-school cultural education are evaluated will very much depend on how much importance the various parties in the European countries attach to knowledge, information and research concerning the effects and results of the policy pursued. Evaluating research includes the following aspects in particular: research into the testability of the attainment targets through examinations;

- research into examples of good practice. It is usually the initiators and implementers of these projects who present these as examples of good practice. Is external evaluation of projects carried out? Which research methods are used in this respect? Are the results of research made public?
- research into the nature and effects of co-operation between cultural institutions, supporting bodies and schools;
- research into the impact of in-school cultural education on the immediate environment, in particular with a view to community development policy;
- research into the impact of in-school cultural education on cultural participation in later stages of life. There are a lot of organisations at national and international level which, each in their own way but also jointly, look after the interests of the parties involved in in-school cultural education. The question is whether these organisations also devote attention to research, in addition to representing interests, lobbying and exchange of information. If so, to what extent could we speak of occasional research or ongoing attention for the evaluation of policy and practice of cultural education? What data is and should be gathered and analysed through monitoring at given times? Which bodies are doing this or which ones would be most suitable for the job?

#### 4. Additional questions

##### 4.1 Missing issues

*Question: Are there any subjects other than the ones set out in this document that determine the current agenda in your country? If so, which ones?*

##### 4.2. Case studies

*QUESTION: Could you please refer to 4 (good or bad) practices of in-school cultural education (e.g.: projects, lesson plans) within secondary education in your country?*

Please add the names and addresses of contact persons involved, so we can contact them directly. If any printed material about these practices is available, would you please enclose?

Good and bad practices from the different European countries will illustrate the effects of cultural education policy. The examples should – preferably - meet the following criteria:

- Have clear links with the curriculum of 12-18 year olds (f.i disciplines or even multidisciplinary);
- Describe relations between schools, cultural institutions and supporting bodies;
- Are or were an implementation of government policy or were of such impact that they led to adjusting government policy;
- Have been evaluated, so we can learn by which standards they were measured and which structures or instruments – on a local, regional or governmental level - have been mobilised for their realisation;
- Have interactive aspects with their audience;
- Address life in a multicultural society;
- Are still running or have been concluded recently (1999-2000)

## Questionnaire

Questions about government policy on in-school cultural education

### 1.1. Increase in the range of cultural activities available

Does the increasing differentiation in the cultural activities available affect the question posed by policy makers as to what cultural education should involve?

### 1.2. The multicultural society

What impact does the changing composition of the population have on cultural education policy?

### 1.3. Cultural participation throughout life

Do policy makers in the field of cultural education occupy themselves with cultural participation during later stages of life?

Questions about the practice of in-school cultural education

### 2.1. Professionals and professionalisation in cultural education

What is the focus of training and education of teachers of arts subjects, education personnel and other experts who are involved in in-school cultural education in practice?

### 2.2. Supply and demand for in-school cultural education

How are relations between schools, cultural institutions and supporting bodies? Does demand (the schools) determine supply (of cultural institutions/providers of teaching materials) or vice versa?

### 2.3. Cultural education, school type and school climate

In what respect are the position, the importance and the impact of the arts subjects within the school as a whole under discussion?

Questions about research into cultural education

### 3.1. Policy evaluation research

Is any evaluation research being conducted into policy and practice of in-school cultural education? Is this research directed by policy makers or by the organisations involved in the field (umbrella organisations of schools, teachers, cultural institutions and supporting bodies)? What type of research (monitoring?) is involved, and what kind of research questions?

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## Colophon

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