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CULTURE AND SCHOOL

REPORT EUROPEAN CONFERENCE

THE HAGUE, 8 TO 10 SEPTEMBER 2004

LA CULTURE ET L'ÉCOLE

RAPPORT DE LA CONFÉRENCE EUROPÉENNE

LA HAYE, 8 AU 10 SEPTEMBRE 2004

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Culture and School

Policies for Arts and Heritage Education across the European Union

Report European Conference
The Hague, 8 to 10 September 2004

La culture et l'école

Politiques d'enseignement artistique et du patrimoine au sein de l'Union européenne

Rapport de la conférence européenne
La Haye, 8 au 10 septembre 2004

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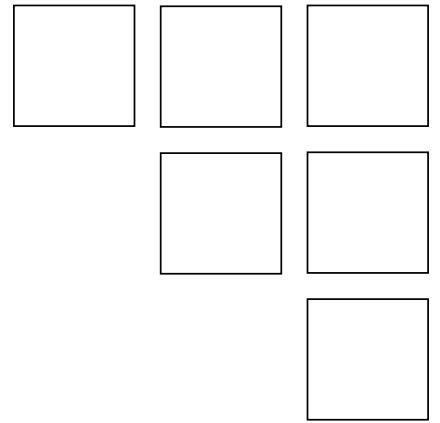
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Culture and School

Policies for Arts and Heritage Education across the European Union

Report European Conference

The Hague, 8 to 10 September 2004

Preface

Three whole days discussing cultural education. That seems like a luxury but it was essential, in the same way that culture is not a luxury in our everyday lives, but an essential part of it.

Art and heritage education offer people a broader view of their own lives. They offer opportunities to express feelings, thoughts and world views.

They let us find out about everything that other people have expressed in books, paintings, music, theatre, films and architecture. Art and culture are instruments of dialogue: not only in one's own country but also beyond it. Art and cultural education also offer tremendous opportunities for young people to familiarise themselves with Europe's rich cultural diversity, and in doing so, gives a positive impulse to the process of European unification.

In our view, the conference was worth it, just for the wealth of information alone that the preliminary investigation yielded. We can finally start comparing European countries with one another, and see what is happening in which countries and how.

Curiosity about one other is an excellent breeding ground for insight and wisdom. Or, as Professor Zijdeveld put it: "stepping out of one's culture improves one's awareness of it". Self-awareness and curiosity about others and about other periods are important values that we should pass on to European citizens with the help of cultural education.

As far as we are concerned, this conference will be solidly followed up. The importance of cultural education for the future of Europe demands the formulation of a concrete and practical agenda.

That agenda, we believe, should in any case contain two key themes. First and foremost, it is important that we develop a more systematic exchange of knowledge and experience in the area of cultural education. Clarity about the definitions of concepts is an important first step towards achieving this.

Secondly, we think it is important that the significance that cultural education has for the education of active European citizens, should be translated into concrete exchange programmes between teachers, pupils, cultural institutions and researchers.

We will be very pleased to cooperate with you on achieving such an agenda!

Maria van der Hoeven
Minister of Education, Culture and Science

Medy van der Laan
State Secretary of Education, Culture and Science

Introduction

“Culture is a vital step on the road from knowledge to wisdom”

Within the framework of the Dutch Presidency of the Council of the European Union, a three-day international conference on arts and heritage education in primary and secondary education in the EU was held from 8-10 September 2004 in The Hague, the Netherlands. More than 60 representatives of almost all EU-member state departments of education and culture and international experts in the field of arts and heritage education attended this conference. The conference was organised by the Dutch Ministry of Education, Culture and Science and Cultuurnetwerk Nederland, Netherlands Expertise Centre for Arts and Cultural Education.

The goal of the conference “Culture and School, policies for arts and heritage education across the European Union” was to gain insight into the various objectives and policies European Union countries apply when developing arts and heritage education curricula, and to contribute to the development of comparable European indicators for arts and heritage education. Furthermore the conference should spur on the debate on arts and heritage education in Europe, based on the idea that arts and heritage education in the member states plays a crucial role in the development of European citizens. The focus of this conference was on in-school arts and heritage education for children between the ages of 4 and 18, which basically encompasses primary and secondary education, with equal attention given to arts and heritage.

At her opening speech, Medy Van der Laan, Dutch State Secretary of Education, Culture and Science, said she believes cultural education is “vitally important in developing young people’s creative talents”. However, she noted, “we Europeans have only just embarked on the long road towards a more systematic exchange of knowledge in the field of cultural education”. Van der Laan said among the tasks ahead were establishing a “joint reference framework”, and setting up a database that would enable government officials in education and culture ministries, as well as other experts, to become well acquainted with practices and policies developed in other member states. Estelle Morris, Minister for the Arts in the United Kingdom, elaborated on what is being done in the UK to bring the worlds of education and culture closer together. In a speech read by Ekaterini Karanika, European official, European Commissioner for Education and Culture Viviane Reding (who regretted she was not able to attend the conference) stressed the importance of cultural education for gaining a better understanding among EU citizens of each other’s diversity as well as of their own national heritage.

Professor Fons van Wieringen, chairman of the Dutch Education Council, reflected in his keynote on the special survey on arts and heritage education policies, which was carried out prior to the conference among civil servants in all the 25 EU member states. Rolf Witte of the German Federation of Associations for Cultural Youth Education in his keynote described the ‘cultural diploma’, a certificate recently developed in Germany to evaluate what young people have learned from cultural education programmes. Otto von der Gablentz, executive president of Europa Nostra, offered seven suggestions for giving arts and heritage curricula a European perspective. Finally Rod Fisher, director of International Intelligence on Culture, stressed the need for more flexibility and creativity in European education in his keynote.

At his seminar Tim Copeland of the University of Gloucestershire discussed the UK's 'Young Roots' project that encouraged children to define their own heritage and required a special system of evaluation to assess youngsters on the skills acquired. Building bridges between the worlds of school and culture was the core of a seminar led by Ilona Kish of the European Forum for the Arts and Heritage. 'What contribution can arts and heritage education make to European citizenship?' was the question Dutch professor Max van der Kamp posed at his seminar. Finding an answer to this question, delegates discovered, meant first defining the concept of European citizenship: is it reality or rhetoric?

Closing the conference, Dutch Minister of Education, Culture and Science, Maria van der Hoeven stipulated that better and more comparable data were needed in all member states, with more clarity in definitions. The next step was to formulate an agenda and translate it into concrete steps: "let's use this conference as the starting point for a process, through which we can meet whenever we need to exchange experiences and share knowledge," she urged; A process through which we can learn from one another!"

This publication is compilation of journalists' account of speeches, keynotes and seminars held at the conference. In the annexes you can find the speeches and keynotes in full length.

Research, conference and report would not have been possible without the contributions of the participants of all EU member states. We would also like to thank Professor Zijderveld for the inspiring way in which he chaired the conference.

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

Cultuurnetwerk Nederland
November 2004



Conference opening: Medy van der Laan, Estelle Morris, Viviane Reding

Cultural education is a valuable investment Worlds of art and education need to forge closer ties

Strengthening arts and heritage education in Europe is of crucial importance to enhance the personal development of citizens and social cohesion and to strengthen the creativity required in today's knowledge-based economy. Dutch State Secretary Medy van der Laan, UK Minister Estelle Morris, as well as the EU commissioner stressed this point at the opening session of the conference 'Culture and School' in The Hague.

Why is it important that schools offer cultural programmes to all European children between four and eighteen years of age? Because art and culture boost children's personal and emotional development, create social cohesion and deliver the creative qualities needed in a modern, knowledge-based society. "Cultural education (...) is a valuable investment," Medy van der Laan, State Secretary of Education, Culture and Science, said in her opening speech to more than 60 government officials and representatives of cultural education institutions from almost all EU member states. Van der Laan said she believes cultural education is "vitaly important in developing young people's creative talents".

"We Europeans have only just embarked on the long road towards a more systematic exchange of knowledge in the field of cultural education"

There are economic reasons for investing in arts and heritage education as well, she added. Putting young people in touch with artistic ideas and helping them to become actively involved in culture, she explained, helps develop "the innovative force that our countries and Europe as a whole wish to develop. In a knowledge-based society like ours, creativity is an indispensable property: the latest technology calls primarily for people who are innovative, are flexible and can view matters from different perspectives. These are characteristics clearly inherent in the world of art and culture". The Dutch state secretary added that most of the 25 European Union member states have already established a tradition of implementing arts and heritage education. However, she noted, "we Europeans have only just embarked on the long road towards a more systematic exchange of knowledge in the field of cultural education". Van der Laan said among the tasks ahead were establishing a "joint reference framework", and setting up a database that would enable government officials in education and culture ministries, as well as other experts, to become well acquainted with practices and policies developed in other member states. She said she hoped the conference would be an important step to "compare your own experience with that of other countries".

The recent enlargement of the EU, and its ensuing increased cultural diversity, represent yet another challenge to arts and heritage education, according to Van der Laan. Cultural education programmes could give young people the opportunity to become acquainted with Europe's diversity, and to experience it as an enrichment of their lives. "Since the unification of Europe, the significance of not only art education, but also heritage education, has substantially increased."

Creative partnership explored in Britain

Estelle Morris, Minister for the Arts in the United Kingdom, elaborated on what is being done in the UK to bring the worlds of education and culture closer together.

As England has a national education system and a national curriculum, the government is able to ensure that no child leaves school without learning something about arts and heritage, Morris

explained. But much more should be done, as far as the Minister is concerned. The worlds of education and culture should be brought together more closely and offer opportunities for children to experience much more culture, beyond the formal curriculum. Unfortunately, what is being done in this regard in the UK is "patchy", she said. "There are some good initiatives, but unfortunately not in every school. Whether or not your child experiences the best that is available relies too much on chance."

"The world outside wants to know the result of the money spent. Where is the language to describe to taxpayers and parents the value and concrete results of initiatives in this area?"

This is why the British government initiated Creative Partnerships¹, a 160 million-euro project lasting four years and ending in March 2006, aimed at linking schools with the widest possible range of cultural and creative partners. "The project concentrated first on sixteen regions, mostly disadvantaged areas, because that's where the need is greatest. We bring together artists and schools of the regions. The money pays for the artists and other cultural partners and for the costs of the projects." In collaboration with the Department for Education and Skills, the Culture Department has also been running a 30 million-euro programme to get museums actually to work more effectively with schools². "These two initiatives manage the relationship between the world of art and schools in a better way than happened before. In the first year, regional museums saw a 28 percent increase in the number of schools taking part in educational work, so access has actually increased," the Minister said. Morris said she urgently needed new ways to measure the success of programmes like this. "The world outside wants to know the result of the money spent. Where is the language to describe to taxpayers and parents the value and concrete results of initiatives in this area?" Another challenge the minister is facing is the sustainability of the programmes – how the new relationships between schools and the cultural sector can continue to grow. Quality was also an issue. "Just bringing children into a museum is not enough. We need to be tough on the cultural sector, require it to deliver high standard products, just as we require schoolteachers to meet professional standards."

"A truly multicultural education will be one that can address simultaneously the requirements of global and national integration and the specific needs of culturally distinct communities"

New EU programmes embrace cultural education

In a speech read by Ekatarini Karanika, European official, European Commissioner for Education and Culture Viviane Reding (who was not able to attend the conference) stressed the importance of cultural education for gaining a better understanding among EU citizens of each other's diversity as well as of their own national heritage. "A truly multicultural education will be one that can address simultaneously the requirements of global and national integration, and the specific needs of culturally distinct communities," she said. "To achieve such a truly pluralistic education, it will be necessary to rethink the objectives of what it means to educate and to be educated. It will be necessary to remodel the contents and the curricula of schools and develop new teaching methods."

Reding said the EU has been running several programmes supporting cultural education over the past few years. She referred, among other things, to the action 'Connect', aimed at supporting projects linking culture with education, the 'Culture 2000' programme which supported the creation of a

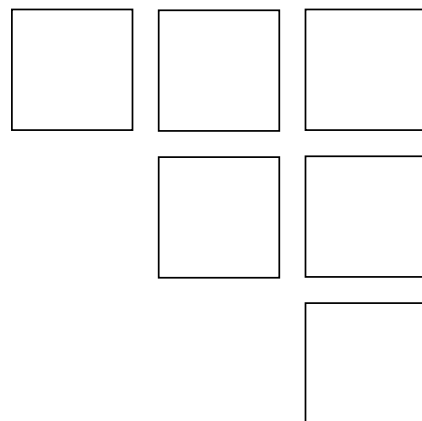
1 For more information see www.creative-partnerships.com

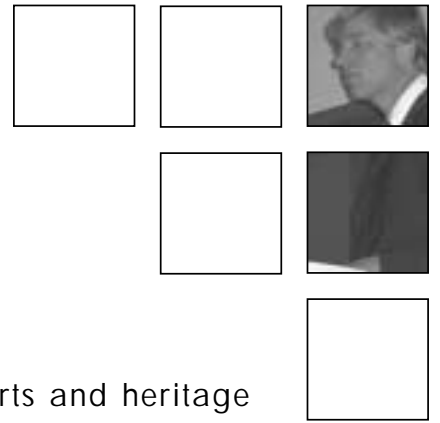
2 For more information see www.culture.gov.uk/museums_and_galleries/muse_education.htm

network of schools, universities, libraries and museums to develop through adequate pedagogical tools the interest of young people in contemporary art and the 'Comenius' action, which financed several initiatives, including a project launched by the Teacher Training Institute in Lyon, France to develop 'cultural co-education' between schools and museums. The Commissioner said "the importance the Commission attaches to strengthening links between education and culture" will also be reflected in the new generation of programmes, which the Commission adopted in July this year³. "The objective of better linking education and culture will continue to be central to community programmes as for example in the Comenius action - part of the new Lifelong Learning Programme - where priority will be given to artistic and cultural activities," she said.

³ For more information see http://europa.eu.int/comm/dgs/education_culture/newprog/index_en.html

Keynotes and Seminars





Keynote address 1: Fons van Wieringen

Fons van Wieringen sees role for civil society in arts and heritage education

How to reach the European level?

How can national policies on arts and heritage education be transformed into a European context? And should this European cultural education be additional to existing national policies or a continuation of them, or both? These tough questions were raised in the keynote address by Professor Fons van Wieringen, chairman of the Dutch Education Council⁴. "In arts and heritage education, much is being done on the national level. But we have to think: what is the European level?"

The starting point of Van Wieringen's address was the special survey⁵ on arts and heritage education policies, which was carried out prior to the conference among civil servants in all the 25 EU member states. According to the professor, the survey showed most member states favour a strengthening of the arts and heritage in the curriculum and closer cooperation between schools and cultural institutions. "If you ask every country in the survey, are they doing something in innovation, they will say yes," he noted.

"There could be more interaction between the national and the European level. Not enough thinking is being done at the moment"

Respondents named stimulation of visits to cultural institutions; promotion of cooperation between schools and cultural institutions; development of new teaching methods; promotion of cross-disciplinary teaching and the integration of the arts into other subjects.

The survey made a distinction between personal and social objectives and between primary and secondary education. As an example, Van Wieringen described the personal objectives given for secondary education: creative and thinking skills; pleasure ("Having fun. What's wrong with that?"); and goals such as working cooperatively and building confidence and self-esteem.

As for social objectives, these are grouped into two categories: the state context and civil society. In the former Soviet Union there was only the state, while Western democracies and traditional Central and Eastern European societies made a distinction. But, Van Wieringen explained, many European states are discussing arts in terms of their national policy, or as an expression of their national identity. "So is there a European level? You can imagine a civil society aspect in Europe, but has arts and heritage education a contribution to make? For example art history in Europe? That's a question for debate."

As to information exchange between educational policymakers in Europe, Van Wieringen feels more should be done than organising conferences or setting up websites. He suggested the development of European networks between teachers, practitioners and researchers. Such networks could produce policies on arts and heritage subjects, projects and cross-curricular activities. "There is more to do

4 The Education Council (Onderwijsraad) is an independent advisory body in the Netherlands which offers recommendations, solicited or otherwise, on the outlines of policy and legislation in the area of education.

5 Cultuurnetwerk Nederland (2004). *Culture and School. A survey of Policies for Arts and Heritage Education across the European Union = La culture et l'école. Un aperçu des politiques d'enseignement artistique et du patrimoine au sein de l'Union Européenne*. Utrecht: Cultuurnetwerk Nederland.

here, as well as in developing research and development networks. On the conceptual level there could be more interaction between the national and the European level. Not enough thinking is being done at the moment."

"One can only be innovative if one follows what is happening on the local level"

Cultural citizenship

During the discussion after the keynote, a delegate from the Austrian Ministry of Education said the idea of a civil society implied a sort of active cultural citizenship. "This may be an interesting example of direct democracy, but is something very different from education," he said. Van Wieringen acknowledged this to be a difficult point, especially as each member state differs in the way its education is shaped by both the state and civil society.

The methodology of the survey was questioned by the Secretary General of ERICarts⁶. He felt the survey was very general and did not give enough attention to the individual aspects of education, which in his eyes are shaped by the teacher, the classroom and parents. "One can only be innovative if one follows what is happening on the local level. What is happening there? The survey does not mention much about this." Van Wieringen agreed the educational survey should be broadened more, which maybe could be taken up by forthcoming EU presidencies Luxemburg and the United Kingdom.

6 For more information about ERICarts see www.ericarts.org



Keynote address 2: Rolf Witte

Assessing the impact of cultural education Germany validates art and heritage programmes with cultural diploma

Assessing the impact of cultural education is possible. Rolf Witte, international relations officer of the German Federation of Associations for Cultural Youth Education (BKJ), described the 'cultural diploma', a certificate recently developed to evaluate what young people have learned from cultural education programmes. The diploma is partly intended to improve the pupils' position in the labour market.

If teachers or policymakers want to show proof of the value of non-formal arts and heritage education, Witte explained in his address, they need to rein in their ambitions and limit themselves to some highlights. Do not try to be complete. Stay away from the most complicated intangible aspects of the impact cultural education may have, or is supposed to have, on pupils. "Cultural education as such will never be measurable," he declared. "We need to bring the problem back to specific questions. This is a very essential first step." Witte sought to convince his audience that a pragmatic, though highly systematic approach, based on measuring the measurable would most likely lead to the best and most meaningful results.

"Cultural education as such will never be measurable"

Witte has been supervising a three-year pilot project in Germany called 'Key Competencies through Cultural Education', funded by the German Ministry of Education⁷. Its goal was to develop an educational passport that documents the key competencies pupils have developed during cultural education programmes they followed outside of the formal school curricula. The cultural diploma, known as Cultural Competency Record, had been awarded to about 150 students by September 2004, and, according to Witte, demand for the certificate is growing rapidly.

Identifying key competencies

"When starting to develop the passport, we decided in an early phase to focus on the concrete outcomes of cultural education on youngsters themselves," Witte explained. Pupils' own perception of what they had learned was considered just as important as what their teachers thought their students had achieved by attending a particular course. The project's approach is very much geared towards stimulating students to become actively engaged in the awarding process itself, he said.

The experts working on the project started by considering which key competencies they believed could typically be achieved through cultural education. Basing on the OECD-project 'Definition and Selection of Competencies' they identified three key areas:

- The ability to act autonomously, meaning the pupil develops sufficient self-confidence to overcome fears and to have faith in his/her own strength. Perseverance is considered to be another characteristic of autonomous behaviour, and one which may be demonstrated by a pupil's willingness to keep going despite failed attempts.
- Being able to function in a socially heterogeneous group is the second key competence. It consists of team skills and translation skills, which could be displayed, for instance, in a pupil's ability to

⁷ For more information see www.kompetenznachweiskultur.de

work together towards a common goal and “understanding events and facts holistically and being able to draw conclusions”.

- The third key competence entails enhancing children’s design skills and creativity by encouraging them to use tools in an interactive way.

Witte pointed out that these competencies can only be developed if a particular programme sets the right demands. He said designers of cultural educational programmes should from the earliest stage have clearly defined which competencies they want pupils to develop, which demands should be made in order to accomplish this, and what the indicators are to measure – or assess – whether a pupil does indeed show the required behaviour, or take the required action.

Demand profile

Deciding on a concrete set of demands, or ‘demand profile’, as Witte calls it, would be the first of a four-stage process leading towards awarding a Cultural Competency Record to pupils. “If you are not aware of the demands beforehand, you will not be able to categorize what you see during the process,” he said, addressing teachers and other educators. “So think about what you are going to do; what demands do you think the youngsters should meet during the project?”

“If you are not aware of the demands beforehand, you will not be able to categorize what you see during the process”

The second step is on the one hand observing the pupils while they are engaged on the programme. “How does the individual cope with the tasks? Which competencies become apparent?” This observation work should result in a clear-cut collection of “observational data”, describing and analysing the behaviour and actions of pupils. And on the other hand pupils themselves make their own “collection of data” during the project, by taking notes, writing little texts, taking photographs or in other ways, so that they keep in mind the most important things of the project themselves.

The third step consists of a dialogue between teacher and pupil about what they think has been accomplished during the educational programme. The two discuss the observational data. They try to reach consensus on what both believe are the most important aspects learned during the course. Witte said this joint evaluation process has significant value in itself, as it stimulates students to reflect on themselves and their behaviour.

In the final phase, teacher and pupil jointly draft a text describing the competencies they believe to have been developed as a result of the educational programme. “The process is very much based on open dialogue between people. This way, the youngster develops the skill to observe himself.”

Awarding criteria

The criteria to award the certificate are “very restrictive”, according to the BKJ official. “Only projects that are participant-oriented and allow for active participation of youngsters are eligible. The Record is awarded only by trainers and educators who have beforehand acquired the necessary qualifications,” he noted.

Witte stressed that the passport is aimed not only at helping young people develop their personality, but also at helping them find a job. Employers are supposed to regard the Cultural Competency Record as a validated and reliable confirmation of a candidate’s capabilities that are often hard to pin down, such as the ability to cooperate, to be good at teamwork and be able to think out of the box.

Demand for the Record is growing fast, Witte said, but he added that the new standardized assessment of the impact of art and heritage education had also encountered some criticism. “Artists and social workers expressed fears that it might distract the people involved from the artistic process.

“Some critics are concerned that the Record may be disadvantageous to pupils who have difficulty expressing themselves verbally. But I can tell you that experience has shown otherwise”

It all sounds very brain-oriented to them. Some critics are concerned that the Record may be disadvantageous to pupils who have difficulty expressing themselves verbally. But I can tell you that experience during the first year since the Record’s inception has shown otherwise. There is no basis for this kind of concern. Although it is quite difficult to integrate the approach into one’s own thinking, people manage to adopt it and find their own way to go through the four steps together with the pupils. After a few days, people have changed their way of thinking, which is important. Even if they don’t fully follow the outlines of the approach, they apply new principles to their programmes and let go of the infrastructure and framework they were used to work in.”

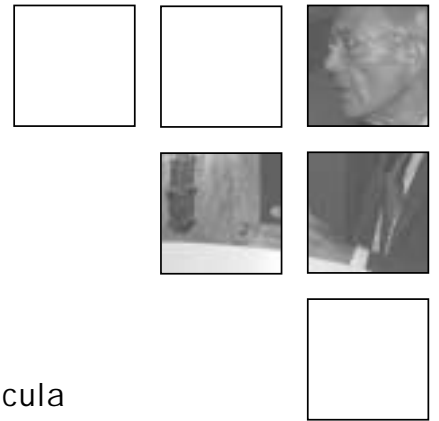
You cannot fail

“Can students who attend cultural programmes fail the exam for the Cultural Competency Record?” a British government official asked. It was one of the most critical questions asked about the German cultural diploma. The answer was ‘no’ and ‘there is no exam’, Witte said: students who enrol for programmes that are eligible for awarding the Record cannot fail. “The Cultural Competency Record doesn’t describe a specific level,” Witte explained. “That was impossible. It is based on competencies, and I am sure that youngsters will always show some competencies during the process. Some may show more than others, but you describe them, and about five lines will tell in what areas a particular person’s competencies are to be found. The Cultural Competency Record is based on the principle of making visible the positive sides and competencies of youngsters. And therefore I see no possibility to fail.”

“Students cannot fail. The Cultural Competency Record doesn’t describe a specific level”

During the lively discussion after Witte’s speech, a Dutch official asked whether Witte was sure the process really showed competencies acquired during the educational programme, or merely exposed a pupil’s competencies that were already there. “You can’t prove a straight line of causality,” Witte admitted. Indicating the process of assessment in itself may have some intrinsic value for pupils, he added: “It shows the competencies the youngster has at that moment. Regardless of where they came from, they are there, visible and noticeable, and the youngster is aware of them.”

Witte was also challenged on the actual value of the certificate in the labour market. Would it really enhance a young person’s chances of getting a job? “We have been trying to publish its existence and value among employers,” Witte responded, “and we emphasise the fact that it provides evidence for competencies. But it is of course very difficult, because there are a lot of competency certificates in existence already, and the more there are, the less they’re worth. That is why we are highly determined to continue to focus on guaranteeing the quality of this certificate. Employers should know that this one really means something.”



Keynote address 3: Otto von der Gablentz

A European perspective for arts and heritage curricula Educate 450 million national citizens to realise they are European citizens

The fundamental challenge for today's leaders of Europe is that the EU must become a Europe of and for its citizens. But Europe's citizens do not feel European. They more often identify themselves with their nationality and local community. The answer lies, according to Dr. Otto von der Gablentz, in educating 450 million national citizens to realise that they are European citizens.

Von der Gablentz, executive president of Europa Nostra⁸, started his address by pointing out that arts and heritage is very much a political subject and saying he hoped schools throughout Europe would rewrite their curricula for the arts and heritage with this in mind.

The fundamental challenge facing Europe's post-war leaders was uniting Europe. Von der Gablentz described Europe's leaders of the 1950s as far-sighted and courageous in their efforts to achieve European unity.

"Europe's democratic structures, which operate to promote and strengthen democracy throughout Europe, actually work against Europe and for the nation-state"

The fundamental challenge for today's leaders of Europe, he said, was to make the EU a Europe of and for its citizens. One of the main stumbling blocks is that Europe's citizens do not feel European. They more often identify themselves with their nationality and local community. This is largely due to the 'hijacking' by nation states of the three main community-building factors: culture, education and democracy. These factors have formed Europe's nation states since the 19th century and have developed into nationalistic elements.

Although the EU and Council of Europe (COE) have taken great pioneering steps aimed at creating a sense of belonging to Europe, the process of community-building in Europe is not over. European-based organisations such as the EU and COE have to compete with national political parties, who know that a "monopoly on forming their citizens secures their power base". During elections, for instance, politicians appeal to people's national interests at the expense of Europe's interests.

"The ongoing recollection of our European Islamic past might help us to find, in our society, the right balance between respect for cultural differences and insistence on modern civic standards"

Von der Gablentz is of the opinion that Europe's democratic structures, which operate to promote and strengthen democracy throughout Europe, actually work against Europe and for the nation state. "I fear that we shall see much of this during the coming ratification process of the drafting of the European constitutional treaty," he told his audience.

The biggest challenge facing Europe these days is how to make democracy work for Europe and not against it. The answer lies in educating 450 million national citizens to realise that they are European citizens.

⁸ For more information about Europa Nostra see www.europanostra.org

The 'Bildungsbürger' and the gentleman

Conference delegates were meeting to discuss how best to give the arts and heritage education a central place in school systems. In doing so, Von der Gablentz wished them to bear in mind that these subjects foster creativity, personal fulfilment and self-confidence, a spirit of innovation, a sense of belonging and civic responsibility, and respect for cultural diversity. These qualifications are inherent in many of our European ideals, such as the 'Bildungsbürger' in Germany, the English gentleman, and the knights of France.

The speaker further pointed out that employers are no longer looking for experts, but rather "for people with broad cultural perspectives who are able to take unexpected decisions in unexpected situations".

Von der Gablentz offered seven suggestion points for giving arts and heritage curricula a European perspective.

1. Rethink the concept of citizenship

Citizenship is still tied exclusively to the concept of the nation state. Europe, however, is also in need of responsible, committed citizens.

"The Europe of cities is much older than that of nations. Here lies an enormous potential for arts and heritage education to overcome the burden of a relatively short period of cultural nationalism – a noble task for educationalists and citizens, to be carried out with a healthy suspicious mind vis-à-vis their political leaders, whose self-interest leads them to maintain the predominance of national citizenship over local and European citizenship."

One of the distinguishing features of European civilisation is its capacity of renewal, of Renaissance – the rediscovery of the past in order to shape the future

Von der Gablentz went on to explain how, in today's Europe without frontiers, guide books should provide Europe's young and mobile generation with a truly European perspective of its cities and cultural landscapes, which have been shaped by a shared culture, so that its citizens feel that they are travelling in their own Europe, not from one country to another.

2. Rediscover our shared European culture

European culture, according to Von der Gablentz, has often been 'hijacked' by cultural nationalists, and misused to foster national pride and a feeling of superiority. He quotes Article 3 of the European constitutional draft which states: "The Union shall respect its wide cultural and linguistic diversity, and shall ensure that Europe's cultural heritage is safeguarded and enhanced."

3. Rediscover the whole spectrum of our common culture

Looking at the whole spectrum of our culture means rediscovering the Islamic roots of European civilisation, as found throughout Europe. "The ongoing recollection of our European Islamic past might help us to find, in our society, the right balance between respect for cultural differences and insistence on modern civic standards."

There are now 20 million Muslims in Europe and their numbers are increasing. Europe must prepare for becoming a continent of immigrants, most of whom will originate from Muslim countries.

4. Prepare for a global dialogue of cultures

Europe's democratic "constraints of co-operation" will prevent harmonisation of cultural and educational policies, a fear often instilled by nationalist politicians. The EU actually enjoys worldwide

credibility as a model of a political unit that respects cultural diversity both at home and abroad. There are also many non-European cultures interested in protecting their diversity. Europe needs common action with these cultures to protect everyone's diversity. Such a dialogue and action is furthermore overdue, if Europe is to avoid a clash of civilisations.

The European model of uniting in diversity could be used to attract those who know that globalisation, i.e. the forces of the market and the media, is inevitable, but who will not accept these forces at the expense of cultural diversity.

5. Strengthen the cultural dimension of the EU

Preserving Europe's cultural diversity will only happen when governments and citizens alike realise that you have to work together to preserve your own culture. In the process, the Union needs to acquire a stronger cultural profile, becoming what its founding fathers envisaged as the "political expression of the European civilisation".

6. Realise the cultural potential of the recent enlargement of the EU

Europe's most recent EU members of central Europe are proud of their cultural history, and of being Europeans. Their pride is all the stronger as these new members' citizens had to fight to preserve their national and European heritage.

Projects and co-operation with schools in these new EU member states could open young people's eyes to Europe's shared heritage, which Europeans have to preserve for future generations.

7. Towards a European Renaissance

In Europe nowadays, there is a growing debate on the cultural dimension of the integration process, a growing awareness that our national democratic structures no longer fit the European realities of our life, and growing pressure to review thoroughly our educational systems.

To respond to these three challenges, there will have to be a new emphasis on our shared European culture, our European citizenship and on educational reforms in a European perspective. Art and heritage education must be given an indispensable role in meeting these challenges. Historians have claimed that one of the distinguishing features of European civilisation is its capacity for renewal, for Renaissance – the rediscovery of the past in order to shape the future.

Von der Gablentz's suggestions raised several questions.

- What are the limits of diversity?

"We have to be honest about our diversity. Historians have been dishonest in denying our common heritage. Our diversity can only be protected if we act together to preserve it."

- What about the protection of minorities?

"The EU originally started for a common market. But for this we need human rights, the rule of law, freedom of movement, etc. The EU is a political culture which determines whether you can or cannot be a part of it. The whole debate on Turkey's membership centres on this discussion."

- What about today's arts?

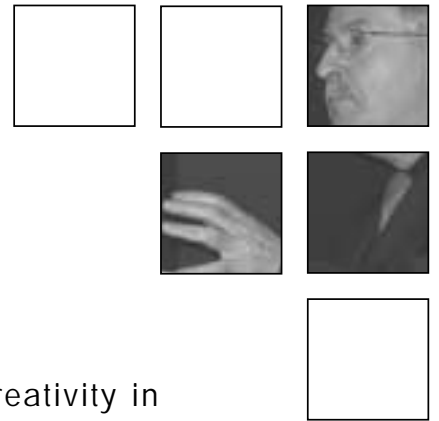
"The performing arts today are unlimited, whereas the arts of the past can be described as European movements, rather than national heritages. Artists are influenced by the culture they live in. A modern city for example, has a very different feel to it than the old European cities. Modern art is part of modern life and can be enjoyed alongside older art."

- *What about the responsibility of the EU?*

"The EU has done a lot to promote mobility of its citizens, such as in the Erasmus programme. Freedom of movement is also very beneficial to artists. A Europe without frontiers is the contribution of art."

- *Urban landscapes today look more and more like America rather than Europe. Are we not superseded by global culture more than by European culture?*

"The historical heart of our cities have been preserved, so that we find the modern buildings next to the historical heart. European cities will inevitably have both modern and historical buildings, which together, provide for a certain quality of life."



Keynote address 4: Rod Fisher

Rod Fisher stresses need for more flexibility and creativity in European education

The learning process must be applied with imagination

We need more research to prove arts and heritage are building blocks for shaping our identity, insight and inspiration. What is needed is more genuine partnerships which recognise young people's needs are not always the same and in which cultural players negotiate with schools how best the arts and heritage sectors can creatively address their needs. You also have to tailor cultural work to the environment, Rod Fisher said in his keynote.

Rod Fisher, director of International Intelligence on Culture⁹ and an expert on cultural development in Europe, stressed that a reconceptualisation of education systems is required to equip European students with the necessary life skills. In this creativity will play an important role, he said.

Creativity has become a fashionable term in and beyond the world of culture. The C-word is gaining importance in governance and this presents a real opportunity for ministries or institutions in education and culture to work together to capitalise on this. Being creative is important for the future economy as the EU's Lisbon Agenda makes clear. Therefore, learning must be applied with imagination "because it is in the creative learning process that the synergies between education and culture are at their most potent."

"We all assume arts and heritage are building blocks for shaping our identity, insight and inspiration. But we need more research to prove this."

According to Fisher, despite numerous reports and resolutions on education and culture at Council of Ministers and European Parliament level over the past 5 years, very few deal with the symbolic relationship between education and culture. A report by the Belgian University of Louvain on the CONNECT pilot programme introduced by the European Commission to strengthen the synergies between education, training and culture, revealed several flaws: unclear objectives, insufficient time and a lack of follow-up or strategy to examine the outcome of projects. Louvain recommended the creation of a European agency to coordinate and monitor such projects in the future.

"The initiative for cooperation between schools and the cultural world is usually with the arts, and most schemes are designed from the viewpoint of arts organisations.... What is needed is more genuine partnerships which recognise young people's needs are not always the same and in which cultural players negotiate with schools how best the arts and heritage sectors can creatively address their needs."

European ambivalence

Within the EU, Fisher said, he saw a certain ambivalence towards culture policies. As an example he mentioned a speech by Dutch Foreign Minister Ben Bot in Berlin this summer, just before the start of the Dutch presidency. Bot said that culture was one of the areas that should be left to the Member States.

⁹ For more information about International Intelligence on Culture see www.intelculture.org

However, this international conference suggests the Dutch Minister of Education, Maria van der Hoeven, takes a very different view.

Still, if Europe is really striving to raise cultural education to a higher level, certain issues should be addressed, Fisher said. The first one is to measure the real impact of arts. "We all assume arts and heritage are building blocks for shaping our identity, insight and inspiration but we need more research to prove this." Fisher mentioned a longitudinal study in the United States, which showed students involved in the arts were the highest academic achievers. On the other hand, most of these students were from higher social groups. He said there was a need to investigate broader social groups."

Another focus for improving cultural education is the systematic monitoring of arts training and the continuing professional development of teachers. Fisher also mentioned enhancing awareness of culture and education, both publicly and politically. "Has a European year on arts, heritage and education been organised?" Not as far as he was aware. Despite certain reservations Fisher had about the impact of such symbolic events, he thought they merited consideration.

Fisher suggested a number of practical steps to promote co-operation between the sectors. These included the establishment of a European forum to bring together culture and education and the creation of a new funding programme which could be linked to existing EU education programmes such as Comenius. He finally pleaded for a greater equity between schools and arts. "The initiative for cooperation between schools and the cultural world is usually with the arts, and most schemes are designed from the viewpoint of art organisations... What is needed is more genuine partnerships which recognise young people's needs are not always the same and in which cultural players negotiate with schools how best the arts and heritage sectors can creatively address their needs."

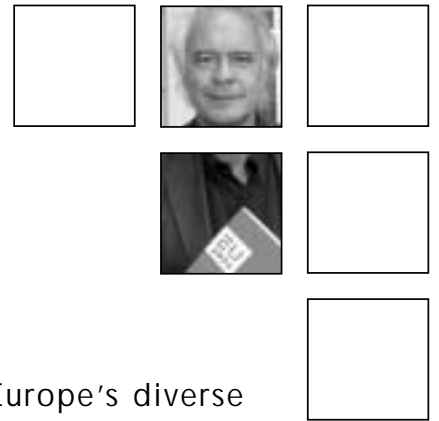
School is not fitted to culture

During the discussion, Professor Anton Zijderveld said the American study Fisher mentioned was interesting. But if culture mostly had an impact among higher social groups, he said, didn't this indicate that culture is still very much a 'class thing'?

Rod Fisher responded by saying that one of the problems of today is that the school environment is usually not properly fitted to culture. "You have to tailor cultural work to the environment. For example: cultural education in Rotterdam should be different than in Amsterdam." According to Fisher, culture is more than just the high arts, such as Shakespeare - however important this is. He thinks it necessary to take popular culture seriously as well. The present definition of culture is very different to that of 20 years ago.

"You have to tailor cultural work to the environment. For example: cultural education in Rotterdam should be different than in Amsterdam."

A British participant mentioned a report that showed creative teaching "comes very close to good teaching". He asked Fisher if this partnership between creativity and teaching could have a positive outcome for cultural education. Fisher said more research is needed here. "Sometimes teachers experience school like a straitjacket. What we need is a more flexible school system."



Seminar 1: European citizenship and arts and heritage education

Arts education can bridge cultural gaps between Europe's diverse citizens

Without a cultural component, the European project will fail

What contribution can arts and heritage education make to European citizenship? That was the question Max van der Kamp¹⁰ posed at his seminar. Finding an answer to this broad question, delegates discovered, meant first defining the concept of European citizenship: is it reality or rhetoric?

The idea of European citizenship – assuming it is indeed reality and not rhetoric – must be conceptualised, Professor Van der Kamp said in the introduction to his seminar. Only then could one decide the competencies citizens needed. And establishing the necessary competencies would help delegates consider what contribution arts and heritage education could make to citizenship.

“The more we rediscover how much culture we share, the more we will respect each other”

Citizenship, Van der Kamp said, was often linked with social cohesion. Citizenship conferred both rights and obligations – such as the right to a clean environment but the obligation to keep it clean. Citizenship also had to do with cultural participation – the right to develop a cultural identity but the duty to respect other cultural identities. And key to the discussion was whether European citizenship was at odds with national citizenship, or could be combined in one “multiple identity” citizen. Using tongue-in-cheek slides, Van der Kamp sketched two contrasting concepts of citizenship. The first, which he admitted might be over-optimistic, was “the magician”. Such a super-skilled citizen was expected to be highly competent, reflective, active, responsible, participate broadly, embrace multicultural values, be committed and have his own identity or – more likely – identities. “You can discuss whether that is too ambitious and what could be the contribution of arts and heritage education to this kind of citizenship,” said Van der Kamp.

The “more pessimistic” view was illustrated with a slide depicting the film “The Remains of the Day”. This book and movie, the professor recalled, portrayed a 1930s-era butler excellent at his job but unable to express either his romantic feelings for a fellow servant or an opinion about his employer's Nazi sympathies. Characteristics of such a “servant” citizen were instrumental basic skills, mere employability, a focus on the labour market, common norms and values, assimilation and what Van der Kamp called “butlerism”.

Which kind of citizen, he asked, did one want to promote in arts education? To answer this, we must consider our concept of art. Noting that this was by no means a new debate, Van der Kamp quoted from an 1863 work entitled “Arts for the rude and uneducated”, which stated: “If, for example, Beethoven's music is performed and the uncivilised audience has the opportunity to hear it... mind how quietly these people behave, not because they understand it, but such music moves them.”

“How can you create the perception of awareness of common belonging out of an acknowledgement that Europe is based on diverse cultures?”

¹⁰ Max van der Kamp is a full professor in Adult Education and Research-Director Educational Sciences at the University of Groningen.

Wrapping up his introduction, Van der Kamp said one must consider the implications for arts and heritage education. Where policy is concerned, must we stimulate the arts more? Must we choose between in-school and extra-mural arts education? What are the implications for organisation (it may bring together clashing organisational cultures)? Do arts teachers have the necessary interdisciplinary skills? What does it mean for the field of research?

His introduction over, the professor threw open the debate to delegates.

"It's an old-fashioned idea that you have to find your identity in only one group. For young people I don't think this is a problem"

The challenge of diversity

The question of European citizenship versus national citizenship ignited few fireworks. There was, participants concurred, no "versus" – the two coexisted, along with local or regional identities.

"I am a member of different groups – my family, my city, my region," said Germany's Rainer Büchner. "It's an old-fashioned idea that you have to find your identity in only one group. For young people I don't think this is a problem."

A representative of the Danish culture ministry noted, however, that a survey in his country had found young people felt they had a global identity rather than a European or Nordic one, and that there was a growing tendency towards nationalism in Denmark.

"It would be an interesting exercise to look at our culture and its coherence from the outside"

In similar vein, Jean-Marc Lauret of France's culture ministry pointed out that the key symbols for the young are Nike, Coke and hamburgers, and asked: "How do we get them to recognise symbols of European culture?"

Participants agreed that a cultural component was essential to European identity. "The cultural component helps us feel we share something," said Snenska Quaedvlieg-Mihailovic of Europa Nostra. In the past, greater emphasis has been placed on the political and economic elements of European citizenship.

"Until now, European citizenship has been a very political notion, but there must also be a cultural component – otherwise our European project will fail," was how Van der Kamp summarised the mood in his second seminar group.

The emphasis, participants decided, must be on shared values: a (cultural) awareness of common values will foster respect for and understanding of other cultures, a crucial element of European citizenship. One should also look at art and culture from the perspective of personal identity – learning to know oneself.

"European culture existed before national culture"

But the diversity of European culture creates a challenge. As Laurent Bazin of the French education ministry put it: "Our challenge is: how can you create the perception of awareness of common belonging out of an acknowledgement that Europe is based on diverse cultures?" This, he suggested, is a key role for arts education, which in itself has to do with heterogeneity rather than homogeneity. The accession of ten new member states to the European Union, plus the arrival of immigrants from other continents, are changing the face of European culture and education, delegates found. Arts education must become broader. Culture can play a part in helping the EU assimilate the new

accession countries, but “old Europe” must become more aware of the rich cultural heritage of “new Europe”.

Similarly, we must take account of the culture of immigrant populations. “They are Europeans because they live here but not European in terms of historical culture,” said Stella Chryssoulaki of the Greek culture ministry. Being open to other cultures is an essential element of European identity, delegates agreed.

A Slovak delegate said it was too early to assess the attitude within her own country towards European citizenship.

A European canon?

A lively debate was ignited when Professor Van der Kamp asked whether there should or could be a European canon for the arts. Jean-Francois Chaintreau of the French culture ministry said such a canon could be based upon the richness of European culture – richness based on diversity and therefore open to different languages.

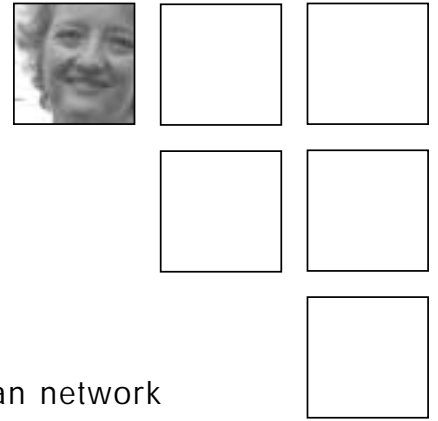
But Germany’s Büchner strongly opposed the notion of a European canon, saying the teaching of art history necessarily spanned cultures the world over, taking in places which are nowadays European countries but did not previously exist as such. Folkert Haanstra of the Amsterdam School of the Arts said such a canon already exists in practice, but it is important to question it critically.

If the notion of a canon was controversial, there was agreement among the seminar groups that European schools and the EU itself should promote more focus in curricula on the EU dimension and on links between Europe and other civilisations. One delegate recommended more links be made between schools and professional artists.

Though much of the debate focused on the positive contribution arts and heritage education can make, a Swedish participant recommended young people be taught that not all art was good. For example, some young people in Sweden were interested in Nazi music – not something authorities wished to promote.

Citizens must be reminded that European culture pre-dates national culture, urged Europa Nostra’s Quaedvlieg-Mihailovic. “European culture existed before national culture. We have to rediscover it. We must invest so that citizens realise how much they have always been linked. The more we rediscover how much culture we share, how cultures have influenced each other, the more we will respect each other.”

Otto von der Gablentz, who participated in the third session of this seminar, noted that tourists from outside Europe appeared to see a coherent European culture, despite our overriding sense of its diversity. “It would be an interesting exercise,” he suggested, “to look at our culture and its coherence from the outside.”



Seminar 2: Education and Culture: building partnerships

EU should fund the establishment of a pan-European network Governments and EU can facilitate cooperation

There are examples of successful partnerships between schools and cultural institutions in Europe, but in general cooperation is ad hoc and very diverse across the continent. Practitioners know very little about what is happening in other member states. Participants in the seminar 'Building Partnerships', led by Ilona Kish¹¹, agreed that national governments could play a role in facilitating closer cooperation, while the EU could take significant steps to document best practices.

The way arts and heritage education is conducted in Europe seems as diverse as the EU's cultural and national identities. Most officials from European education and culture ministries purveyed a colourful patchwork of what is being done in their respective countries. During the seminar 'Education and culture: building partnerships', they concluded that they knew very little about what is going on in neighbouring countries. Experiences with arts and heritage education in the new member states in particular seemed to be an area yet to be discovered by practitioners of most of the fifteen 'old' member states. They said establishing frameworks – for instance a website – to exchange information would be a valuable first step towards raising awareness about what is actually being done and to learn from one another.

"When school classes visit a theatre or a museum, teachers sometimes seem to see this as a nice break. They go have a beer, without attending the performance themselves"

The first issue raised at the seminar was whether cultural institutions and schools should relate to each other merely as vehicles representing 'supply' and 'demand', or whether they should develop a close-knit partnership. Most participants agreed the latter was the preferred model. The two camps should be able to discuss and mutually influence each other's contribution, they said.

Currently, the way the educational and cultural sectors relate to one another often leaves a lot to be desired. Schools can at times still be very passive in their attitude towards culture providers, some of the experts attending the seminar lamented. "They invite artists or performers to come in, do their thing, and that's it. When school classes visit a theatre or a museum, teachers sometimes seem to see this as a nice break. They go have a beer, without attending the performance themselves. So there are cases in which the school's involvement in developing the content of what is being presented to students is indeed very low," one of the participants said.

However, there are many examples of more inspired exchanges between educational institutions and the providers of art or other cultural experiences. Some officials noted that it can be difficult for schools actually to build a relationship with cultural institutions. Besides lack of time and money, which can be real obstacles, those in charge of a school's cultural education programme are dealing with a 'supply' side that is very diffuse. "It can be difficult to determine who exactly to build a partnership with," a government official pointed out. "Whereas schools are usually easily identifiable institutions, the world of art and culture is much more diffuse and diverse."

¹¹ Ilona Kish is Secretary-General of the European Forum for the Arts and Heritage (EFAH). For more information about EFAH see www.efah.org

Cultural institutions as rivals

A notion of competition could also keep some schools from seeking full cooperation with cultural institutions. Especially schools that seek to develop a strong cultural profile themselves may perceive cultural institutions as rivals, whom they fear could occupy some of the school's space should they develop too close a partnership.

Disparities between supply and demand could be yet another obstacle to developing a full-fledged partnership. "If all schools decided to visit museums tomorrow, the museums would be swamped. There would be a capacity problem in terms of supply," a British education ministry official commented. A colleague from Lithuania also noted that supply, at a very basic level, constitutes a problem in his country. Schools in remote areas in particular can hardly find a museum to go to or artist to visit their classrooms, because there are not many available in the regions.

During the discussions, some experts identified two potential models for partnerships between schools and cultural institutions:

- 1 - Ensuring the cultural institutions are able to provide educational programmes themselves, by acquiring educational skills and expertise based on assessment of what schools need.
- 2 - Leaving the art and cultural sector as it is, and bringing in people from schools who work with artists, performers or museum officials to develop specially tailored programmes in line with the school's wishes.

"Whereas schools are usually easily identifiable institutions, the world of art and culture is much more diffuse and diverse"

No final conclusions were reached as to which model should be preferred. However, participants agreed that national governments have a role to play as instigators or facilitators of partnerships between the educational and cultural sectors.

Push schools to pay attention

A government official from a western European country said national governments should push schools to pay more attention to arts and heritage education. "Schools say they want to do more culture if only they had the chance. But I think this is not true. I think we need to stimulate demand and it is the government's responsibility to do so, because the schools are the budget holders and the government needs to make sure it is spent well."

The way governments deal with cultural education in the EU varied widely. There is no dominant model. In most countries, the government uses financial incentives to stimulate schools to develop cultural programmes. In some cases, such as in Britain, and, to some extent, in Sweden, the government finances an intermediate institution which acts as a broker between schools and the cultural sector, stimulating cooperation. Diverse too are approaches to the level of decentralisation or centralisation of cultural and educational policies. These vary widely in the EU.

Many practitioners pointed out that the ownership of cultural institutions is of great relevance to cultural education. It makes a difference, for instance, whether a museum is owned by the city or the national government. As a result, decisions regarding the educational role of museums are in some cases made at the national level, while in others they are made at the regional or city level. The ownership has repercussions for schools at a very practical level as well. In Munich, for instance, it makes a difference whether a school class visits a national or a city museum, for one is free and the other charges a fee, which could obviously impact a school's decisions regarding the content of its cultural programme.

“Artists should be stimulated to look at teaching as a legitimate and respectable profession, and not an escape route for failed artists”

Educational deficit

In most member states, the national government works toward strengthening cultural education through forcing or stimulating schools to give art and culture a significant place in curricula. Experts agreed that governments should also play a role in making the cultural sector better geared toward providing educational programmes. Currently, the cultural sector suffers an educational deficit. Although most of the major museums now have an educational department, most art schools and theatres tend to treat educational tasks as incidental rather than as a core responsibility. Worse still, educational work is sometimes viewed as unappealing. Art school in particular seem to imprint on students the idea that becoming an artist is the highest goal, while entering a teaching job is an escape route for those who fail. This way of looking at art education is out of line with reality, people from the realm of cultural education say, given that only around five percent of art school students succeed in making a living as artists, while most of the remaining 95 percent end up working as teachers.

“Artists should be stimulated to look at teaching as a legitimate and respectable profession, and not an escape route for failed artists,” one of the delegates said. She gained wide approval when she said governments should seek to improve the image of educational tasks in the cultural sector. They could do this by making public funding dependent on creating space and manpower for educational work, as they already have done with regard to museums in many European countries. Cultural institutions should also be made aware that educational work is in their own interest in the long term, as it is an efficient way to increase interest in their particular field among future consumers of art and culture. Governments also have a role to play in training teachers for the sector of cultural education, the experts agreed during the seminar sessions. Practitioners themselves could try to induce governments to give a prominent place to cultural education in school curricula by emphasising more strongly that acquainting youth with art and culture may serve economic interests – it may be the shortest route to creating the creative and flexible workforce many economists say is needed in today’s high-tech and information-based economies. The contribution art and heritage education can make to national economic growth and the EU’s efforts to increase its competitiveness should be explored and demonstrated, they reiterated.

With regard to efforts to coordinate effectively the respective roles of educational and cultural ministries, most government officials agreed it does not matter whether or not the two are under the same roof. The success or failure of good partnership between the two worlds hinges on other things, such as the political will for them to cooperate.

EU should make cultural education a priority

What can the European Union do to enhance art and heritage education? Discussions on this, the third and final issue raised at the seminar, spawned a series of concrete recommendations.

“Our field needs clear definitions of terms. We need a glossary, because we need to know what we mean exactly when using words such as heritage, art, and culture, especially when we are dealing with colleagues abroad,” one participant said. Without a glossary, the experts agreed, “we can’t communicate and exchange experiences across Europe”. They said the EU could play a role in developing such a Glossary for Art & Heritage Education.

The EU could play a part in providing comparable data on EU-wide cultural education programmes and initiatives. The EU has built up a good record in collecting best practices in other policy areas and could do the same for art and heritage education.

A third recommendation the participants said could be conveyed to the EU headquarters in Brussels

was to fund the establishment of a pan-European network for people working in the field. They said the network set up with support of the Dutch government for civil servants could be taken as an example¹². However, a new pan-European network should be open to all practitioners of art and heritage education: civil servants, representatives of cultural institutions, people from schools, artists etc. The purpose would be to gather information about what is going on in other countries and to learn from each other's experiences.

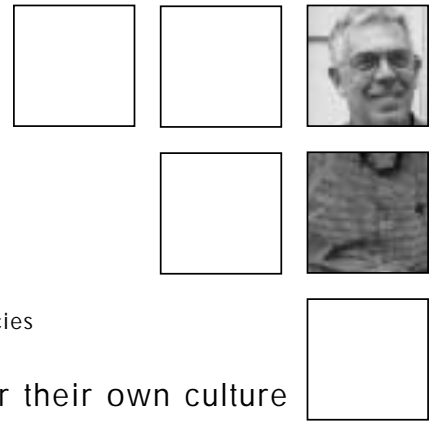
The participants also said the EU should acknowledge the need for exchange programmes for secondary school students. "Mobility and exchange programmes would enable European youth to experience each other's culture, which is very relevant if you want to create a European citizenship and some notion of European identity."

"Our field needs clear definitions of terms. We need a glossary"

The recommendations were agreed to in an informal manner – no declarations were adopted or votes taken. EU officials present at some of the sessions pointed out that the EU's interest in cultural education has already been increasing in recent years. A new generation of EU programmes which will be developed as part of the Lifelong Learning programme in particular, will have cultural education as one of its priorities, an official said.

She added that starting this autumn, one of the EU programmes will identify practices in the 25 EU countries linking education and culture. This exercise is supposed to be finished within twelve months. "The results of this conference, and the survey that preceded it, can be fantastic input for this particular programme," she said.

¹² For more information about the network see www.culture-school.net/Network.htm



Seminar 3: Constructing heritages and constructing heritage competencies

Young Roots project enables youngsters to discover their own culture Help the young to define their own heritage

Most countries in Europe teach children about their culture and heritage in the traditional “top-down”, knowledge-based manner. But in the UK, teachers found the top-down method to be too passive a way of learning. Many children do not enjoy learning this way, or are unable to learn facts and figures by heart. In the ‘Young Roots’ project they are encouraged to define their own heritage.

There are different understandings about what heritage is. In the UK it is about castles, palaces and ancient homes; in France it is about language, ideas, ideals, food and cooking; in Greece and Slovakia, it is about ancient monuments that are protected by law. These different notions of what heritage is make it difficult to discuss what heritage education should be about.

Tim Copeland, who is head of the International Centre for Heritage Education at the University of Gloucestershire (UK)¹³, believes heritage is a mixture of one’s history and geography, and suggested teaching schoolchildren about their heritage in lessons called “Education in Historical Environment”. Such a title would encompass all aspects of culture and heritage, as history is mostly about dates and geography is mostly about places.

In the traditional “top-down”, knowledge-based method an expert takes the “evidence”, decides what is valuable and makes an interpretation. This expert’s interpretation is then passed on to children in school, who are tested on the knowledge gained

One delegate from Italy suggested that heritage is also about the bond between man and nature, as is the case for example in Finland, where the forests play a large role, and in Switzerland, where the mountains are a major part of Swiss culture.

Heritage can be tangible as well as non-tangible. There are different kinds of heritage, ranging from personal heritage to community heritage, to national heritage, to regional heritage, such as European heritage, and even to global heritage.

However one describes culture and heritage, most countries in Europe teach young people about their culture and heritage in the traditional “top-down”, knowledge-based method. In this method, an expert or “interpreter” takes the “evidence” (e.g. relics, monuments, artefacts), makes a selection, decides what is valuable and what is not, and makes an interpretation of the evidence. This expert’s interpretation is then passed on to children in school, who are tested on the knowledge gained.

Top-down is too passive

In the UK, teachers found the top-down method to be too passive a way of learning. Many children do not enjoy learning this way, or are unable to learn facts and figures by heart, and end up skipping lessons or even dropping out of school.

To encourage these pupils to learn about their history and heritage, the ‘Young Roots’ project was launched as an extra-curricular activity in which children aged thirteen to eighteen applied for funding to discover, describe and define their own heritage as they see it, having full autonomy in how to

¹³ For more information about the International Centre for Heritage Education see www.glos.ac.uk

proceed, what "evidence" to select and how to interpret it.

Many participating groups hired experts to guide them and provide advice. The groups, each consisting of ten to eighteen people, worked on their project weekly for six to nine months, producing plays, documentaries, videos, booklets, etc. on their findings.

Half the participants were black or of Asian origin. These pupils generally do not relate to, or identify with, the elitist white history lessons taught at schools. The Young Roots project enabled these youngsters to discover their own culture and heritage and define for themselves what they considered to be their heritage, and to share this with the world. There were also many participants from private schools, who generally had more access to the arts and museums, but who found museum tours and lectures uninteresting. The project enabled these youngsters to learn about their heritage in a more a dynamic, involved way, which in turn helped them retain the knowledge gained.

The freedom of choice, as well as the interactive and pro-active way of dealing with the "evidence", made it more enjoyable for them to learn and gave them self-confidence

The absolute autonomy and the freedom of choice given to the participants, as well as the interactive and pro-active way of dealing with the "evidence", made it more enjoyable for them to learn, and encouraged them to look up information in libraries and museums. It also taught them teamwork and communication skills, gave them self-confidence and made them more responsible young people.

One group of young Asians in Rotherham did their project on Asian immigrants in their community, and produced a documentary film. Another group in Headley did their project on the coalmines, focussing on an explosion that left many dead and devastated the community. While the formal history these young people were being taught at school was all about what the mine owner did after the explosion, the group looked at the effect of the explosion on the mining families.

In total, 800 groups throughout the UK participated in these projects. Participants came from various backgrounds and social classes, including pupils at elite fee-paying "public schools" such as Eton and Harrow.

Complementary method

The abilities and skills which the participants in the Young Roots projects acquired, had to somehow be evaluated. To this end, Tim Copeland developed a system of evaluation, consisting of five priorities:

- 1) What is the quality of heritage learning and what is the impact of the project on participants' knowledge and appreciation of heritage?
- 2) How has innovation, creativity and originality been demonstrated in projects?
- 3) To what extent have young people been involved as active partners?
- 4) What is the legacy of the projects on local communities?
- 5) What are the wider community benefits and what is the legacy of the projects on the group?

"I'm hoping that the seminars will achieve more heritage education, more education using evidence from the past in a democratic manner"

Most delegates at the conference agreed that such a project-based method of learning, rather than teaching, was valuable, as it raised young people's awareness of their own culture and heritage and made them more mindful and appreciative of other cultures and heritages.

The delegates' main concern was that this method should be complementary to the traditional top-down approach of teaching knowledge, not a replacement for it. The discussion focused primarily on how to evaluate the abilities and skills acquired from the project as these cannot simply be tested in the usual way. It was agreed that the conference provided a good starting point for further discussion.

In short, the two main recommendations from this seminar were:

- We need a method of evaluating the skills and abilities learned by schoolchildren in addition to the knowledge they acquire in traditional top-down school systems.
- Governments should promote and fund pro-active projects that enable pupils to acquire abilities and skills they do not acquire from the traditional top-down model of education.

Copeland ended the seminars by saying he hoped he had been able to provoke new ideas and thoughts on heritage education, and invited the delegates to use his evaluation method in their countries, bearing in mind copyrights.

Experiences need to be evaluated

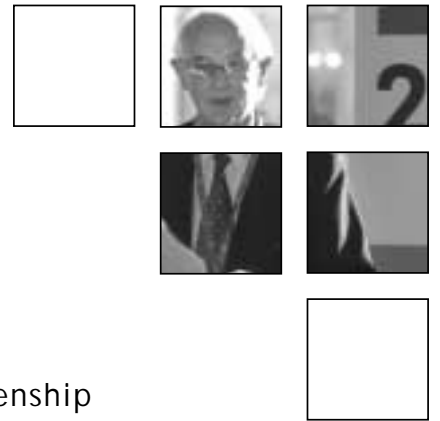
In a short interview afterwards, Copeland showed mixed feelings about the three seminar sessions. "My aims were to invoke people and to get them to understand that you need a model of heritage education before you can design a model of competencies or success indicators, to see how successful you have been. My impression is that many of the people who were at the conference worked in cultural areas, but not necessarily in heritage education or had any idea what heritage education constituted. Where there were people who understood the subject of heritage and education, the seminar was very interesting and challenging. Where there was no knowledge, it was very much one-way. But I hope that people now know more about the whole process and its value and will go away and discuss it."

- What do you think came out of the seminar and what would be your recommendation to these delegates, who were mostly civil servants?

"My recommendation would be that when they are looking at the whole idea of cultural heritage, they actually do look at the idea of heritage in terms of the past, in terms of buildings, in terms of customs, and that they involve it with culture and art, because it seems to me that they are considered quite separate. Perhaps this is because heritage education is dealt with by another ministry, but there need to be more links between the two, and heritage experiences need to be evaluated, and you need to have indicators, built on what you believe heritage to be, to help you see whether or not you have been successful."

- Will there be any follow-ups to these seminars and if so, what kind? What do you hope these seminars will achieve in the long term?

"I'm hoping that the seminars will achieve more heritage education, more education using evidence from the past in a democratic manner, and that over a period of time this will happen so that we will then be able to identify what European heritage consists of and how we approach that in schools. And particularly important is the methodology of doing that, so that there isn't a top-down method saying 'this is what European heritage is', but it's democratic decisions."



The conference in retrospective: Anton Zijderveld

Arts and heritage education key to European citizenship Many conflicts are cultural conflicts

Arts and heritage teaching foster European citizenship, identity and social cohesion. But European culture is riddled with tensions; culture can just as easily spawn conflict as harmony, said conference chairman Anton Zijderveld. "Europe is the continent of fantastic creations in the arts, politics and economics, and fantastic destruction in the same sectors."

Professor Zijderveld began his look at "The conference in retrospective" with a light-hearted word of warning. "If you are expecting a grand finale in which I sum up all the things that have passed these days, and if you expect me to formulate policy recommendations that will send a tidal wave through the policy centres of Europe, you are mistaken," he told the delegates.

The young are the future of Europe and their education is a crucial component of European citizenship, Zijderveld declared, adding that art and heritage education was essential to this education. "This teaching is instrumental to the development of European citizenship and the development of a European identity – hopefully – and the development of social cohesion – hopefully," he said.

However, we should not "fall into the trap of one-sided instrumentalism as many politicians and civil servants tend to do," he cautioned. Art and heritage education have intrinsic values that are vital both for safeguarding quality and for a critical approach to the "instrumentalism" of policymakers.

The concept of European culture is difficult, Zijderveld acknowledged. Metaphors such as a melting pot or mosaic are useful, but inadequate. But there are some basic trends in European culture, such as a focus on the three monotheistic religions as the building blocks of European history and culture. "I'm very glad Islam has been rediscovered," he told the conference.

A combination of Reformation and Renaissance is another European cultural trend; both focus on the individual within collectivities. "This individualism vis-à-vis collectivism is a very important trend in European culture."

Cohesion and conflict

Tensions suffuse European culture: Enlightenment versus Romanticism; rationalism versus irrationality; science and technology versus art. Here lay both "great promises and great dangers", the professor said, offering as an example the "very rational process" of genocide of World War Two. Romanticism could be perilous when expressed as nationalism or fascism. Creativity and destruction are two key trends in European culture: "Europe is the continent of fantastic creations in the arts, politics and economics, and fantastic destruction in the same sectors. Culture can be a very dangerous element in our European civilization...Think of ethnic cleansing in the name of culture."

Culture, we often hear, is essential to social cohesion and harmony. But this can be a naive view, Zijderveld pointed out. "Many conflicts are cultural conflicts." A focus on ethnic heritage can be dangerous, as European history has shown. "We should not naively speak of culture as a motor for social cohesion and harmony. The opposite can just as much be the case."

Zijderveld stressed how stepping outside one's own culture improved one's awareness of it. "When I was visiting professor in Japan, I was not a Dutchman, I was European. I felt European, which I didn't when I was living in Europe." Oddly, the euro may contribute to a sense of solidarity. "One begins to feel a kind of togetherness when you exchange these awful coins."

Art and heritage education help create identity, he said. "Identity is not inborn, it is educated, socially constructed. Art and heritage education is crucial for that identity construction."

Despite their differences – which will narrow in the future – Eastern and Western Europe share a need to find the balance between a strong constitutional state and a robust civil society, he said. “We need a strong state and we need a strong civil society.” Holding a conference such as this in one of the Central or Eastern European countries would be welcome, he said.

Seminar outcomes

Zijderveld devoted the last part of his speech to the discussions held in the three seminars, citing some of the findings reached.

Selected conclusions/recommendations from Seminar 1 (European citizenship and arts and heritage education):

1. Seminar 1 discussed the controversial issue of whether there should be a European canon for the arts. Zijderveld said he had deep reservations, warning that such a canon could be stifling. A German delegate strongly opposed the idea and a Dutch participant said such a canon existed in practice but should be examined critically.
2. European schools and the EU should promote more focus in curricula on the EU dimension and on links between Europe and other civilisations.
3. Immigration is already changing culture and education. Arts education must become broader. Otto von der Gablentz pointed out that tourists from outside Europe appear to see a coherent “European culture”. The best way to experience what European culture is, Zijderveld suggested, is to spend time on another continent.
4. The concept of European citizenship has focused up to now mainly on political and economic dimensions, but without a cultural component, the EU project will fail.

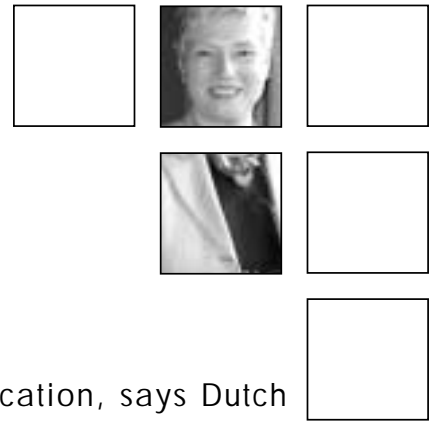
Selected conclusions/recommendations from Seminar 2 (Education and culture: building partnerships):

1. It can be difficult to determine exactly who to build a partnership with, since the world of art and culture is more diverse and diffuse than that of schools.
2. Competition rears its head in some efforts to forge partnerships. Some schools seeking to develop a strong cultural profile feel a rivalry with cultural institutions.
3. National governments should place more emphasis on including cultural education in curricula.
4. The European Union should be urged to make cultural education a priority.
5. The field needs a glossary, a clear definition of terms. Unless we know what we mean by words like heritage, art and culture, we cannot communicate across Europe. The EU can play a role here.

Selected conclusions/recommendations from Seminar 3 (Constructing heritages and constructing heritage competencies):

1. We need a method of evaluating skills and abilities learned by children in addition to the methods of top-down school systems.
2. Governments should promote projects requiring children to acquire skills they do not acquire in top-down school systems.
3. The relationship between history and heritage in industrial (or post-industrial, as Zijderveld pointed out) countries needs to be explored.
4. Heritage education needs a model before competencies can be created. “You need to formulate the aims in order to stipulate the competencies,” said Zijderveld.

The conference chairman complimented delegates on the quality of their seminar discussions before handing the floor to the Dutch Minister of Education, Culture and Science, Maria van der Hoeven.



Closing address: Maria van der Hoeven

Let's learn from each other to develop cultural education, says Dutch government minister

Culture is a vital step on the road from knowledge to wisdom

Education is essential to Europe's efforts to become a highly competitive knowledge economy, but knowledge is far more than just a way to achieve economic targets. Teaching cultural awareness brings lifelong joy and helps bridge cultures, said Education, Culture and Science Minister Maria van der Hoeven. "Cultural education is a great help in instilling children with a sense of European citizenship."

Maria van der Hoeven began by quoting new EU commissioner Neelie Kroes, who once said she had learned more from her mistakes than from her achievements. "If we are to make headway in our cultural education policies, we will have to learn from our mistakes as we go along," the Dutch minister told the conference in her closing address. The determination to learn, keep an open mind and assess our own achievements critically is essential if we are to make progress. "And cultural education is one area in which we can definitely learn from our European counterparts."

Van der Hoeven said education and culture – housed in different ministries in the Netherlands until the 1990s – were now under the same roof, which had given a "significant impulse" to cultural education here. And she welcomed the fact that almost all member states had sent representatives of both the culture and education sectors to the conference.

"Simply being able to speak the same language is a giant step along the way to understanding"

"Education plays a central role in our efforts to further Europe's position as a highly competitive knowledge economy," declared Van der Hoeven, calling knowledge one of the pillars of the European economy. But we should not, she said, limit ourselves by defining knowledge in purely economic terms. "In the EU, the emphasis seems to be on knowledge as an economic factor. However, we need to remember that knowledge is merely the first step. The next phases consists of attaining wisdom. Culture is a vital step on the road from knowledge to wisdom."

Never too early for culture

Visits to museums, music lessons and encounters with literature, as well as active involvement in art and heritage, can teach children to look at reality from new perspectives and to see things they would otherwise overlook. "I believe such cultural encounters stimulate the imagination and the capacity to think from more than one perspective," she said. "The children of Europe should have the privilege of this experience at the earliest possible age."

"The EU often talks of education as a means of achieving economic targets. We would be selling both ourselves and future generations too cheap if we simply left it at that"

And it is never too early to instil a love of art, theatre, dance or music. Devoting the same amount of attention to arts and heritage as to mathematics and spelling will help familiarise children with culture

from a young age and will give them a gift they can enjoy throughout their lives. Cultural education is, Van der Hoeven said, an excellent way of developing talents. Children gifted in music, drawing or drama should be given the opportunity to develop their talents just as much as those with a flair for languages or numbers.

“Cultural education is one area in which we can definitely learn from our European counterparts”

Cultural education can also serve as a bridge between cultures, said Van der Hoeven. Language and literature is a prime example. “Simply being able to speak the same language is a giant step along the way to understanding. And that understanding can only deepen if we learn to appreciate the cultural background of our fellow Europeans’ vocabularies.” Cultural education is a great help in instilling children with a sense of European citizenship.

The way forward

What is being done to stimulate cultural education in Europe? Exploratory research¹⁴ conducted by the Dutch organisation Cultuurnetwerk Nederland showed individual EU member states were quite willing to stimulate cultural education in schools, she said. Now we need to ask ourselves from a European perspective whether we are doing a good job and whether things could be done better or differently. If we bundle our knowledge and questions, we can work together to develop a common frame of reference – as delegates have surely done by asking: How can we, here, learn from one another? The research by Cultuurnetwerk Nederland also showed that no two member states have the same form of departmental organisation, let alone comparable education or culture sectors. We should be asking what are the differences and similarities, which dilemmas are we dealing with and who shares the same problems, Van der Hoeven said.

“We should not limit ourselves by defining knowledge in purely economic terms”

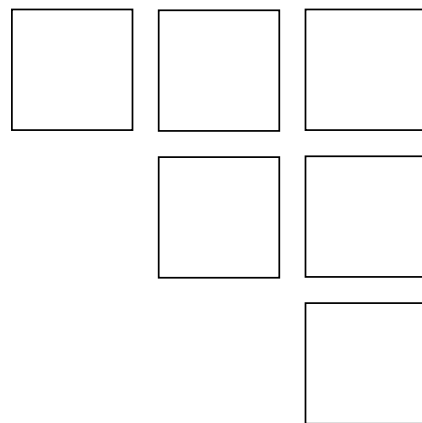
We need better and more comparable data on cultural education in all the member states, with more clarity in definitions, according to the minister. The next step is to work out an agenda and translate it into concrete steps.

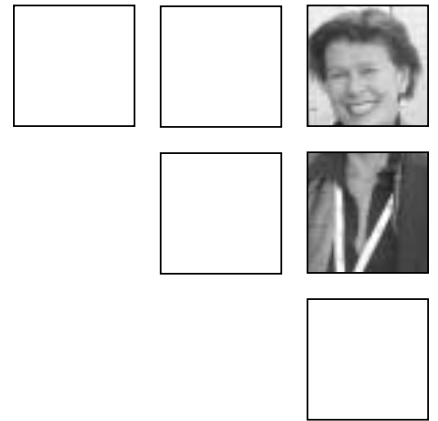
“As we all know, the European Union often talks of education as a means of achieving economic targets. I am convinced we would be selling both ourselves and future generations too cheap if we simply left it at that. I think you will agree that education should and can set its sights higher.” That is where we need each other’s help. “Gaining knowledge about one another and about our mutual policies helps us in developing cultural education,” she said, urging delegates to ensure they shared knowledge and experiences in order to solve problems in an effective, efficient way.

“Let’s use this conference as the starting point for a process, through which we can meet whenever we need to exchange experiences and share knowledge. A process through which we can learn from one another!”

14 Cultuurnetwerk Nederland (2004). *Culture and School. A survey of Policies for Arts and Heritage Education across the European Union = La culture et l'école. Un aperçu des politiques d'enseignement artistique et du patrimoine au sein de l'Union Européenne*. Utrecht: Cultuurnetwerk Nederland.

Interviews with participants





Carla Delfos, European Forum for the Arts and Heritage, Netherlands

Art schools facing up to European realities

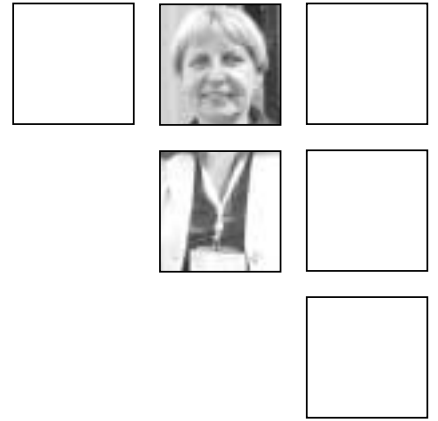
“One of the challenges of this time is: how are we going to educate our art students within Europe? The ongoing integration changes the position of the artist in society. Europe widens the scope and market of an artist. Through my work as director of the European League of Institutes of the Arts (ELIA)¹⁵, which represents 350 art schools in 45 countries, I am stimulating art schools to think in a more European mindframe. This can be difficult at times, because art schools naturally tend to look inward. But now they have to think about cooperating with other European schools. To give an example, Dutch art schools are quite open to cooperation, although I feel they still can do more. They usually work together with schools in Flanders, obviously because they share the same language and culture. A lot of Dutch art students already do part of their study abroad. But the attitude varies. Some schools are very willing to look ahead, others are already becoming a bit tired of ‘Bologna’, because they are preoccupied with budget cuts. But we keep on talking to them, focusing on the advantages of Bologna¹⁶.

I am attending this conference as a representative of the European Forum for the Arts and Heritage¹⁷. ELIA is one of the members of this umbrella organisation. To improve arts and heritage education it is essential to set up structures for cooperation, not just in Europe, but also within the member states themselves. In some countries art schools are funded by the ministry of education, in others by the ministry of culture. So civil servants from the same country can meet each other at this conference. More cooperation between education and culture is needed and should be developed. Right now there are more art schools in Europe than ever before. However, only five percent of the students can actually make a living as an artist. The others find jobs in teaching or in art-related businesses and organisations. We feel the schools have to prepare students for this, especially now we are entering the level of European cooperation. They have always been teaching as if all their students would become artists. Now they have to face up to reality.”

15 For more information about the European League of Institutes of the Arts see www.elia-artschools.org

16 The aim of the Bologna Process is to continue developing a system of easily ‘readable’ and comparable degrees, based on undergraduate and postgraduate studies. Countries who have signed the Bologna Declaration have agreed to reform their own higher education system or systems in order to create overall convergence at European level. For more information about this process of creating a “European higher education area” see europa.eu.int/comm/education/policies/educ/bologna/bologna_en.html

17 For more information about EFAH see www.efah.org



Dalia Siaulytė, Ministry of Education and Science, Lithuania

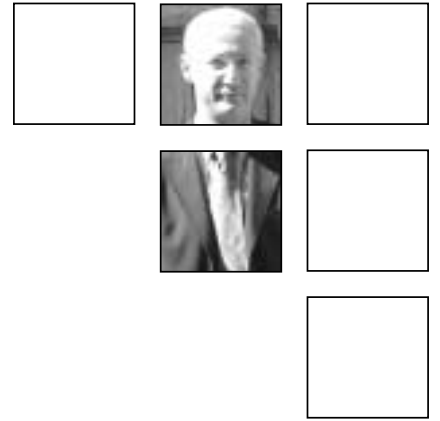
The distance is becoming shorter

"In Lithuania there is still a strong contrast between policy documents and reality. The reform of our arts and heritage education system is under way, but we are not there yet. For example, our minister of education is very enthusiastic about the Dutch cultural voucher system for secondary schools, which enables pupils to visit museums, plays and concerts. But such ideas take much time to implement in a young country like ours.

Education has a priority in Lithuania, but what we really have to focus on is modern teaching methods. Since our independence we have new textbooks and new exams, but we also need to retrain our teachers. We must introduce new ideas and methods, develop new models. With the European support coming in now, things are starting to happen. You can feel the distance with the other European countries becoming shorter.

In Lithuania heritage means churches, architecture, but most of all music. Under Soviet rule the folk songs and folk art were important, to keep up our own national identity. We have 100 music schools as compared to eight art schools, three state symphony orchestras, festivals. Music dominates our culture.

This conference opens up new channels of information for us. The material on education systems in other countries is very handy. Lithuania has been working together mostly with the Scandinavian member states until now. Sweden is an example for us. They have a very well-developed youth culture. But it's 100 years old! We try to adapt these models, but it is difficult. You have traditions, we have to develop them."



Laurent Bazin, Ministry of Education, France

Art is diversity within a common structure

"In the French educational system, culture is very important. Both on the primary and secondary level, we have developed several tools to give children access to the world of arts. Through the curriculum, through cross-curricular projects, for the whole class but also for the individual student. A new partnership is developing between the education and culture ministries in the form of joint policies and budgets for class projects, inside or outside school hours. Examples of this are workshops by an artist. Teachers can apply for project funding through the school and local administrations.

What strikes me at the conference is that the other member states struggle with the same problems as we do in cultural education. Everyone is trying to cope with tough budgets. Governments want to go back to basics and have to make hard choices. In such a situation we have to prove that the arts can make a difference. We have to show the added value. Can arts help a student succeed?

In this context it is important to have a European dialogue, to share expertise and develop indicators for the future. So we have to inform each other and build from there. I am cautious about a European model for arts education. I would prefer mutualisation: helping develop your own system through exchange with other countries, for example by setting up joint think-tanks, to strengthen the network of civil servants.

The European Union does not need to identify an ideal heritage curriculum for everyone. It is better to learn and discover what others do. Teachers are at the core of cultural education, so let them go abroad for a year to learn the language and other methods of education. Art is not homogeneity, but diversity. But there is a link between them."



Jan Helmer-Petersen, Ministry of Culture & Benedicte Kieler, Ministry of Education, Denmark

Formulating tasks necessary for developing cultural education

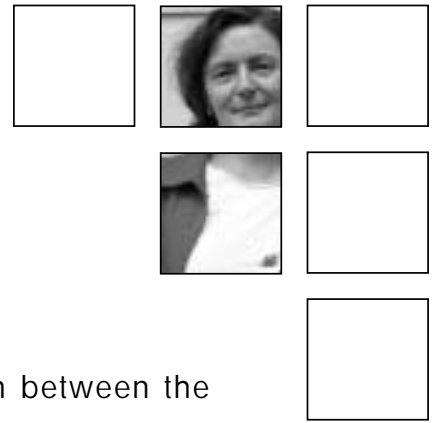
Although they have both long been involved in Danish cultural education, they met at the conference in The Hague for the first time. "The cooperation between the ministries of education and culture in Denmark is still in the early stages, but I'm sure Benedicte Kieler and I will have many more discussions when we are back in Copenhagen," laughs Jan Helmer-Petersen.

Still, it is understandable their paths have not crossed before, as they work in different sectors of Danish education. Helmer-Petersen is involved in primary education, or Folkeskole, which caters for children between the ages of six and sixteen. "The cultural curriculum in primary schools is quite broad. The schools are very free to fill in the programme. In some cases it is unclear which art subjects are taught," he says. "For example, the schools are obliged to teach music only until the fifth grade. But after that, music classes often stop altogether until the tenth grade. A report has shown more monitoring of the cultural curriculum in primary schools is needed."

Cultural education is more strongly rooted in secondary school, says Kieler. "When children enter the secondary phase, for instance gymnasium, they are obliged to choose at least one cultural subject in which they take exams. What's interesting is that we are now in the midst of a reform programme, which combines cultural education with science. There has always been an unnatural split between them, and for years choosing science as a subject has become less popular. We think that combining the two is much better, both for scientific and cultural education."

At the conference Helmer-Petersen has noticed other member states are discussing the same issues as in Denmark. "Modernising cultural education is the central issue. It's the same all over Europe. The problem in Denmark is that people are attracted to several identities. In the past we used to feel very Nordic, connecting to the other Scandinavian countries. Now many young people see themselves as global citizens, while others are more nationalistic. Europe is caught somewhere in between."

Helmer-Petersen thinks more active involvement by the European Commission will help to stimulate further cooperation in arts and heritage teaching. "It's good to improve the education network, to set up websites and hold conferences. But what we really need is to formulate clear tasks, so we can report on specific areas in cultural education. Here it is important for the European Commission to provide guidance for developing an arts and heritage concept."



Annachiara Cerri, Council of Europe (COE)

Heritage education promotes better comprehension between the people of Europe

"The Council of Europe¹⁸ has been involved in arts and heritage education since the end of the 80s. At that time, the main activity was launched by the French minister of culture in partnership with the education ministry in France. The activity was called 'Heritage Classes'. The COE built on this activity, giving it a European dimension, which resulted in the first European heritage class, held in 1989. For this class, students gathered from all the countries of the Rhine River, from Switzerland to The Netherlands. The students travelled by boat, on the Rhine, stopping at different places where they took part in activities linked with heritage and art.

The reason the COE started this kind of activities is that to achieve some of the political aspects of its mission, the COE needs heritage education and this requires extremely privileged tools. This is especially true when it comes to a better comprehension between the people of Europe, as stated in Article 1 of the Statute of the COE. Through this kind of activities, we enabled young people to get to know each other better, and through this better knowledge, to understand each other better, which is very important for stability and peace in Europe."

- *What is the Council's definition of heritage?*

"According to the Council's Recommendation of 1998, heritage is understood very broadly. It states 'cultural heritage includes any material or non-material vestige of human endeavour and any trace of human activities in the natural environment'."

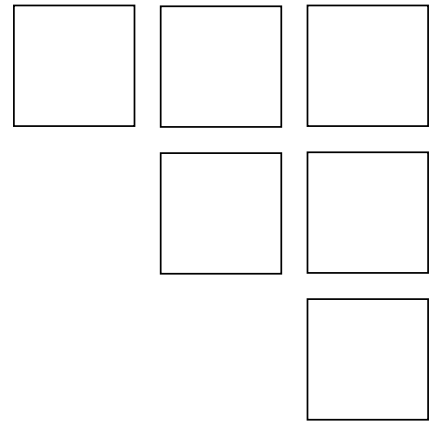
- *What instruments do you use to achieve the goals concerning arts and heritage education?*

"We have seminars all over Europe for policymakers, aimed at making them aware of these school activities. We had another major seminar in Dijon with the EU, where we tried to assess all Europe's activities that were being organised on heritage. We also have seminars in co-operation with our colleagues of the education department, which were organised with cultural agents and aimed at teacher-training programmes.

The COE also has practical projects. The first of these projects was called 'The City beneath the City', which was a European archaeological campaign, launched together with an inter-governmental organisation in Rome that specialises in protection of material heritage.

In this activity, schoolchildren in the various countries of the COE, currently 48 member states, studied their city and its history, focusing on citizenship. For example, the children were asked to give their own ideas on how their city should be, because they will be the ones who will decide on the future of these cities. Following another campaign which took place in 1999-2000, called 'Europe, a Common Heritage' we created a new project called 'Europe, from One Street to the Other' – 'Other' with a capital letter, which means going from one's closest environment to the other as a human being. In other words, social aspects and the human dimension were included in this project, not only the study of buildings which are present in the urban environment, but also the people living there. At the end of these two school years, the children were very creative. They made a poster of a house in which they put various multicultural elements as well as the heritage from 'the Other' which they discovered in their streets. This project too, was a very important aspect from the citizenship point of view. Next year, in 2005, the COE is having the 'European Year of Citizenship', which will be spread through education. We are now in the process of evaluating all these activities which we embarked on since the end of the 1980s, to know how to best to proceed in the future."

¹⁸ For more information about The Council of Europe see www.coe.int/DefaultEN.asp



Annexes

Conference programme
Biographies
Keynotes and speeches
List of participants

Conference programme

WEDNESDAY SEPTEMBER, 8TH - HOFTOREN

- 17.30 - 18.30 Welcome at the Hoftoren, i.e. Ministry of Education, Culture and Science
18.30 - 19.30 Conference opening
Medy van der Laan, State Secretary of Education, Culture and Science, The Netherlands
Estelle Morris, Minister for the Arts, United Kingdom
Viviane Reding, European Commissioner for Education and Culture
19.30 - 22.00 Opening dinner

THURSDAY SEPTEMBER, 9TH - ROYAL THEATRE / KONINKLIJKE SCHOUWBURG

- 9.30 - 9.35 am Welcome by the Conference Chair
Professor dr. Anton Zijderveld
9.35 - 9.50 Keynote address 1: Professor dr. Fons van Wieringen
National and European contexts for Arts and Heritage education. Reflections on the Survey
9.50 - 10.30 Discussion
10.30 - 10.45 Coffee break
10.45 - 12.15 Three parallel seminars
Seminar 1
European Citizenship and arts and heritage education
Professor dr. Max van der Kamp
Seminar 2
Education and Culture: building partnerships
Ilona Kish
Seminar 3
Constructing heritage and constructing heritage competencies
Tim Copeland
12.15 - 14.00 Lunch break
14.00 - 14.05 Introduction by the Conference Chair
Professor dr. Anton Zijderveld
14.05 - 14.30 Keynote address 2: Rolf Witte
The Cultural Competency Record. Documenting Key Competencies in Cultural Education for the Future
14.30 - 15.00 Discussion
15.00 - 15.15 Tea break
15.15 - 16.45 Three parallel seminars
Seminar 1
European Citizenship and arts and heritage education
Professor dr. Max van der Kamp
Seminar 2
Education and Culture: building partnerships

- Ilona Kish
Seminar 3
Constructing heritage and constructing heritage competencies
Tim Copeland
- 16.45 - 17.00 Closing of the day by the Conference Chair
Professor dr. Anton Zijderveld
- FRIDAY SEPTEMBER 10TH - ROYAL THEATRE / KONINKLIJKE SCHOUWBURG
- 9.30 - 9.35 am Welcome by the Conference Chair
Professor dr. Anton Zijderveld
- 9.35 - 9.50 Keynote address 3: Dr. Otto von der Gablentz
Does Art and Heritage Education have an effect on European Citizenship/What is the specific contribution of Arts and Heritage Education regarding European Citizenship?
Angle: To what extent is it possible to foster/stimulate European citizenship by arts and heritage education?
- 9.50 - 10.30 Discussion
- 10.30 - 10.45 Coffee break
- 10.45 - 12.15 Three parallel seminars
Seminar 1
European Citizenship and arts and heritage education
Professor dr. Max van der Kamp
Seminar 2
Education and Culture: building partnerships
Ilona Kish
Seminar 3
Constructing heritage and constructing heritage competencies
Tim Copeland
- 12.15 - 14.00 Lunch break
- 14.00 - 14.05 Introduction by the Conference Chair
Professor dr. Anton Zijderveld
- 14.05 - 14.30 Keynote address 4: Rod Fisher
Promoting collaboration between education and cultural institutions at European level
Angle: Co-operation between educational and cultural institutions is generally stimulated by local, regional or national governments. How can this co-operation be stimulated at European level? Can the education and cultural sectors build on current European and national interest in 'creativity' as a dimension of economic and social development in line with the Lisbon process?
- 14.30 - 15.00 Discussion
- 15.00 - 15.15 Tea break
- 15.15 - 16.00 The Conference in retrospective by the Conference Chair
Professor dr. Anton Zijderveld
- 16.00 - 16.30 Closing address
Maria van der Hoeven, Minister of Education, Culture and Science, The Netherlands
- 16.30 - 18.30 Intermezzo offered by The Hague City Council
- 19.00 - 22.30 Closing dinner

Biographies

Tim Copeland *Head of the International Centre for Heritage Education at the University of Gloucestershire, United Kingdom*

Tim Copeland is Head of the International Centre for Heritage Education at the University of Gloucestershire, a previous Chairman of the Council for British Archaeology's Education Committee and a member of its Policy and Co-ordination Board. Furthermore he is Chair of the Council of Europe's Cultural Heritage Expert Committee. He has written a number of popular books concerned with the Historic Environment and acts as a consultant for agencies such as the Heritage Lottery Fund and the Commission for Architecture and the Built Environment. He researches the late Iron Age/Early Romano-British period (his most recent book being *Iron Age and Roman Wychwood*), medieval castles, and the use and importance of 'heritage' in the present world particularly for ethnic groups and young people in the UK.

Rod Fisher *Director International Intelligence on Culture, United Kingdom*

Until the creation of International Intelligence on Culture, Rod Fisher was Director of The International Arts Bureau, an independent information, research, training and consultancy service, which he created in 1994. Before establishing the Bureau, Mr Fisher spent 18 years at the Arts Council of Great Britain, latterly as International Affairs Manager. He is also Honorary Senior Research Fellow at City University, London, a Fellow of the Institute of Leisure and Amenity Management and a member of the International Academic Senate of the Balkan Media Academy. He co-founded the CIRCLE (Cultural Information and Research Centres Liaison in Europe) network and was its Chairman from 1985-94. Mr Fisher chaired the European Task Force which produced *In from the Margins*, a report on culture and development for the Council of Europe (1994/96), as well as chairing the group which evaluated cultural policy in Finland (1994). He has written, co-authored or edited more than 20 books, reports or directories and has had more than 70 papers or journal articles published on such issues as the European institutions, international funding opportunities, cultural networking and exchange, and comparative cultural policies and expenditure in different countries.

Dr. Otto von der Gablentz *Executive President of Europa Nostra*

After studying law in Germany from 1948 to 1952, Otto von der Gablentz studied, until 1957, political science at the College of Europe/Bruges, at St. Antony's College of Oxford University and finally at Harvard University. From 1959 to 1995, he held numerous senior posts at the German Foreign Service. From 1978 to 1982, he seconded the Federal Chancellor's Office under the Chancellor H. Schmidt as deputy – later head of Foreign and Defence Policy Department. He was German Ambassador to the Netherlands (1983-90), to Israel (1990-93) and to Russia (1993-95). In 1996 Mr Von der Gablentz became Regent of the College of Europe/Bruges. He is Executive President of Europa Nostra since October 2002.

Maria van der Hoeven *Minister of Education, Culture and Science, the Netherlands*

After completing her secondary education Maria van der Hoeven was trained as a primary teacher in Maastricht. She subsequently obtained a secondary teaching certificate in English, after which she attended courses in higher management for non-profit organisations at the Institute of Social Sciences and business management at the Open University in Heerlen. From 1969 she taught at schools of home economics and, from 1971, at a junior secondary commercial school, where she subsequently became

a school counselor. Until 1987 she was head of the Adult Commercial Vocational Training Centre in Maastricht, after which she served as the head of the Limburg Technology Centre until 1991. From 1991 to 2002 Ms Van der Hoeven was a member of the House of Representatives of the States General for the Christian Democratic Alliance (CDA). She has held a variety of social and cultural posts, including membership of the governing board of the Maastricht College of Higher Professional Education and of the Southern Dutch Opera Association, and chairmanship of the St Nicholas Catholic Association of Bargees.

Professor dr. Max van der Kamp *University of Groningen, the Netherlands*

Max van der Kamp is a full professor in Adult Education and Research-Director Educational Sciences at the University of Groningen. 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.

Ilona Kish *Secretary-General of the European Forum for the Arts and Heritage (EFAH)*

Ilona Kish worked in the private and international corporate sector for 8 years before joining EFAH as Secretary-General in April 2003. EFAH is a platform organisation of cultural networks and associations, working to represent the interests of the cultural sector at EU level. EFAH aims to create a forum for civil dialogue within the cultural sector. EFAH has over 75 members at local, regional, national and European level, which in turn represent over 8000 cultural organisations.

Medy van der Laan *State Secretary of Education, Culture and Science, the Netherlands*

Medy van der Laan studied Dutch law at Nijmegen University, graduating in 1990. At the same time, from 1985 to 1987, she attended Arnhem Academy of Music, where she studied the harp. In 1991, Ms Van der Laan went to work for the Ministry of the Interior, from 1998 the Ministry of the Interior and Kingdom Relations. Up to 1994, she worked for the Legal and Administrative Affairs Division of the Police Department, where she was a policy officer dealing with general police policy. From 1994 to 1998, she was a project manager attached to the Secretary-General's Office and political assistant to the State Secretary, Jacob Kohnstamm. From 1998 to 2001, she was head of the Administrative, International and Legal Affairs Division of the Disaster Control and Fire Services Department.

In 2001, Ms Van der Laan was appointed to the Civil Service Personnel Management Department as head of RAAC, the civil service job mobility centre. From 2002 she worked on a temporary basis to set up the Civil Service Human Resources Management College. Ms Van der Laan has been a member of the board of the Association of Rosicrucian Schools.

Estelle Morris *Minister for the Arts, United Kingdom*

Estelle Morris was elected MP for Birmingham Yardley in 1992. She was a member of Warwick District Council between 1979 and 1991, serving as leader of the Labour group for seven years. In 1994 she was appointed an Opposition whip, and in 1995 became Opposition Spokesperson on Education and Employment. From May 1997 to 1998 she was School Standards Minister at the Department for Education and Employment, before being promoted to Minister of State in July 1998. Ms Morris was Secretary of State for Education and Skills between 2001-02. She was awarded an honorary Doctor of Laws degree from Warwick University in 2003. Educated at Whalley Range High School, Manchester and Coventry College of Education, Ms Morris is a former teacher in an inner city comprehensive school – Sidney Stringer in Coventry.

Professor dr. Fons van Wieringen *Chairman of the Dutch Education Council*

Fons van Wieringen studied Social Sciences at the University of Nijmegen and Comparative Education Studies at the University of Chicago. From 1977 until 1984 he was head of a policy preparing division for secondary education at the Ministry of Education and Science. Since 1985 he is a professor Education Studies at the University of Amsterdam. Mr Van Wieringen is chairman of the working party Education of the National Unesco Commission (since 1999). He is also chairman of EUNEC (European Network of Education Councils). Since 2001 he is chairman of the Dutch Education Council.

Rolf Witte *International Relations Officer BKJ (German Federation of Associations for Cultural Youth Education)*

Rolf Witte was trained as a Social Worker, with an emphasis on social work with children and young people. From 1984 to 1990 he worked as a professional in the areas of French-German youth exchange and youth centres. From 1990 to 1995 he was Director of the Bayreuth International Cultural Youth Centre and the French-German Forum of Young Artists. Since 1996 he has been an advisor for informal education and international cultural youth work of BKJ (German Union of Federal Associations for Cultural Youth Education). Witte is founding member and since 2000 chairman of the artsandeducation-network.

Professor dr. Anton Zijderveld *Emeritus-Professor General Sociology*

Anton Zijderveld studied Theology and Sociology at Utrecht University, and received his PhD in Sociology at Leiden University. He was a professor General Sociology at the University of Tilburg and the Erasmus University Rotterdam, and a visiting professor at the universities of Osaka, Montreal and Munich. He was chairman of the Dutch Arts Council, Department for Amateur Arts and Arts Education, and is presently chairman of the national Forum of Democratic Development.

Speeches and keynotes

Speech by State Secretary Medy van der Laan, at the opening ceremony of the conference entitled 'Culture and School, policies for arts and heritage education across the European Union' on 8 September 2004

Highly esteemed Ladies and Gentlemen,

Welcome to The Hague, and in particular to *de Hoftoren*, the new premises of the Netherlands Ministry of Education, Culture and Science.

I should like to commence by thanking you all kindly for attending. Together, you comprise a unique gathering. As this is the first occasion on which representatives of both the ministries of education and culture of the 25 member states of the European Union have assembled, for a joint discussion on the value of cultural education and cooperation in Europe.

The Netherlands' theme for the EU Presidency is 'Learning from one another'. And, hopefully, that is how you will spend your time during the next few days. You will make the acquaintance of your new colleagues. You will compare your own experience with that of other countries. You will enter into profound discussions on the significance of arts and heritage education, and the joint responsibility of education and culture in this field.

I also extend a special welcome to my counterpart, Estelle Morris of the United Kingdom, to Ms Ekaterini Karanika, representative of the European Commission, to our Chairman Professor Anton Zijderveld, and to the former German Ambassador to the Netherlands, Doctor Otto von der Gablentz, nowadays Executive President of Europa Nostra.

Ladies and Gentlemen,

Last month, the latest edition of *Partnerships for Learning* appeared in the United Kingdom, a publication by the Arts Council. This book serves as a highly practical guide to schools and cultural institutions. It contains clear recommendations concerning the assessment of cultural education projects. This book is used by literally thousands of institutions throughout the UK. In the foreword, Estelle Morris writes as follows:

'Now, more than ever, we are committed to ensuring that everyone, especially children and young people have access to the arts as well as the opportunities to take their talents and interest wherever they might lead them'.

And I am sure that many of you here share this sentiment. Because of the emphasis that it places on making the arts accessible to everyone. Because of its recognition of the importance of developing talents. But primarily because of the spirit of freedom that rings from these words.

The UK has been actively involved in this field for many years, through its Creative Partnerships programme, which enables schools and cultural institutions to cooperate with one another. France is making plans, while the ministers of education and culture in Flanders also have a joint work programme.

Here in the Netherlands, I cooperate with Minister Van der Hoeven in *Culture and School*. Throughout Europe, in fact, ministries of education and culture are getting together to draw up plans for young people's cultural education. I sincerely hope that this conference will also inspire us to forge stronger bonds education and culture in a European context.

Before we commence, however, I should like to give you a few points for consideration. During the informal meeting of ministers of education and culture held in July in Rotterdam, I posed two questions in the course of the debate on the subject of forming European cultural policy:

- What might culture contribute to Europe?
- What might Europe contribute to culture?

By making a slight alteration, we could also apply the same questions to cultural education:

- What might cultural education contribute to Europe?
- What might Europe contribute to cultural education?

In answer to the former: Art – in all its diverse disciplines – offers people a broader view of their own lives.

Broader due to the opportunities that art offers people to express their feelings, thoughts and views of the world. But also broader in that art and heritage bring us face to face with everything people conceive in the form of performances, books, paintings, music, films or buildings. Art and culture can also offer people a broader perspective of Europe.

The recent enlargement of the European Union has made Europe's vast cultural diversity more clearly evident than ever before. It is essential that young people and their teachers become acquainted with and experience the cultural diversity that Europe has to offer. Cultural education projects offer the ideal opportunity to do just that. And this applies not only to learning in, but also more informal learning outside school.

However, there is much more to it than that. Cultural education is vitally important in developing young people's creative talents. First and foremost, in their own best interests. But it applies equally to the innovative force that our countries and Europe as a whole wish to develop. In a knowledge-based society like ours, creativity is an indispensable property: the latest technology calls primarily for people who are innovative, are flexible, and can view matters from various different perspectives. These are characteristics clearly inherent in the world of art and culture.

By putting young people in touch with artistic ideas and letting them become actively involved in culture, we can enable them to acquire these characteristics in a playful manner. Cultural education is therefore also a valuable investment.

And finally: culture is an experience that people share. Listening to stories together. Cooperating with one another to create our own stage or musical production. Searching for traces of heritage and history together. Culture brings people closer together and helps them to coexist. The contribution of cultural education to social cohesion both in our own countries and throughout Europe is therefore the third dimension that cultural education can offer Europe.

What might cultural education contribute to Europe? A great deal, in my view at least! I therefore trust that the European programmes for education and culture will offer sufficient scope for initiatives in this field.

However, then we still have to address the second question: what might Europe contribute to cultural education? In anticipation of this conference, *Cultuurnetwerk Nederland* held a survey among all member states. The first and perhaps most remarkable aspect of the survey was that all the countries approached actually participated.

I view this as a clear indication of the importance that all of you attach to the exchange of information, of knowledge and of opinions with one another. Although the survey did yield a mine of information, the researchers also revealed that we Europeans have just embarked on the long road towards a more systematic exchange of knowledge in the field of cultural education. We have yet to establish a joint reference framework, nor have we any form of database that would enable us to become well acquainted with one another's positions in the area of cultural education.

During the next few days, Germany's Rolf Witte shall inform us about a project which expresses the learning benefits of cultural education in terms of competencies. And this discussion will hopefully provide the impetus to broach the subject of data comparison between countries. For several years now, an informal network of civil servants has been operating in a European context in the field of cultural education. I sincerely hope that you will succeed in taking a few steps, or preferably a leap, forward during the next few days.

But there is still more to come. Since the recent enlargement, we are a Union comprising 25 member states. With more than 450 million inhabitants, who speak over twenty different languages. In my opinion, Europe therefore sets an entirely new objective in the area of cultural education. The objective of giving young people the opportunity to become acquainted with Europe's diversity, and to experience it as an enrichment of their lives. Sceptics sometimes ask if we are perhaps taking too instrumental an approach to cultural education in this respect. I don't think so. Art and heritage are of huge value to us. In Europe, freedom of speech, self-development and respect for others are fundamental values, which are all clearly expressed in the arts. Since the unification of Europe the significance of not only art education, but also heritage education has substantially increased. Its significance is so huge that it cannot be expressed in terms of money. I should like to illustrate this using two quotes from Vincent van Gogh's diary.

The first of which, Vincent penned in June 1882: 'I have received response to my sketches, although I got paid even less for them than I had expected (...). 20 guilders and a sort of rebuke into the bargain. Had I the audacity to think that such drawings had any commercial value whatsoever?'

And then, just one year later, Vincent wrote in the same diary: 'In my opinion, I am frequently exceedingly wealthy. Not in terms of money. Wealthy in that I have discovered my work. Something that I live for deep in my heart and soul, and which lends inspiration and meaning to my life.'

Ladies and Gentlemen, I have chosen to conclude my speech with these inspiring words of Vincent's. I wish you a highly meaningful conference, filled with inspiration and passion, and trust that The Hague will impress pleasant memories upon you!

Thank you for your attention.

Message from Mrs Reding, Commissioner for Education and Culture

Dear Minister, dear colleagues,

I am sorry not to be able to be with you today on the occasion of this conference of the Dutch Presidency on "Culture and School".

I would like to congratulate the Minister for taking this initiative and addressing this important topic which has so far not been dealt with to the extent it ought to be. However, I know that the Dutch Ministry of Education has been giving priority to this subject since 1996. This has led, among other things, to the organisation of a major conference organised in 2001 under the title "A must or a Muse". The Dutch Presidency also organised a joint session between education and culture Ministers in Rotterdam last in July. Today's conference has to be seen as a continuation of this important work.

The challenges to education are great in a world which is increasingly multicultural and where two conflicting tendencies are at play: on the one hand, the risk of globalisation and uniformisation; on the other, the search for roots, community and distinctiveness.

The 2001 Conference as well the Rotterdam Ministerial meeting identified the key-issues and the challenges we have to face:

- how to break down the walls between schools and culture?
- how to design cultural educational policies that promote cultural awareness combining a strong sense of identity and respect for diversity?
- how should curricula be adapted to support cultural education?
- how to promote citizenship both at national and European levels?

These questions are still valid and will be at the centre of this two-day conference. This conference will try and provide some answers, for example in relation to building partnerships between education and culture.

The need to strengthen the link between education and culture is acknowledged by everyone: nobody will disagree as to why this link is important for our personal fulfilment and well-being, for understanding our societies and history, and for gaining a better insight of what binds us with peoples both inside and outside the Union.

Umberto Eco, the famous Italian writer and philosopher once wrote that *"we cannot and should not convince children that we are all equal"*. Rather, he suggested that *"the starting point should be the recognition that differences exist and that they are a fact of life and that it is possible to live in a society where people differ from one another"*.

A truly multicultural education will be one that can address simultaneously the requirements of global and national integration, and the specific needs of culturally distinct communities. To achieve such a truly pluralistic education, it will be necessary to rethink the objectives of what it means to educate and to be educated. It will be necessary to remodel the contents and the curricula of schools and develop new teaching methods.

The Union can help Member States achieve this goal and this quite clearly within the limits of the prerogatives given by the Treaty.

Harmonisation is out the question – the Treaty is very clear on that point. However, the Union can support Member States and promote co-operation between them.

Community programmes have supported a wide variety of projects in the field. They have made it possible for thousands of citizens to participate in exchanges, pilot projects or networks thereby increasing their knowledge and giving them a direct personal experience of what it means to be European. Many of the participants in these actions, such as the ERASMUS programme or the YOUTH programme, tell us that their experience had changed their lives and the views of their fellow Europeans.

Let me give you other examples:

- at the very beginning of my mandate, the Commission supported an action called “Connect” which aimed to support projects putting together culture and education. Some projects focused on stimulating young people’s interest in culture. Others dealt with the development of innovative teaching methods. Some of these activities are now funded through the CULTURE 2000 programme.
- the CULTURE 2000 supported the creation of a network of schools, universities, libraries and museums which aims to develop the interest of young people in contemporary art through adequate pedagogical tools.
- the COMENIUS action, which is part of the SOCRATES programme, has also financed a number of projects and networks. For example, the Teachers Training Institute in Lyon (France) launched a project aimed at developing “cultural co-education” between schools and museums. The Virtual Academy for Arts and Education in Vienna has developed ICT tools and innovative teaching methods.
- the Commission launched the European Year of Languages in 2001 which was followed by a concrete action plan on promoting language learning and linguistic diversity.

Member States have also realised that they could do better together than on their own. The Lisbon European Council in 2000 made clear that education and training were key to achieving our economic and social goals. In other words, our people are our main asset.

This statement was followed by a host of activities which culminated in March 2002 with the adoption by the Education Ministers and the Commission of a work programme on the objectives of education and training systems. This work programme is a mutual learning process where Member States can exchange views and identify examples of good practice. It also represents a commitment to achieving a series of goals to be measured against clear European benchmarks.

In this context, I would like to mention just one area of particular relevance to this conference: one of the objectives agreed by Member States deals with “ensuring that all citizens acquire the necessary key-competences”. Eight such areas were identified by experts designated by Member States, including “cultural awareness”. This confirms, if at all needed, the importance of giving pupils an appreciation of the creative expression of ideas, thoughts or opinions in a range of media, including music, literature, arts and sports. I wrote to Education Ministers about this in advance of the July Rotterdam meeting.

All of this shows the importance the Commission attaches to strengthening links between education and culture. This importance is also reflected in the proposals for the new generation of programmes which

the Commission adopted last July on my initiative. I'm proposing a new Lifelong Learning programme, integrating the current SOCRATES and LEONARDO DA VINCI programmes, a new CULTURE programme and a new MEDIA programme.

The objective of better linking education and culture will continue to be central to Community programmes, for example in the COMENIUS part of the new Lifelong Learning Programme where priority will be given to artistic and cultural activities. Indeed, the feedback we have is that such activities have the strongest positive impact on pupils.

My services plan to launch an extensive study which aims to map the existing initiatives developed at national level linking education and culture.

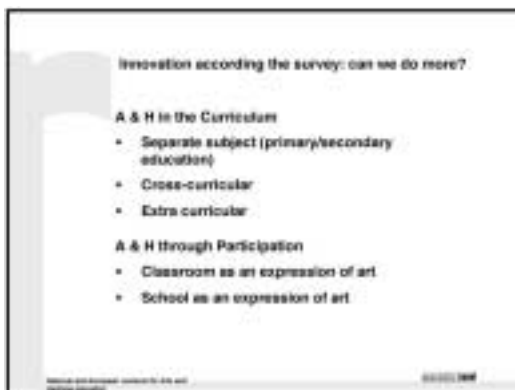
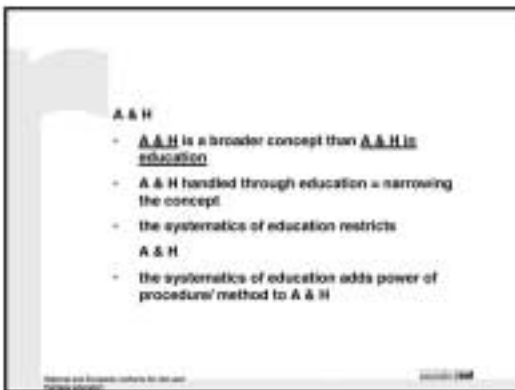
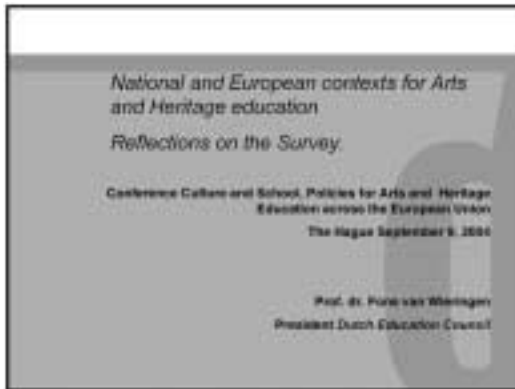
Let me finish with another quote from Umberto Eco:

"We become bad persons when we want to prevent others from being different. Intolerance is a disease. A disease of the weak".

I am convinced that this conference will be a major contribution to building links between education and culture, that it will inspire us all to be *"strong"*.

All my best wishes again and my apologies and regrets for not being with you at this present moment.

Keynote Fons van Wieringen



Contexts for A & H Education Objectives (surveys)

State context
 Promoting a sense of national identity
 Promoting active (political) citizenship

Civil Society context
 Improving understanding of culture
 Understanding and respecting other cultures
 Increasing active cultural participation
 Addressing issues of disadvantage
 Increasing receptive cultural participation

National and European context for Arts and Heritage education © 2004 CEF

Two contexts of A & H Education

	National level	European level?
A & H in the civil society context	1	2
A & H in the State context	3	4

National and European context for Arts and Heritage education © 2004 CEF

Proposed Constitutional Treaty

Arts and Heritage: has anything to do with the Union's values?

Article 1-2: The Union's values

1. The Union is founded on the values of respect for human dignity, liberty, democracy, equality, the rule of law and respect for human rights, including the rights of persons belonging to minorities.

National and European context for Arts and Heritage education © 2004 CEF

Contexts of A & H Education

	National level	European level?
A & H education in the civil society context	A & H as a free civic activity	Understanding A & H History and potential of Europe
A & H education in the State context	A & H as a state bound activity	The cultural role vis-a-vis the political and economic role of the EU

National and European context for Arts and Heritage education © 2004 CEF

International exchange: what is done (surveys)

- attending international conferences
- consulting each other's policy documents and studies
- encouraging schools and cultural institutions to participate in EU exchange programmes
- distribute information on international exchange through websites

National and European context for Arts and Heritage education © 2004 CEF

International exchange: what can done?

1. Practitioners/teachers European networks/communities

- a. Curriculum (subject, project, cross-curricular; for what age groups?)
- b. Participation (variety of participatory forms; for what age groups?)
- c. Integrated school approaches

2. Research & Development European networks/communities

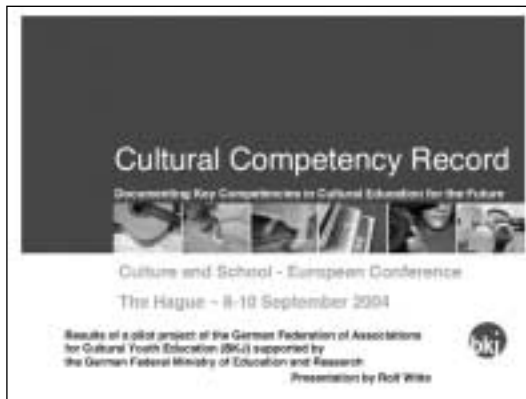
- a. Conceptual level: most productive interactions between national and European level
- b. Empirical level: what is effective?

National and European context for Arts and Heritage education © 2004 CEF

Clarifying A & H interactions between national and European level

- European A & H education is additional to national A & H Education (not replacing it)?
- European dimension of A & H education is a contribution?
- National cultural identity A & H education as part of and in interaction with a European cultural identity?
- Enforcement on both sides?

Keynote Rolf Witte



Cultural Competency Record
Documenting Key Competencies in Cultural Education for the Future

Culture and School - European Conference
The Hague - 8-10 September 2004

Results of a pilot project of the German Federation of Associations for Cultural Youth Education (BKE) supported by the German Federal Ministry of Education and Research
Presentation by Rolf Witte

bki

Project Data

- Pilot Project „Key Competencies through Cultural Education“
- Supported by the Federal Ministry of Education and Research
- Run from 01.09.2001 to 31.12.2004
- Project Management: German Federation of Associations for Cultural Youth Education (BKE)

bki www.bki.de

Project Goals

- Development of an educational passport for cultural education work
- Development of a documentation procedure for key competencies
- Development and testing of continuous training programs for staff / educators / cultural education professionals
- Development of working material
- Exemplary practical implementation
- Dialogue with experts

bki www.bki.de

Project Results

- Conceptual Framework of Key Competencies
- Educational Passport: Kompetenznachweis Kultur (Cultural Competency Record)
- Documentation Procedure for Key Competencies
- Further Training Course on the Cultural Competency Record
- Testing of the Further Training Course
- Working Material on the Cultural Competency Record
- Exemplary Practical Implementation
- Expert Panels (Science, Business Sector, Education)

bki www.bki.de

Issues

1. The conceptual framework of key competencies
2. Process steps leading to the Cultural Competency Record
3. Outlook: Future goals

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Part 1

The Conceptual Framework of Key Competencies

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Conceptual Framework of Key Competencies

- I. **Acting autonomously:** acting with self-reflection, self-organization
- II. **Functioning in a socially heterogeneous group:** acting communicatively and co-operatively in a self-organized manner
- III. **Using tools interactively:** acting by using methods autonomously and developing methods creatively



Beziehungslehre für den 21. Jahrhundert e.V.

Area of Application: Cultural Education

Which key competencies, competencies and skills are required and promoted by the demands of cultural education activities?



Beziehungslehre für den 21. Jahrhundert e.V.

Which key competencies, competencies and skills are required and promoted by the demands of cultural education activities?

1. **General key competencies and partial competencies that are acquired in the realm of culture and the arts and that have a specific form of expression**
 For example: self-confidence, team skills, organizational skills ...



Beziehungslehre für den 21. Jahrhundert e.V.

Which key competencies, competencies and skills are required and promoted by the demands of cultural education activities?

2. **Specific competencies and skills**
 - > **Cultural competencies:** Social competencies with regard to cultures, nations, gender, religions, such as tolerance, open-mindedness, translation skills ...
 - > **General artistic competencies:** Competencies that are required and promoted by engaging the arts, such as creativity, imagination, expressiveness, design skills ...



Beziehungslehre für den 21. Jahrhundert e.V.

Which key competencies, competencies and skills are required and promoted by the demands of cultural education activities?

3. **Special artistic skills:** theatre-acting, playing music, dancing, creative writing, designing, computer animation, painting, juggling ...



Beziehungslehre für den 21. Jahrhundert e.V.

Conceptual Framework of Key Competencies

Demands	Indicators	Partial Competencies	Key Competencies
To present oneself in an unfamiliar role	Overcoming fears and being self-reliant in a new situation	Self-Confidence	Acting autonomously
To keep going even in difficult trial periods	Being able to keep going through stress situations	Persistence	
To demonstrate responsible behaviour as part of a group	Working together towards a common goal and coordinating one's own actions accordingly	Team Skills	Functioning in a socially heterogeneous group
Getting involved with and understanding unfamiliar fields	Understanding customs and facts/individuality and being able to draw conclusions from it	Translation Skills	
Implementing ideas by using computer-based tools	Being able to find ideas for technology	Design skills	Using tools interactively
Developing an interpretation of a reality	Creative handling of facts. Ability to think out of the box	Creativity	

Part 2

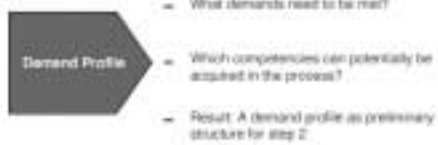
What are the steps leading to the Cultural Competency Record?



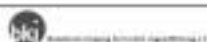
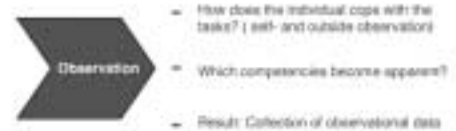
Steps leading to the Cultural Competency Record



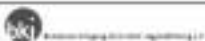
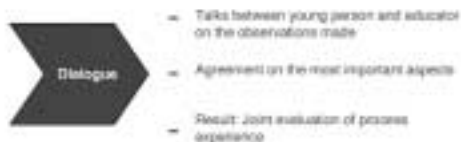
Step 1:



Step 2:



Step 3:



Step 4:



Folder and Certificate



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Awarding Criteria

- The Cultural Competency Record is awarded by cultural youth education projects that are voluntary and participant-oriented and offer opportunities for active involvement of the participants.
- The Cultural Competency Record documents key competencies that youth and young adults have acquired and shown in progress of cultural youth education.
- A special procedure has been developed to document these competencies. Full-time, part-time and voluntary staff working in the field of cultural youth education learn how to use this procedure in special further training courses.



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Awarding Criteria

- A special curriculum developed by BERJ is to be used for the further training courses to guarantee consistent quality.
- The Cultural Competency Record is only awarded by trained staff/educators who have acquired the necessary qualifications.
- Only adequately qualified staff have the right to award the Cultural Competency Record.



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Awarding Criteria

- Trained educators only award the Cultural Competency Record once the final steps of the documentation procedure have been fully implemented. The responsibility for this decision lies with the trained educators.
- Educators are only entitled to award the Cultural Competency Record if the competencies to be documented were acquired and shown in a program from the field of cultural youth education.
- The Cultural Competency Record is awarded to youth and young adults. They must have been actively involved in the process leading to their Cultural Competency Record.



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Part 3

Outlook: Future Goals



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Future Goals

- The Cultural Competency Record is adopted by providers of cultural child and youth education as a fully established tool for the documentation of key competencies.
- The Cultural Competency Record is awarded to as many young people as possible while maintaining its standards of quality.



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Future Goals

- The Cultural Competency Record is awarded with a particular emphasis on youth who need special support to help them develop their own personality and to help them find a job or job training program.
- The Cultural Competency Record is accepted as an essential element of the validation and recognition of non-formal education in Germany.



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Future Goals

- The Cultural Competency Record is established as an integral part of the training of educators working in cultural youth education.
- As many staff as possible is trained for awarding the Cultural Competency Record and as many qualified educators as possible are trained to be multipliers.
- The Cultural Competency Record is adapted to and used in joint projects of schools and cultural education institutions.



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Future Goals

- The Cultural Competency Record co-operates with other educational passports/competency records and is open for international exchange of experiences.
- The Cultural Competency Record and the documentation procedure are open to co-operate with other fields of youth work, e.g. international youth exchange programs.



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Terminology

- **Skills:** system of performance processes for coping with a specific situational task (e.g. being able to adopt a role)
- **Competencies:** self-organizational dispositions for mastering action-oriented complex demands (e.g. empathy)
- **Key Competencies:** dispositions for coping with a wide range of complex demands (e.g. social competencies)



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Keynote Otto von der Gablentz

Arts and Heritage Education and European Citizenship make Democracy work for Europe

In 1948 The Congress of Europe, here at The Hague, identified as the fundamental question of post-war Europe: Europe must unite.

The fundamental question for the Europe for the 21st century will be: The EU must become a Europe of and for the citizens.

The reason for widespread euroscepticism, often resulting in eurosclerosis, is not that the EU has failed. The EU has been and is an unprecedented success of political reform, of modernising and pacifying our continent. But it cannot rely, as modern democratic structures have to, on the support of 450 million Europeans, although they are, since 1992 – complementing their national citizenship – also EU citizens.

The "fundamental democratisation" of our society has come a long way since a handful of farsighted and courageous political leaders decided to embark upon the long road to a united Europe. Today, as the heated debate about referenda in the ratification process of the draft European Constitutional Treaty reminds us once more, Europe needs the support of all its citizens. The only trouble is that these European citizens don't know that they are European citizens, they don't feel responsible for "their Europe". Bronislav Geremek put it concisely: "We do have Europe; now we are in need of Europeans".

We know from historical experience that citizens are not born. They are formed, educated to feel responsible for a community they belong to and which protects their lives and rights. Already for Aristotle polis and paideia – political community and education – were two sides of the same medal, a polity of free citizens.

Looking at the first half century of the European integration process, we have to conclude that the three main community-building factors have remained largely outside of Europe's reach, namely culture, education and democracy. These factors have formed the modern nation states on our continent since the early 19th century. They have shaped the feeling of belonging and identity as well as the concept of (exclusive) national citizenship. As an example I quote a proud article of Poland's modern constitution:

"Culture is the source of the identity of the Polish nation, its survival and its development".

I certainly do not want to belittle the pioneering steps taken by the EU and the Council of Europe within their very restricted competencies and means in the field of culture and education.

But they do not alter the conclusion that the community-building factors in today's Europe remain *chasse gardée* of nation states. The states have their reasons: political parties know that this national monopoly of forming citizens secures their power base. The result is a vicious circle: our democratic structures, which the EU does so much to promote and strengthen throughout the continent, work against Europe.

Not only at election times, our political leaders oppose national against European interests. I have yet to see the political leader who dares to proclaim that a well functioning EU is the most important of our national interests, securing as it does the peaceful framework of modern democracy and economy.

But the exclusively national character of our democratic process creates an irresistible incentive for national political leaders to disregard common European interests. Only too often the EU becomes, in the words and actions of our political leaders, a convenient scapegoat for the shortcomings of national politics. I fear that we shall see much of it during the coming ratification process of the draft European Constitutional Treaty which finely balances the contradictory visions and organisational models for Europe's future in order to make political progress possible. The Treaty is certainly an important step in the right direction but, at the same time, an impossible text to submit to citizens in a referendum.

The biggest challenge for Europe is: how to make democracy work for Europe and not against it. The key issue is educating 450 million national citizens to realise that they are also European citizens.

The aim of our conference is giving arts and heritage education a central place in our educational system and curricula. We have heard that arts education fosters creativity, personal fulfilment, self-confidence, and a spirit of innovation; that heritage education enhances a sense of belonging, civic responsibility and respect for cultural diversity. All of these are indispensable qualifications for young people to find their way in a modern world of "complexity and uncertainty". Many of these educational goals we find in the successive educational ideals – *Bildungsideale* – of our common European history, for instance the Knight of the Middle Ages, the *Uomo Universale* of the Renaissance, the Gentleman of the 18th century or the *Bildungsbueger* of the 19th. This educational canon also tallies with the conclusions of modern management science! The intellectual compass of your educational work seems to be more European than the national structures and orientation of educational system suggests.

But this common background of educational goals will not itself lead to responsible European citizenship and break the vicious circle; that national democratic structures have an in-built tendency to work against Europe. I would like to submit, for discussion and reflection, a few suggestions for giving arts and heritage curricula a European perspective in order to educate citizens who are aware of their rights and duties as European citizens:

1) Rethink the concept of citizenship which is still tied to the nation state. Responsible/committed citizenship is not necessarily only national. The Europe of the cities, for instance, is much older than that of nations. And within European cities – long before the arrival of nation states in our history – lie the roots, not only the name, of democratic participatory citizenship. The buildings, monuments and cityscapes of thousands of European cities – easily accessible for heritage education – testify to the civic spirit of its inhabitants. Here lies an enormous potential for arts and heritage education to overcome the burden of a relatively short period of cultural nationalism, namely the monopoly of citizenship and political identification only with the nation state. To make full use of this potential is certainly a noble task for educationalists and citizens and perfectly within the spirit of European tradition and European future. We are, in fact, today, what we used to be: at the same time citizens of our cities, our regions, our states and of Europe. But in doing so, we will have to overcome a political barrier, namely that the self interest of our political parties leads them to maintain the absolute predominance of national citizenship over local and European citizenship.

A practical suggestion: One of the great achievements of our "Europe without frontiers" is that the younger generations travel all over the place. They cannot help but discover the beauty of cities, villages and landscapes which have been shaped over many centuries or millennia. But if they are to believe their guide books, they only look at distinct national monuments – even dating from the by far longest periods of our history when there were no nation states. On our long way towards responsible

European citizens, would it not be a good idea to provide our young and mobile generation of Europeans with a truly European Cicerone to monuments and cultural landscapes shaped by a shared European culture?

2) Rediscover our shared European culture, which has often been hijacked by rampant nationalism and misused to foster only national pride and even the feeling of national cultural superiority. European culture is not just diversity of cultures but also a common culture shared by all Europeans. Our shared heritage of buildings and cultural landscapes, visible and tangible, is the most accessible and convincing proof of its continuing existence.

Convinced Europeans had to make some effort to insert this simple truth into Article 3 of the draft Constitutional Treaty about the objectives of the European Union which now reads as follows:

"The Union shall respect its rich cultural and linguistic diversity, and shall ensure that Europe 's cultural heritage is safeguarded and enhanced".

I recall that, fifty years ago, historians had to rediscover the European context of the patriotic history our children had been taught for a few generations. We had to learn, after two "European" World Wars, the bitter lesson that, in a nationalistic Europe, the next war was being prepared in school books. They were full of clichés about neighbouring countries, propagandistic images about peoples and their immutable national characters, even concepts like "hereditary enemies".

Europe, after 1945, had to be rebuilt "against its history". Peace required – as one of the first confidence building measures" – that schoolbooks were rewritten. We had to break the vicious circle of "European civil wars" in the minds of the younger generation.

In the field of culture and heritage European progress had been slower. Here we deal with things we can be proud of. Heritage is the part of history we can be proud of. Nations like to keep it for themselves. Much remains to be done to put heritage into its European context. Characteristically, in a recent study by Europa Nostra and Euroclio, history teachers deplore that:

=> Heritage education is not fully embedded in history curricula

=> There are barely adequate teaching materials in heritage education

=> Heritage sites are exclusively related to local and national history.

We shall hear more about it at the EUROPA NOSTRA Forum "Heritage and Education" in The Hague on 1 October. Obviously, the aim of arts and heritage education in a European perspective is to ensure that future generations of Europeans are at home in all European countries, not just tourists.

3) Rediscover the whole spectrum of our common heritage

Let us face it, parts of our European heritage fell victim to wars or ideological purges. The most topical examples are the Islamic / Arabic roots of our European civilisation. We are now rediscovering the creative encounters of medieval Europe with the highly developed Arabic culture, often brought about by Jewish minorities in the cultural centres of Europe and the Middle East . The ongoing recollection of our European Islamic past might help us to find, in our modern pluralistic society, the right balance between respect for cultural differences and insistence on civic standards of our own society. This will, as we experience every day, remain a crucial problem for the future of our continent which will have to open for immigrants who will increase the already substantial number of especially Muslim citizens of Europe.

4) Prepare for a global dialogue of cultures

I must admit that I am tired of the repetitious, defensive assurance that Europe shall not try to "harmonise" cultural or educational policies. No one could do so anyway. The very character of European culture forbids it as well as "the constraints of cooperation" which will remain part of the EU's decision making structure. What looks like a liability from the point of view of administrative

efficiency is in fact a model of a political unit which respects cultural diversity - at home and abroad. We have seen, in the past fifty years, that the integration process has two faces, centralising certain functions on a European level and, at the same time, inspiring a political decentralisation of centralised nation states. The organising principle of subsidiarity, now a principal part of the European legal system, seems to become a pervasive force of modern political life.

The EU, therefore, is well placed to fight the real threat to cultural diversity and heritage, namely the all-pervasive forces of market and media. To counterbalance these levelling forces, in an inevitably globalising world, is likely to become the central theme of a global dialogue of cultures. Such a dialogue – often called for – is overdue if we want to avoid the much invoked "clash of civilisations". An EU with a strong cultural profile would have the international credibility to initiate such a dialogue. The European model of "uniting in diversity" could be made to appeal to those who know that globalisation is inevitable, but who will not accept it at the expense of cultural diversity.

5) Strengthen the cultural dimension of the EU

Obviously, Europe would only be able to play its role as advocate of cultural diversity in a world-wide dialogue if the EU is able to develop a much stronger cultural dimension. This will not happen automatically. Nor would it happen by the force of circumstances which has led, for instance, to the widening of EU tasks in the field of internal security after the abolition of border control. It will only come about if governments and citizens realise that Europeans have got to work together to preserve their own national and regional culture. Diversity requires cooperation and joint action!

To avoid misunderstandings: I am not pleading for a transfer of constitutional powers from member states to the Union. I plead for making full use of existing policy instruments by the Union. I also plead for governments to cooperate with the Union in all areas where a European guidance is in everybody's interest.

What is essential is that, in the process, the Union acquires a stronger cultural profile:

- in Europe, showing citizens a more attractive "human face", replacing slowly the caricature of "faceless Brussels bureaucrats"
- in the world, becoming what the founding fathers envisaged "the political expression of the European civilisation".

6) Realise the cultural potential of Enlargement

By taking their place in the EU the central European states have testified to the vitality of our common culture. Nationalism and Cold War, Communism and Soviet domination could not destroy the bonds created by many centuries of shared culture. The new member states are justly proud of their national culture and proud of being European. This pride is all the stronger as they had to fight for preserving their national and European heritage.

The enlargement of the European Union opens therefore a window of opportunity for introducing a European focus into heritage education. Projects and cooperation with schools in the new member states could open the eyes for the shared European heritage which we have to preserve for future generations.

7) Towards a European Renaissance

Allow me to introduce my final point with a quote from Shakespeare's Julius Caesar, certainly a pillar of Europe 's literary heritage:

"There is a tide in the affairs of men, which, taken at the flood, leads on to fortune...."
[omitted, all the voyage of their life is bound in shallows and in misery].

There are reasons to think that, after half a century of mainly economic and institutional integration,

the EU may now get a second chance of building a sustainable European structure which citizens can identify with because it has a clear cultural profile.

There is a growing debate about a cultural dimension of the integration process.

There is also a growing awareness that our national democratic structures do not fit the European realities of our life.

There is the growing pressure to thoroughly review all educational systems in order to prepare a younger generation for life and work in a new society for which we use, for want of prophetic gifts, the catchwords of knowledge society, communication society, globalisation.

To respond to these three interrelated challenges there will have to be a new emphasis on our shared European culture, on European citizenship and on educational reform in a European perspective. In that context, arts and heritage education will have to play an indispensable role. If we do not respond – by common or coordinated European action – to these challenges, we will lose what we have achieved in more than fifty years of European integration. We would miss the historic tide of reasserting, for the 21st century, the aims of the European integration process the founding fathers had in mind fifty years ago. As Shakespeare knew:

....."all the voyage of their life is bound in shallows and in misery".

Historians have said that one of the distinguishing features of the European civilisation has always been its capacity of renewal, of Renaissance – the rediscovery of the past in order to shape the future.

Would it not be for those engaged in arts and heritage education, a noble ambition to ensure that future historians could describe the ongoing process of European integration as one of the great periods of renaissance we have known in the course of European history?

Keynote Rod Fisher

Promoting collaboration between education and cultural institutions at European level

Introduction

"Many schools do not put a premium on drama and theatre for pupils. The two principal reasons for this are first, the continuing and increasing preoccupation with academic certification and second, the deepening effects of cuts in educational spending. Both of these continue to lower the status of activities which are not seen as basic to educational achievement. In a number of schools this restriction applies not only to drama and theatre but to the arts in general"¹⁹.

This seemingly topical European commentary actually comes from a conference held at the University of Warwick more than 20 years ago. Plus ça change! Having a long memory can be useful to remind ourselves that concerns about the value we place on education and the arts and heritage are not new.

The theme I have been asked to address has a very long title and byline in the programme. The length reminds me of an anonymous English military gentleman in the 18th century who visited France and, on his return to England, wrote a book entitled:

*A gentleman's guide in his tour through France by an officer who lately travelled on a principle which he most sincerely recommends to his countrymen, viz, not to spend more money in the country of our natural enemy than is required to support with decency the character of an Englishman*²⁰

As you can see, British prejudices about Europe have a long heritage! Fortunately, today the areas of culture and education are ones in which the British are more ready to engage with their European neighbours.

This afternoon I face three difficulties. First, it is likely that some of what I say and recommend will probably already have been aired at the workshops that you have had over the past one and a half days. Another challenge I face is that this conference has been so well documented in advance by the organisers, that I quickly realised when I started preparing this paper that much of what I originally expected to say had already been explored or explained in the background information. The third challenge is that I speak immediately after lunch in what we in the UK sometimes refer to as 'the death slot'. It's the time - evidence-based research suggests - when conference delegates are most likely to feel sleepy. If you want to put the legitimacy of this research to the test, I shall understand! Before you do so though, perhaps I could tell you what I want to do?

First, I propose to indicate that relatively like attention has been given at European Union level to culture as a dimension of education. Secondly, I would like to draw attention to a previous pilot Commission programme that had the potential to explore the synergies between the education and cultural sectors. Thirdly, I should like to discuss what I believe is a common meeting ground - creativity - where the interests of culture and education, the EU and Member States seems to converge. Finally, I want to briefly explore possible ways forward.

19 Robinson, K. (1985). *Theatre & Education*. Summary and evaluation of a national conference held at the University of Warwick, 20-22 July 1984. London: Arts Council of Great Britain.

20 Quoted in Black, J. (1992). *The British Abroad: The Grand Tour in the Eighteenth Century*, Alan Suttan. New York: Stroud/St Martin's Press.

It seems to me that a great deal of the current political rhetoric concerning education relates to a perceived need to develop systems best able to cope with the challenges of our new century. A number of countries have been reforming or seeking to reform their education systems. But there's a problem: much of the time these reviews seem to be based on the presumption that the best way to prepare for an uncertain future is to do better what has been done previously. However, doing what has been done before, even if it is to a higher standard, may not be enough. What is required, I would suggest, is a reconceptualisation of how to develop human resources. We need to ensure that young people leave school having had an education that has given them real opportunities to identify their strengths and address their weaknesses, not in the context of passing exams (though academic advancement is obviously part of the process), but in equipping them with life skills to promote their personal growth.

Let me give you an illustration of this need for more rounded education. In June this year the British South African actress Janet Suzman addressed a conference in London organised by the National Campaign for the Arts. She told delegates that she sometimes taught and directed in drama schools in the UK and confessed to being "appalled" at the level of literacy of the 19 - 20 year old students. In her opinion, they were not to blame if they arrived at drama school with such deficiencies "...they have been badly taught or hardly taught at all. They have no vocabulary, no curiosity, no way of linking their world history, they are not aware of any life outside their own, and most of them can't tell a verb from an adverb. And they want to be actors?"²¹

In common with education, the role of the arts and heritage has also been subject to increased scrutiny in recent years. The cultural debate has also focused on appropriate organisational and structural arrangements but, in addition, in some countries it has been examining the instrumental uses of culture: how the arts and heritage can contribute to the delivery of other government agendas, such as social cohesion, active citizenship and reducing crime. It is a sensitive issue and one which divides many in the cultural sector.

The treatment of education and culture at EU level

In preparing this paper I thought it could be instructive to review the work of the European Parliament's Committee on Culture, Youth, Education, the Media and Sport, as it was known, over the period 1999 - 2004, not least because the Parliament has given the impression of being far more committed to action and expenditure on education and culture by the European Union than has the Council of Ministers. During that five year period the Committee adopted 26 reports on education and 17 on culture. These covered issues such as the Socrates programme²², European co-operation in evaluation of the quality of school education²³, the cultural industries²⁴, and the application of the UNESCO Convention for the Protection of the World Cultural and Natural Heritage²⁵. However, only one specifically deals with education and culture as an issue. That was a Resolution adopted by the European Parliament in February this year concerning *The role of schools and learning at school in giving the greatest number of people access to culture*²⁶. This own initiative report under rapporteur Vasco Garcia Moura called on Member States, especially those whose GDP percentage investment in education is lower than the EU average, to increase investment in human resources in education. It

21 Suzman, J. (2004). Speaking from experience. In *NCA NEWS*, issue 67, summer 2004.

22 EP report A5-0097/99, Community measure (253/2001/EC).

23 EP reports A5-0185/00 and A5-0375/00 (Community measure 2001/166 EC).

24 EP reports A5-0276/03.

25 EP report A5-0382/00.

26 EP report A5-0080/04, 26 February 2004.

refers to the need for the European dimension to be present in all school disciplines, not only those directly linked to European studies. Moreover, the Resolution emphasises the importance of Europe's cultural heritage, and says that access to it is a fundamental precondition for the integration process and a force for the consolidation of a sense of European citizenship. It recommends that knowledge of the cultural heritage should be part of the school syllabus.

The only other Resolution in recent years in which the relationship between education and culture features is the *Resolution on Cultural Co-operation in the European Union*²⁷ (more often known in cultural circles as the Ruffolo report after the name of rapporteur Georgio Ruffolo.) Among many recommendations this calls for Member States to draw up and carry out a three year cultural co-operation plan incorporating 13 targets including: "promoting initiatives seeking to establish a stronger connection between culture and education, including the teaching of European languages"²⁸.

Significantly the preamble to the Resolution notes that:

"...co-operation between the Union and the Member States on cultural matters is not as systematic, as it is in other areas of community activity, such as education and the European Schoolnet experiences."²⁹

The essence of Ruffolo's argument was that the time had come for the EU to match its solemn declarations on the importance of culture with concrete commitments. The report argued that:

- EU cultural programmes are poorly co-ordinated and, as far as the dedicated cultural funds are concerned, poorly, resourced;
- a void exists between programmes managed at EU level and the cultural policies in Member States;
- the principle of subsidiarity as it is employed, acts as a brake on cultural co-operation rather than a factor that would provide 'added value' to it.

Addressing the issues of poor co-ordination, inadequate resources, the gulf between Member States actions and those of the EU, and especially, subsidiarity, is critical if we are to advance the agenda on arts, heritage and schooling. We need to turn the rhetoric of national governments and the European institutions about the importance of education and culture into tangible joint actions at a European level.

Of course we know this won't be easy. On the eve of the Dutch Presidency of the EU, Ben Bot, Minister of Foreign Affairs of the Netherlands, in a speech at the Humboldt University in Berlin, was reported to have said that the European Union should be involved in fewer fields and he singled out culture as one of the areas from which the EU should withdraw³⁰. Nevertheless, the fact that this conference is being organised under the Dutch Presidency is testament to the fact that both the Secretary of State and the Minister for Education, Culture & Science in the Netherlands are committed to examining the cultural dimension of culture.

The CONNECT Programme - An opportunity lost?

Before I leave the European Parliament's modest role in encouraging joint education and cultural actions, it's worth noting that it was also involved role in the CONNECT programme. CONNECT was

27 EP report A5-0281/01, Resolution 2000/2323 (INI), 5 September 2001.

28 Resolution 2000/2323, recommendation 8(g).

29 Resolution 2000/2323, preamble.

30 cited by Dragan Klaić, President of the European Forum for Arts & Heritage, in a recent communication to EFAH members.

a pilot initiative that arose from European Parliamentary pressure on the Commission to support innovative European projects that reinforced the synergies between education, training and culture, with particular reference to the employment of new technologies. Two calls for applications were launched in 1999: one for education and the other for culture. Action IIIA was directed at projects that introduced young people to culture in lively and new ways. Projects were intended to be designed and managed by professionals from the cultural sector, using educational approaches and multimedia. The emphasis of Action IIIB was to use culture for training and continuing education. Other elements of the programme included promoting European citizenship via civic education and promoting European projects that bridged the gap between education and society. Key ambitions were to support projects that were not catered for in the existing or proposed programmes of Socrates, Leonardo, Youth and Culture 2000, and to encourage horizontal and joint actions between the sectors under what was then the newly formed Directorate for Education and Culture. Altogether 91 projects out of the 511 applications were supported (60 from education and 31 from culture). Commission support was worth Euro 15 million.

However, only about 12 projects funded by CONNECT seem to specifically bring culture, young people and the education system together. Even here the initiatives were primarily led by arts or heritage organisations or networks, rather than representing genuine partnerships between the cultural and education sectors. It might be helpful if I briefly mention a few of these projects by way of illustration. Five Festivals in Belgium, Finland, France and Italy – *all members of the European Co-ordination of Film Festivals Network* – co-operated in a cross disciplinary project enabling children from five primary schools to create their own animated film or video. The children worked with professionals, and shared their experiences with their counterparts in each country via the Internet and by meeting them face to face when they presented their work at one of the partner Film Festivals. In this way the projects sought to raise awareness of audiovisual images and new technologies, while opening up new European horizons for the children.

Carumi was a theatre project led by *Image Aiguë*, a French organisation specialising in the artistic education of socially disadvantaged children and adolescents from diverse cultural backgrounds. Involving four theatres from France, three from Greece, two from the Netherlands and one from Macedonia, the project brought children together from different cultures and countries to promote an understanding of the need to respect each other and the norms of a society in which people need to live and work together. The intention was also to encourage co-operation between cultural institutions, schools, pupils, parents, local and regional authorities. A component of the project was the presentation of a show, 'Carumi' at the Theater National de Strasbourg in November 2000 which, subsequently, was performed more than 50 times in six countries. Theatre workshops were also held including here in The Hague. A dossier describing the educational approach, together with video cassettes of extracts from the show and the rehearsals, a photographic exhibition and a dedicated website were some of the other outputs.

Another theatre project, 'Adrift on a sea of change', used storytelling techniques that combined modern urban stories with myth based on Homer's 'Odyssey'. Themes explored included citizenship, relationships with each other and with the urban environment, the role that change plays in people's lives and an exploration of creativity. It involved a six-week tour of performances and workshops in schools, colleges and community venues in Belgium, Denmark, Germany and the UK. A Teacher Resource pack was prepared containing preparatory work, and a 'Training for Trainers Week' was organised where arts workers and teachers worked on techniques.

Unfortunately, the impact of the CONNECT programme was limited because of its short duration and a full programme based on the pilot was not pursued by the Commission, nor endorsed by the Council of Ministers. Moreover, the obvious linkages between education and culture were not developed. In fact it is arguable whether the programme lived up to its name. In their assessment of the programme, the Catholic University of Leuven in Belgium cited a number of reasons for the failure to create sustainable bridges between the sectors and between the various European Community programmes, such as Socrates and Leonardo. These included:

- a lack of clarity in the objectives
- different objectives between the Commission Directorates involved (the former DGX and DGXXII);
- an absence of concrete examples of what projects might involve;
- insufficient time between the calls for proposals and the deadlines;
- a lack of follow up and monitoring;
- a lack of continuous evaluation;
- no strategy for disseminating outcomes.

The Commission was advised by the University to develop coherent overall strategies concerning the full life of projects for horizontal actions such as CONNECT in future, preferably in conjunction with national, regional and local authorities.

Despite these and other criticisms, the post pilot programme assessment noted that CONNECT provided an area for innovation for innumerable projects that would not otherwise have seen the light of day under conventional Community programmes. It also provided an opportunity to explore and the integration of activities which favoured the inter-disciplinary approach. Significantly, the University recommended the creation of an observatory of practices or an agency for the dissemination of Community results:

The Lisbon agenda and creativity

With education and training rapidly becoming a central part of the Lisbon strategy to make the European Union the most dynamic knowledge-based economy in the world by 2010, the European Commission has set a series of ambitious targets for its proposed new programmes. For instance it suggests that at least 10% of all schoolchildren in the EU and their teachers should participate in the Comenius programme, rather than the 3% who currently do so. The acquisition of knowledge through such experiences will help underpin learning and empower young people to develop new skills. The Dutch presidency has already noted with surprise that the cultural and audiovisual sectors have been assigned a relatively modest role in delivering the Lisbon agenda and suggests it would be appropriate to reflect on ways creativity can contribute to this. Many politicians emphasise how important creativity is but, as Ken Robinson has pointed out, very often pressure on public accountability in education ends up stifling it in the education system³¹.

Of course, creativity is a difficult concept to pin down. Despite this, or perhaps because of it, currently, the concept seems currently, to be creating an industry in itself. Creativity is fashionable and we all know that fashionable expressions tend to build up their own momentum as a result of their usage. In the process they are also subject to a variety of interpretations. Indeed the more the term 'creativity' is used the more it is in danger of degenerating into one of those multipurpose expressions that enter the policy lexicon at all levels of governance. Change is endemic, but it brings with it

31 Robinson, K. (1999). Educating for creativity: principles of provision. In *Where are we going? The artist as communicator in the third millennium*, European Journal of Arts Education, Vol. 2, Issue 2, July 1999.

uncertainty and, in such circumstances, we should not be surprised if there is increased demand for creative ideas and new solutions as we move forward. It is this creative thinking which is the kernel of what I mean by 'creativity'; the UK think tank, Demos, defines it as '*the application of knowledge and skills*' (i.e educational content) '*in new ways*' (i.e through imaginative processes) '*to achieve a valued goal*' (i.e a creative solution)³².

The causes for what some people might label the 'inflationary' use of the term 'creativity' should not detain us today, but it is important to remind ourselves that the concept is not new. Indeed it has been one of the four pillars of the Council of Europe's cultural co-operation agenda for more than 30 years³³. Moreover, the inclusion of the term 'creativity' is almost obligatory for the titles of culture - related policy reports that have emerged in the past decade, not just in Europe, but around the world.³⁴ What is new is the increasing use of the term in broader policy settings. Countries such as the UK, Finland, Singapore and regions such as Hong Kong have introduced the 'C' word as an integral dimension of their knowledge-based economies.

Driving home one Sunday evening a few years ago I heard Lee Kuan Yew, the authoritarian founder of modern Singapore say that his state's economic success had been built on the high quality of the public sector, which had attracted the brightest students, but Singapore lacked a class of entrepreneurs willing to run their own small and medium size businesses. Singaporeans had become averse to risk taking. However, the risks of playing it safe in a small island state with no natural resources was that Singapore would be unable to compete in a global economy. Singaporeans, Lee Kuan Yew said, had to learn to fail. I was reminded of this fairly recently when an article in the *Financial Times*, reported that some top schools and universities in Singapore intended to reduce the importance they attach to academic results in selecting applicants and, instead, apply greater weight to activities such as the arts and sport. This represented a fundamental policy shift, given that Lee Kuan Yew used to lambast what he called 'liberal sociologists' for promoting an approach to education that resulted in a workforce that can not compete³⁵. This attitudinal shift was first signalled in 1999 by Goh Chok Tong, then Singapore's Prime Minister in his National Day Rally address. "Artistic creativity", Goh declared, was an important element of a knowledge-based society"³⁶. This was a significant statement in a country that had experienced rapid economic growth and urbanisation in the last quarter of the 20th century, but which had generally regarded the arts as relatively marginal.

So in Singapore, as elsewhere, it has begun to dawn on politicians and policymakers that our ability to be creative will define the parameters of our future economic prosperity. If EU member States fail to create a generation of creative learners the EU risks losing its competitive edge, and the education system will continue to 'fail' many young people today and in the future. The cultural sector has a crucial role to play in this. Let me give you two illustrations, one personal and one perhaps known to you.

32 Bartley, T. & Seltzer, K. (1999). *The Creative Age*. London: Demos.

33 The others being cultural identity, cultural diversity and participation.

34 Examples include *A Creative Future* (Arts Council of Great Britain, 1993), *Creative Nation* (Commonwealth of Australia, 1994), *Creative Britain* (UK Government 1998), *The Creative Imperative* (Arts Council, Ireland and Arts Council of Northern Ireland, 2000) and *Creative Korea* (Korean Government, 2004).

35 Burton, J. Singapore's founding father seeks a nation of risk-takers. In *Financial Times*, 14 July, 2004.

36 National Day Rally, 22 August 1999.

Many years ago I saw a performance of *King Henry IV (part one)* on television. The play was a set text for my English Literature examination and so watching it was mandatory rather than by choice. The cast included Sean Connery - in his pre James Bond days - playing the part of Hotspur. I sat there transfixed. Here were characters expressing so many human emotions: ambition, love, anger, and so on. But, wait a moment, this was Shakespeare. I didn't like Shakespeare! Five years of learning had turned me against one of the world's greatest playwrights. A few hours of television had completely changed my attitude. Ivan Illich once said that: "To identify schools with education is to confuse salvation with the church"³⁷. That may be an exaggeration. Nevertheless, if there is a message in my experience it must be that the learning process needs to be applied imaginatively if it is to succeed.

A contemporary illustration of the synergy between the arts and education is a programme called 'Creative Partnerships', established within the Arts Council of England in 2002. Its aim is to bring cultural practitioners together with the education sector, working primarily in school environments to develop new approaches to creative learning through a series of projects in different parts of the country. Creative Partnerships is the first national programme to promote creativity in schools and the first in living memory to involve two government departments: the Department for Culture, Media & Sport, and the Department for Education & Skills. The ambition of the programme is to identify effective, sustainable partnerships between schools and arts, cultural and creative organisations and individuals, leading to the development of national strategy. One of the key aspects of the partnerships is a recognition that this is a shared programme of the cultural sector and the school system, rather than one led by the arts or by education. It is still too early to say whether the programme will meet the various cultural, social and educational objectives which the various government stakeholders have set for it. But the programme will not fail for a lack of funding - the Government is investing some £70 million in the initiative.

The American Robert Corrigan has said that:

"The greatest challenges facing both the arts and education are how to navigate the perilous course between adventure and discipline; how to respond to tradition without either rejecting or becoming its slave"³⁸.

But it's a challenge that has to be grasped, because it is in the creative learning process that the synergies between education and culture are at their most potent. We are presented with a real opportunity for ministries or institutions in education and culture to work together jointly to build on the current European and national interest in creativity and, in the process, to strengthen the linkages between the two sectors.

Some possible ways forward

So what practical steps can we take to promote such co-operation?

1 The need to strengthen the evidence base

Governments increasingly look to public policies being evidence-based. In the cultural sector we believe that the arts and heritage are a foundation for the intellectual, academic and personal development of children. They are a vehicle for continuing education and the development of social skills. They are building blocks in community activity and identity. By preserving and promoting a consciousness of the past, they can provide insights on the present and be a source of inspiration for

³⁷ Illich, I. (1973). *Deschooling Society*. Harmondsworth: Penguin Books.

³⁸ Corrigan, R.W. (source unknown)

the future. There is evidence to back this up, but not enough. We need more research in this area, preferably longitudinal studies which track the impacts of involvement in the arts in schooling. I am aware of such studies outside Europe. For example, a longitudinal study of 25,000 students across the USA was launched in 1988 and the findings were published in a book called "Involvement in the Arts and Success in Secondary School"³⁹. The study revealed that those students involved in arts participation were also academically the highest achievers, were less bored in school and were thus more willing to extend their education. At the same time, the report notes that such children were more likely to come from higher income families:

We need to know more about the situation in Europe. An EU funded study on the exposure of young people to arts and heritage in the school curriculum that tracked the impacts on youngsters from different family and social backgrounds and different school environments over say eight to ten years could be enlightening, especially if it continued to monitor the effects for two or three post schooling years.

2 Systematic monitoring

Sound evidence also requires systematic European monitoring and instruments for observation. This need not necessarily mean the creation of new European agencies. It may be that existing European networks or observatories could take all this task with additional resources. When I wrote an initial discussion document for the European Cultural Foundation on the potential for a European Observatory on Cultural Co-operation I looked at the present information environment⁴⁰. Obviously this included Eurydice the information network on education in Europe that functions as an observatory on different education systems and policies and, since 1995, has been an integral part of the Socrates programme. Eurydice has already looked at national practice to strengthen arts and culture in education so perhaps it could be persuaded to manage an extended study in this area.

Another possibility, of course, is The Laboratory of European Cultural Co-operation which is to be piloted over four years by the European Cultural Foundation. The idea for the LAB, as it is known, originates from a need identified in the Ruffolo report for more information on good practice and policies for cultural co-operation and mobility in Europe. The LAB is intended not only to monitor cultural co-operation trends, but also to actively stimulate cross-border cultural engagement. A key component of the LAB will be an internet based portal, which will carry information on, for example:

- funding opportunities for cross - border cultural co-operation,
- mobility opportunities for artists and cultural practitioners,
- training programmes,
- a search facility for project partners
- case studies of good practice.

During the pilot phase there will be funds for applied research. Obviously this would not be appropriate for a long tracking study, but there might be an opportunity for more modest research on the instruments needed to promote effective collaboration at European level between culture and education. On the other hand, I am less convinced at this stage about the LAB taking on a role to

39 Caterall, J.S., Iwanga, J. & Chapeau, R. Involvement in the Arts and Human Development. In E.B. Fiske (Ed.), *Champions of Change: The Impact of the Arts on Learning*. The Arts Education Partnership; The President's Committee on the Arts and Humanities; The John D. and Catherine T. MacArthur Foundation; and the GE Fund. 1999.

40 Fisher, R. (2002). *A Step to Change in Cross-Border Engagement? The Potential of a European Observatory for Cultural Co-operation*. Amsterdam: European Cultural Foundation, Amsterdam.

systematically monitor culture and schools initiatives and policies, as this may divert it from its chief focus.

3 Continuous professional development

There is a need for continuous professional development for teachers working in the school system involved in stimulating creativity and for cultural practitioners with an interest in, or focus on the arts and heritage in schools. In a recent article, Kathryn Deane, Director of Sound Sense, the UK development agency for community music, reported the fact that primary school teachers in England only receive around eight hours of music training. She also cautioned against artists being let loose in schools:

"...until they show they are good at the job to be done - inspiring, exciting, passing on skills (with) certainly enough understanding of young people and schools to know what they are doing when they disrupt the classroom"⁴¹.

Teachers and cultural practitioners need to have periodic opportunities to jointly enhance and refresh their skills in this area, and to learn of new techniques and good practice.

If this provides the stimulus for more activity and more success stories, it should attract greater interest amongst those ministries or regional and local authorities who, despite the positive statistics revealed by the Arts and Schools Study that provides a focus for this conference, are still not fully persuaded that a cultural dimension to schooling is essential. The potential of European funding to play a role in such training is clearly worth investigation.

4 Enhance awareness

There needs to be greater public and political awareness of the benefit of the arts and heritage in schools. The dissemination of good practice is one way of course, but perhaps there is also a need to a more high profile campaign at a European level? I cannot recall whether there has yet been a European Year of Culture in schools, and Education in Culture, but such a symbolic effort might enhance awareness. Of course we must recognise the limits of such campaigns. Generally, they seem to touch relatively small members of people. Moreover, any impacts they do have are often dissipated once the Year is over. Nevertheless, a joint campaign by the EU and the Council of Europe might be worth examining:

There is also a strong case for a pan-European forum that brought the education and cultural sectors together periodically to share experiences, discuss policies and good practice. This might be facilitated by a network such as the European Forum for Arts & Heritage.

5 A European funding programme

Clearly a new funding stream to build and strengthen relations between the education and cultural sectors is desirable. A dedicated programme would be ideal, but is probably unrealistic. However, a specific strand or substrand within the proposed successor programme to Culture 2000 in 2007 could be appropriate, though I suspect it would be appreciated more if it came with additional money, rather than eating into what is likely to be, in the eyes of the cultural sector, an inadequate budget.

Alternatively, a new strand within Comenius in the European Commission's proposed new generation of EU education programmes post 2006 could be examined. If so, the issue needs to be actively pursued now. The possibility of involving a major European foundation or group of foundations in the provision

⁴¹ Deane, K. (2004). The arts in formal education. In *NCA News*, issue 67, Summer 2004.

of funding to stimulate pilot European collaborative efforts on culture and schools should also be considered.

6 Equity in partnerships

There is, I believe, a need for greater equity in the partnerships between schools and the arts and heritage sectors. Arguably, there has tended to be an imbalance hitherto. Initiatives have often come from the arts and heritage sectors, because the arguments for the importance of learning about culture and learning through cultural processes have not yet been completely won. The problem with this is that many schemes and partnerships between cultural organisations and schools or education authorities are designed from the perspective of the cultural organisation - for example a gallery holding special workshops and tuition for school classes, or an orchestra arranging special concerts for young people. The intention is to expose youngsters to culture and whet their appetite sufficiently for them to visit cultural facilities again. It's true that specialist cultural organisations such as theatre-in-education companies are generally more aware of what schools need, but too often their involvement raises expectations that are not followed up. What is needed is more genuine partnerships which recognise young people's needs are not always the same, and in which cultural players negotiate with schools how best the arts and heritage sectors can creatively address their specific needs.

7 Strengthening the cultural dimensions of language teaching

Language learning is obvious territory where education and culture meet. Languages are so bound up with history, culture and identity, that language teaching without a cultural dimension is teaching in a vacuum. Yet, I suspect, opportunities for fruitful co-operation between the sectors has been insufficiently explored. An enlarged EU with many national, regional and minority languages must be fertile soil, surely, for good practice.

8 Bring employers on board

Employers need creativity and education to develop entrepreneurial skills, to build successful teams and business ventures. For links between education and culture to be cemented they need to be backed by employers. We should not forget that it was the interest of employers in mobility schemes that enabled free circulation of goods and persons in the EU which, in turn, have been instrumental in the mobility of artists and students.

9 Change of mindset

Finally, I think there needs to be a change of mindset, so that there is a greater recognition that the arts and heritage are not simply add-ons to the school curricula or extra mural activities available to those who might be interested. We also need the political will to drive this forward. That is something on which the cultural and education sectors need to collaborate at all levels, not just the European one.

The conference in retrospective Dr. Anton C. Zijderfeld, chair

September 9th: Closing of the day by the chair

A few preliminary impressions and questions (no conclusions):

- The stimulating lectures by Van Wieringen and Witte and the Q&A discussions afterwards demonstrated how difficult it is to arrive at *clear and shared concepts*. For example, what is meant by 'cultural competencies' and what is the difference with 'cultural skills'? How do these skills differ from 'sporting skills'? And what is meant by 'education', is it just or primarily cognitive learning, or is it broader, like the German *Bildung* (Witte), i.e. personal growth?
- Is there not still a gap between the 'old' democracies of Western Europe and the 'new' democracies of Central and Eastern Europe? More specifically, are the Western Europeans not taking for granted too easily the existence and functioning of a prosperous civil society, based on a free, capitalist market vis-à-vis a state which facilitates the arts and culture rather than controlling them? The constitutional state and the civil society were absent during the reign of communism. They cannot be re-invented and installed within one or two decades. In other words, in our discussions we should heed *Western-eurocentrism*.
- Yet, in Western Europe the days of an encompassing (intensive and extensive) welfare state are over. This welfare state took care financially (and rather bureaucratically) of societal sectors like health, education, arts and culture. Most of us applaud *deregulation and decentralization*, but we should not be naïve. Deregulation and decentralization are not just policies which can strengthen the autonomy and vitality of institutions in the civil society, including those of the arts and culture. They are also and maybe primarily intended to decrease public spending, and cut down state subsidies. The arts and culture are, next to education, usually the first victims of this policy. Cultural education is as it were a double victim. What then is the balance between a facilitating state and a vital civil society? What is, moreover, the balance between state funded (subsidized) activities by state paid civil servants and professionals and voluntary associations plus voluntary workers in the civil society? (In the heydays of the encompassing welfare state professionals and civil servants with their very own interests usually surpassed voluntary workers and their ethos of voluntarism.)

September 10th: The conference in retrospective

- As to *European citizenship*: we should always be aware of the fact that we are educating the young who are the future citizens of future Europe. The arts and heritage education is closely tied to the teaching of European history. This is instrumental to the development of a truly European social cohesion which is the essence of European citizenship. Yet, we should not stick to such instrumentalism (as politicians and civil servants tend to do). There are the intrinsic values and objectives of art and heritage education which are essential to the protection of the quality of this brand of education. They also enable a critical approach to the instrumentalism of the policy makers. The autonomy and the creativity of the teachers of art and heritage education are indispensable.
- There was a recurrent reference to the *unity and differentiation* of European culture. Two metaphors come to the mind: Europe as a melting pot without much differentiation and a shaky unity, and Europe as a mosaic consisting of many differently colored and shaped pieces which yet do constitute a *Gestalt*, a structured configuration. The mosaic, not the melting pot, should be the model for a European culture. The mosaic is roughly speaking based on the following main components: (a) the three monotheistic religions, Judaism-Christianity-Islam (the historical importance of Islam for Europe's culture has recently be rediscovered); (b) the rediscovery of the individual vis-à-vis collectivities by the

Reformation (moral individualism) and the Renaissance (aesthetic individualism); (c) the rediscovery of Greek (philosophy) and Roman (law) civilization; (d) the tension between rationalism (Enlightenment) and irrationalism (Romanticism) but above all the establishment of the rational autonomy of the individual (emancipation of women) and the separation of church and state. Meanwhile, we should never forget that European culture has been throughout the ages a combination of creation (arts, sciences) and destruction (wars, colonialism).

- In the lecture of Von der Gablentz and the discussions of the seminars there was a recurrent reference to *identity and identification*. Identity consists of everything that answers the question 'who am I?' or 'who are we?'. But also everything that answers the question of outsiders: 'who is he/she?' or 'who are they?'. E.g. when living abroad, outside Europe one will be referred to as 'a European'. One will also more readily identify with Europe, feel as a European, when abroad, than when living within Europe. Modern identities are multi-layered, plural and flexible: local, regional, national, European, global identities. Most important for our present discussions is the fact that identities are not inborn, but constructed and reconstructed through education. The arts and heritage education is essential to the flexible, multi-layered identities and identifications of youngsters.

- Often culture was discussed in terms of *consensus, harmony and social cohesion*. However, we should not be naïve in this respect. Culture is often a source of fierce conflicts and of strife. Cf. ethnic cleansing (ethnicity being an element of culture). The focus on ethnic heritage and heritage education is also a source of conflict and disharmony. The history of Europe tells nasty stories about this!

- Eastern and Western Europe are still different experiences in particular as to the relationships between individual citizens and local or state authorities. Yet, we share the need of a balance between a strong constitutional state safeguarding our safety and autonomy, our civil and social rights, the separation of state and church (mosque, synagogue, temple) on the one hand, and a strong civil society in which citizens can explore their chances, realize their talents, experience their identities. The education of arts and heritage is not just instrumental to this balance, but should also add its intrinsic values and objectives to it. These values and objectives transcend the economic and political dimensions which have been predominant too long in the European Union. Through the education of the arts and heritage the European Union will develop into a union of shared values, norms and meanings.

- An important and difficult question was raised in one of the workshops: should there be a European canon which stipulates what is (or ought to be) typically European in culture and cultural education? This question deserves more discussion in a next conference. Hesitantly I am inclined to answer the question negatively. In the sciences there has been the desire to construct a normative *paradigm* which stipulates what 'normal science' is all about, how one ought to do research in a 'correct' manner. This has a stifling effect, since experiments and at first sight abnormal and unconventional ideas are excluded, some of which might prove to have been rather innovative and creative by hindsight. Likewise, a European canon might have a stifling effect on new and creative ideas in the field of art and heritage education. 'Let many flowers blossom' might well be a much better idea than a unifying canon.

- In conclusion, it is the opinion of the chair that the next conference on Culture and School should be held in one of the Central or Eastern European member states of the European Union.

Speech by Minister Van der Hoeven marking the conclusion of the EU conference on Cultural Education on Friday, 10 September 2004 in the Hague

Ladies and gentlemen,

As the new Dutch EU monopolies commissioner Neelie Kroes, said in an interview several years ago, 'I have learned more from my mistakes than I have from my achievements.'

With today's knowledge, we can only conclude that that philosophy has stood her in good stead. I would even go so far as to say that it may have gotten her to where she is today.

Obviously, we all have to learn from our mistakes, but – as the saying goes – that often proves easier said than done. If we are to make headway in our cultural education policies, we will have to learn from our mistakes as we go along. We will have to show the determination to learn, to keep an open mind where it comes to improvements and have the courage to cast a critical eye on our own achievements. The mentality that comes with that type of attitude is essential if we are to make progress. It also inspired me in choosing a motto for this European presidency: *Learning from each other*. And cultural education is one area in which we can definitely learn from our European counterparts!

The development of cultural education is a common goal for each of us. I am here today in my capacity as Minister of Education. State Secretary for Culture Van der Laan addressed you at the start of the conference. I am pleased to see that the two of us working in one department are able to develop cultural education policy together. This type of cooperation was much more difficult in the past: education and culture were housed in different ministries until the nineteen nineties. With culture and education now under the same roof, we have managed to give a significant impulse to cultural education in the Netherlands.

It gives me great pleasure to see that many of the Member States have delegated representatives of both the culture and education sectors. After all, if the two fail to cooperate, cultural education will never be able to take up its rightful place at the heart of our education system.

Education plays a central role in our efforts to further Europe's position as a highly competitive knowledge economy. The Netherlands actively supports this process. We even hope to get into a top position, and are doing all we can to stimulate our own knowledge economy. It should come as no surprise that the development of knowledge is high on our current cabinet's list of priorities.

Knowledge is of the greatest importance to our society. It is, after all, one of the pillars of the European economy. Nevertheless, I feel we should not limit ourselves by defining knowledge in purely economic terms.

You may be familiar with the following quote:

Facts alone do not bring us knowledge and knowledge is no guarantee of wisdom.

In the EU, the emphasis seems to be on knowledge as an economic factor. However, we need to remember that knowledge is merely the first step. The next phase consists of attaining wisdom. Culture is a vital step on the road from knowledge to wisdom. Culture can help us express the unexplainable. It clarifies the things we cannot explain with facts alone. Culture can show us unknown depths, and help us look behind or even through the familiar facts.

Artists often distinguish themselves by means of their individuality. They look at reality from new perspectives and highlight things we would otherwise overlook.

We can instil the same mentality in children through visits to museums, music lessons or encounters with literature. Another way would be to actively involve them in art and heritage. I believe such cultural encounters stimulate the imagination and the capacity to think from more than one perspective. The children of Europe should have the privilege of this experience at the earliest possible age.

As anyone who has attempted to master the violin, piano or clarinet later in life will tell you: you can never start too soon. The same applies to the love of art, theatre, dance and music. Children that are not inspired and stimulated at home must rely on school to fill in the gaps. If we devote arts and heritage the same amount of attention as mathematics and spelling, we can familiarise children with culture at an early age. And that is a gift they will be able to enjoy for the rest of their lives.

Cultural education is an excellent way of developing talents. When we say a child is a good learner, we generally mean he or she has a knack for languages or a way with numbers. However, there are also children with a huge talent for music or drawing, or a great sense of drama. What these children have to offer is just as important, and our education system should give them the opportunity to develop their own special talents.

Ladies and gentlemen,

I mentioned the road from knowledge to wisdom. Cultural education is an excellent way of bridging the gap between knowledge and wisdom. It can also serve as a bridge between different cultures. I would like to illustrate this through the example of language education, and more specifically literature - a subject especially close to my heart. Language education helps us understand one another better. Simply being able to speak the same language is a giant step along the way to understanding. And that understanding can only deepen if we learn to appreciate the cultural background of our fellow Europeans' vocabularies.

Every aspect of cultural education that helps us look beyond our own borders increases our understanding of other countries.

With this, we gain a form of wisdom based on mutual acceptance, respect and appreciation. Cultural education, in other words, is also a great help in instilling children with a sense of European citizenship.

As I am sure you will agree, cultural education is important in many respects, but the question is: What are we actually doing to stimulate it in Europe? You have read the exploratory research into the various member states' cultural education policies carried out by the Dutch organisation Cultuurnetwerk Nederland. The outcome shows that the individual EU member states are indeed quite willing to stimulate cultural education in schools. We need to ask ourselves the following questions from a European perspective: Are we doing a good job? Could we do better? Do we need to do things differently?

If we manage to bundle both our knowledge and our questions, we can work together to develop a common point of reference. I am sure you have already been doing just that over the past few days, by simply asking the question: How can we learn from one another?

The research by Cultuurnetwerk Nederland also showed that no two Member States have the same form of departmental organisation, let alone comparable education or culture sectors. But what exactly are the differences and similarities, and, more importantly: which dilemmas are you dealing with, and

which of your counterparts share the same problems? These are the questions we should be aiming to address and share with one another, along with the answers we find.

Ladies and gentlemen,

Many people have contributed to this conference. At the end I want to express my personal thanks to:

- Professor Anton Zijderveld, the chairman
- Minister Estelle Morris of the United Kingdom
- Ms Ekaterini Karanika, representative of the Commission
- the chairs of the working groups:
 - Ms Ilona Kish
 - Tim Copeland
 - Professor Max van der Kamp
- and of course our 4 keynote speakers:
 - Professor Fons van Wieringen
 - Rolf Witte
 - Dr. Otto von der Gablentz
 - Rod Fisher

Last but not least I thank the people from Cultuurnetwerk Nederland who did an excellent job in organising this conference.

Looking back at the conference there are some specific points I would like to make:

Today Dr. Otto von der Gablentz held a very impressive speech on European Citizenship. He pleaded for a European Renaissance and for a Europe for the citizens.

With him I also think that we should utilize the cultural potential of the enlargement of the Union.

Yesterday Fons van Wieringen stressed the importance of drafting a clearer and more ambitious agenda for our intentions for further cooperation:

- On the level of practitioners and teachers by stimulating active communities of schools, teachers and cultural organisations starting transnational cooperation
- in research: by working out at a conceptual level the relationship between citizenship and cultural education and on the empirical level: to find out what is effective.

With regard to this I do believe we really need to have better and more comparable data with regard to cultural education in the member states. And in addition to that: we need more clearness in definitions.

So, a next step for our action should be to work out this agenda and translate it in concrete activities.

I also would like to take into account also that in the proposal of the Commission for the New Integrated Life Long Learning EU Programm 2007-2013 there are specific objectives related to active citizenship. These aims are very relevant for further cooperation in the field of cultural education.

I also think it is very relevant that in her statement the Commissioner emphasized the importance of the concept of cultural awareness as one of the basic skills that are being worked out within the framework of the Lissabon process.

As we all know, the European Union often talks of education as a way of achieving economic targets.

We would be selling both ourselves and future generations too cheap if we simply left it at that. I think you will agree that education should and can set its goals higher. And that is exactly where we need each other's help. As you will have experienced over the past few days, we have chosen to adopt a 'let's just get started' strategy, and that is precisely what all of you have done, with a great amount of enthusiasm. Gaining knowledge about one another and our mutual policies helps us in developing cultural education. Let's make sure we share our knowledge and experiences in solving problems in an efficient way. Let's use this conference as the starting point for a process, through which we can meet whenever we need to exchange experiences and share knowledge. A process through which we can learn from one another!

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