CICY CONFERENCE SHOWS BOTH THE NECESSITY AND COMPLEXITY OF ARTS EDUCATION

More culture in the classroom, yes – but what kind?

Cultural education should have a more prominent place in the European school curricula. However, the definition of what arts education implies exactly, remains a complex issue. Here, the EU should play a stronger role in the future. These were the main conclusions drawn at the International Conference on Cultural Education, Innovation, Creativity and Youth held in Brussels on 12 and 13 March, organised by the Flemish Ministry of Education (Canon Cultural Unit) and the Dutch Ministry of Education, Culture and Science (Cultuurnetwerk Nederland).

For two days, some 130 education specialists and policy makers from 24 EU member states discussed the current position and future of arts and cultural education. The debate was stimulated by keynote speakers who tackled a wide range of cultural issues – from the importance of arts on brain development of children, to the crucial role of the story in human society.

Also during the CICY conference, the initial results of the 2007-2008 Eurydice survey on "Arts and Cultural Education at School in Europe" were presented. Data gathered on arts lessons in 31 European states made it clear that culture and arts were defined in many different ways. Cultural education also seemed to serve many different purposes – ranging from developing knowledge of art history and creating awareness of national cultural heritage, to stimulating the development of individual expression and self-confidence.

Aesthetics need ethics

"After two days of intense discussions, the question of what exactly arts and culture education means remains unanswered," conference chairman Jean-Pierre Rondas said in his closing statement. "Clearly, many coats can hang here. But what I have noticed is a strong awareness that something is *missing* now in European schools: we need to bring more culture into the curriculum." >>

Content

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>> Another issue that the Belgian radio producer tackled in the final session was the importance of ethics for developing aesthetics. "As we have heard over these two days, no art form is completely free of manipulation. This implies we also need to teach our children at school to *criticise* the art and culture they see."

In a final panel session with educational and cultural policy makers from the European Commission, plus members of the OMC (*Open Method of Coordination*, a European governance framework aimed at stimulating cultural creativity in the member states), it also became apparent that there were different views on how cultural education should be developed further on the European level.

Some panel members emphasised the need to give member states freedom to develop their cultural curriculum. British OMC member Paul Collard said: "The difference in the cultural educational systems should be treasured. This diversity is the powerful side of the EU, although we can see that the problems in the member states are in fact the same. But if the EU started to say 'these and these cultural policies are good practices', this could be counterproductive in other member states."

Other panel members mentioned the benefits of European cooperation and exchange in improving educational programmes. "The EU clearly has its limitations, but we should look at the benefits too," David Hughes of the Eurydice Unit said. "In most schools in Europe, when a pupil is failing, there is a risk they will drop out of school. But in Finland, as an EC colleague of mine discovered, there is an educational monitoring system through which educators can identify pupils with problems early on – to prevent them from dropping out."

Setting the agenda

Most of the European policy makers were somewhat reluctant to make clear cut recommendations for handling cultural education in the future, but some saw Brussels as having a more prominent role in defining the targets. Jan-Jaap Knol, a Dutch OMC member, said he welcomed "more initiatives from the European Commission. The growing exchange of European students over the last years shows there is a great potential for a European cultural education. They like it. I support the idea Aidan Chambers put forward; of organising more European programmes for youth."

David Hughes emphasised the need to stimulate teachers in finding new ways to present culture in an attractive way. "Education ministers in Europe know what they are doing, but we should not confuse *what* is taught in cultural education with *how* it is taught. This last aspect is the most important. So, the next phase will be how we can improve teacher education in Europe."

These ideas refer to the special European programme for arts and cultural education as it is suggested in chapter five of the CICY conference reader. This publication contains recommendations for such a programme. For example, on page 57: "The starting point would be that youth culture is a source of cultural renewal and expression."

Bring in the dilettantes

Conference chairman Rondas ended the session by saying that policy makers need to decide in which direction cultural education should go in European schools. "One option is to professionalise schools – turning them into arts schools, so to speak. The other is to bring in more artists, or in fact dilettantes, who have no formal pedagogic training. Or should we skip the word 'art', as 'culture' is much broader? If the concept becomes broader, the less need there is to do something about it."

However, Rondas emphasised that clearly something had to be done as culture was now very much back on the political agenda. "Everywhere in Europe people are crying out for more culture; something that was unthinkable ten years ago. Now that this outcry is reaching the political institutions, we need to redefine what this culture implies. And it should not be watered down to visual art and vagueness. So, referring once more to the conference slogan we started with: *Yes, I can now see why*. But I'm not exactly sure yet what I see in cultural education." <<

>>> "Everywhere in Europe people are crying out for more culture; something that was unthinkable ten years ago" <<<

Vandenbroucke: better people make a better world

Arts and cultural education is essential for children to develop their personal identity and individual talent – and society will benefit from this – said F rank Vandenbroucke, the Flemish minister of Education and Work, in the official opening address at the CICY conference. "The Enlightenment showed: better people make a better world. This is why personal development and social involvement are central issues at this conference."

In his speech, the Flemish minister indicated arts and culture education were once more at the top of the global political agenda because of the global economic crisis. In a reference to the 150th anniversary of the publication *On the Origin of Species*, Vandenbroucke said Darwin's theory on evolution proved that "not the strongest survive, but the ones who are the most responsive to change. The role of cultural education is vital in this process. This is why we need to ensure that children – who are all so different – have equal opportunities for a good education. This teaches them how to adapt to changing circumstances."

As a practical example of how the arts can stimulate understanding of oneself and the world, Vandenbroucke showed a DVD made by a group of pupils from a technical vocational school in the Belgian town of Ghent. As part of a multimedia project, their teacher had organised a trip to the former WWII concentration camp Breendonk, 20 kilometres north of Brussels.

"The visit inspired the pupils to make a film about what existence meant for them," the minister explained. "The group, which was described in the school as 'difficult and unmotivated', turned out to be a class full of opportunities. They made the film, called *Togetherness*, all by themselves, looking for a means to link themselves to the world and show who they are."

>>>"Art makes life more beautiful and people need to enjoy it"<<<

Video Minister Plasterk

Vandenbroucke also said he expected the CICY conference, in which 24 of the 27 European member states took part, to be "a good experience in collaboration. I have advised my civil servants from the Flemish Education Ministry to keep their eyes and ears open at the conference: we will have lots to learn."

The minister also referred to the strong cultural ties between Flanders and the Netherlands, the organisers of the CICY conference. The Dutch Minister of Education, Culture and Science, Ronald Plasterk, who was scheduled to hold the official closing statement, was unfortunately not able to attend the conference due to urgent cabinet matters in the Netherlands. He sent a video message in which he expressed his hope that conference participants would be able to create something beautiful together."

The Dutch education minister also pointed out that "art makes life more beautiful and people need to enjoy it." As an example of this pleasure created by art, Plasterk mentioned the recently introduced Dutch Culture Card, "which enables one million pupils in secondary school to enjoy the theatre and museums. This has been a great success." <<

AIDAN CHAMBERS: BOOKS WILL FLOURISH BECAUSE OF NEW MEDIA

Feeding the animal of the imagination

Reading books will flourish in the 21st century: not *despite* of the new technologies, but *because* of them. This resolute vision was put forward by Aidan Chambers in an inspiring first keynote speech. The British writer of children's books explained how history shows that new technologies don't kill older cultural traditions such as reading, but actually bring new life to them. "We humans are a narrative animal."

The 75-year-old Chambers was by far the oldest keynote speaker at the CICY conference, but his address and manner of presentation – walking and talking freely with a wireless head microphone – showed he was by no means old-fashioned in his cultural views.
In an highly original address, the British writer and former teacher told his audience how stories and music form the cultural core of the human experience. "Human beings are the people of the story. In every culture in the world, language and stories are at the heart of society. We need to

>>>"We need to express ourselves. If we forget our stories, we get fascism"<<<

express ourselves. For if we forget our stories, we get fascism. The soul – that is what culture is about; how to express the soul, the essence of our being."
In an anthropological discourse, Chambers took his audience from the very beginnings of human culture, when we were drawing stories in caves, through the year 340 AD, "when, for the first time, a human was described as reading silently", until the present day, in which we download *flash novels* of 130 words onto our mobile phones. "Flash fiction is very popular now in Japan. Three of the top five Japanese bestsellers for 2007 were books you could download onto your mobile. But flash fiction is still a book. And the ones which are successful will be printed in the old form."

Downloading novels

Of course, admitted Chambers, the taste of the young modern reader has become 'a bit more narrow' and the modern downloadable novel for teenagers is not a very long story: maybe a thousand words. "But they're still stories. In Italo Calvino's last book, *Six Memos for the Next Millennium* (1988), he described how the 21st-century novel would contain units of short stories in a long book."
The good thing about the computer age, however, is that it offers media which make very long classic novels appear shorter. One example of this was the e-book, which Chambers had himself tried out. "It makes reading much simpler. I always had difficulty with reading Dostoyevsky's books. Then I decided to read them on e-book, so I downloaded *The Idiot* to take on a trip to Sweden. Normally when you hold one of his thick books in your hands, you think: it's so *big*! But the strange thing was: the e-reader made Dostoyevsky simple. You just see *the page*. My wife also tried it, and she found it made her reading easier too."
The e-book and flash novels are ample proof for the British writer that new techniques can make the old ones prosper. "This century we will see a flourishing of the book not seen since the days of Gutenberg – because of the new technologies."

>>> "Culture means *cultivating*, gardening. It is unstable and fluid and needs development" <<<

One example of how new technology could stimulate 'old arts' was the invention of the camera in 1830, Chambers explained. "At the time, *The London Times* wrote: 'Painting is dead'. But in fact it caused impressionism, cubism and the biggest flurry in painting since the Renaissance. Painters started to think: *why do we paint*? So, they painted what the camera couldn't register."

Translation and imagination

Chambers finished his speech with a plea to organise European youth summer camps for 15- to 21-year-olds in creative arts, reading, writing and translating. "Bring the young people together for five weeks to exchange ideas and practice their language skills. Translation is the future of communication. Already, fifty percent of all the literature sold in the United Kingdom is translated."
To Aidan Chambers, history shows that the narrative is at the centre of human culture and existence. From childhood on, we are educated through stories and arts. First, the stories of the tribe. Next, the role-playing of life as soldiers and princesses. And finally, doing it for real.
"Theatre is the most important of all the arts, and it shows we are an animal of the imagination. The strange thing is: we cannot control it. We know where taste, speech, sleep and all other activities start in the brain, but where does imagination? Nobody knows."
Chambers made it clear that feeding the arts and our culture is essential for our existence and freedom. "Culture means *cultivating*, gardening. It is unstable and fluid and needs development – otherwise it dies. So, teachers, you want great scientists? Play the children great music and tell them great stories in school."<<

CAROLINE SHARP: DIFFERENCES IN CULTURAL EDUCATION WITHIN THE EU

Some arts are more equal than others

Arts and culture have a strongly established position within the educational system in Europe, but the way they are implemented in each member state varies quite considerably. This was shown by the first phase of a new Eurydice study of 31 European states, which was presented at the CICY conference. British research consultant Caroline Sharp, who gave a summary of the results in her keynote address, said: "Art is being used in schools for multiple purposes. But I wonder if schools are aiming at doing too much?"

The first phase of the Eurydice study "Arts and Cultural Education at School in Europe", which took place in 2007-2008, covered the definition and aims of arts and cultural education and the way they are implemented in the curriculum. The second phase addresses pupil assessment and teacher education.
Caroline Sharp, who has worked for the National Foundation for Educational Research, is involved in the Eurydice research project as a national expert for the United Kingdom. In her view, the new data "shows that arts education serves many different purposes within the European Union member states". These aims vary quite extensively; from developing knowledge of the arts and creating awareness of cultural heritage, to stimulating individual expression and self-confidence.

>>> "Arts education serves many different purposes within the European Union member states" <<<

In just over a third of the countries that took part in the research project, schools were actively involved in deciding on the cultural aims of the lessons and curriculum. But in most states, the Ministry of Education decided on policy. The sole exception to this was The Netherlands, whose many diverse schools have a lot of freedom to develop their own curriculum.

The divide on art education

One of the most striking results of the Eurydice survey was that Europe is divided on how arts and cultural education are organised by governments. In half of the countries, the fields were integrated; in the other half, they were kept separate. Furthermore, it was also shown that there were different priorities when it came to compulsory art subjects in schools. Nearly all member states have classes on music and visual arts – and about a third consider dance and crafts important. In some cases, textile arts lessons were linked to developing a 'national or regional identity'. But the survey also showed that some art forms were more equal than others. In four member states, architecture was included in arts and culture education. At the same time, there seemed to be confusion on the position of dance within the curriculum. It appeared to be all over the place in Europe: in some schools, dance was part of physical education; in others it was linked to music and drama. Sharp was rather critical about this: "Is dance *aesthetic or athletic*? I would say it should be part of drama lessons."

>>> "Should countries all devise a national *canon* of great art works? I'm not sure about that" <<<

Networks and festivals

Another show of different European views on the importance of art and culture was the time spent on compulsory arts. In general, primary schools spent between 10 to 15% of their time on culture and arts, while on the secondary level this was a bit lower: about 10%. However, the actual amount of time spent varied strongly from country to country, Sharp indicated. "In Luxemburg and Poland, only 36 hours a year are spent on arts in secondary schools. But in Portugal, this was 160 hours – which is four times as much!"
Sharp said the Eurydice results also showed that cultural and arts educators in Europe were taking more social initiatives, such as building networks, collaborating with cultural organisations, employing new media, and organising festivals aimed at children. One interesting example of this was Spain, where festivities were organised around the birthdays of famous artists.
Sharp kept her most critical remarks for the final part of her keynote, stating that she "wondered" if arts education in EU states was aiming at doing too many things at once. "And should all countries devise a national *canon* of great art works? I'm not sure about that." <<

PSYCHIATRIST ADRIAENSSENS: EUROPE NEEDS TO CHANGE ITS PHILOSOPHY ON EDUCATION

Every child has its own language

Creative education is essential for the development of the brain and personality of children. Therefore, arts and culture lessons are essential tools for the young to become positively involved in society as adults, said Peter Adriaenssens, Professor in Child and Adolescent Psychiatry at the Catholic University of Leuven, Belgium. "Dance and music can help us to find the inner language of a child."

In a fascinating keynote speech, Adriaenssens showed the CICY participants how education can feed the creativity of children – and, at the same time, give them more stability in a rapidly-changing social environment. "For the first time, neurobiological research data shows that cultural education actually helps children to hold their own in society. It helps them in developing values and moral standards for an outside world which is becoming less uniform."

>>> "Neurobiological research shows that cultural education actually helps children to hold their own in society" <<<

Six years ago, the necessity of arts education was still a 'luxury discussion', Adriaenssens said, but new data showed that developing social and emotional skills stimulates the neural network. "We now know that the brain development of teenagers does not stop at 18 – with boys it continues until 20! Most adolescents suddenly 'become wise' at 17 or 18. But between the ages of 14 and 16, their brain contains both highly specialised *and* unripe cells so, emotionally, they are still very immature."

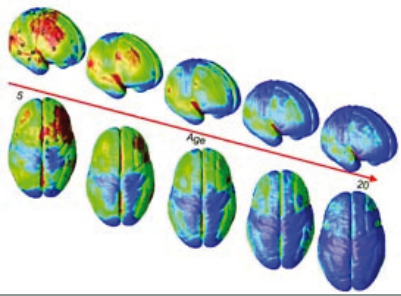
Information and love

Confronting children from a very young age with culture and giving them a chance to do arts exercises is greatly needed, Adriaenssens said. "The brain of the child has the right to receive information and love. We know that the brain is sensitive to excesses of stress: children in difficult social situations develop less neurons. So, the love of their parents makes children more open to learning."

Still, scientists have recently discovered that even with children who are wanted by their parents, about 30% develops social problems, such as avoidant behaviour or anxiety. "This shows us one thing: we need to discover every child. We need to stimulate and inspire them. And if they have trouble developing social skills, creative education – such as dancing and singing – can help us in finding their own *inner language*. Creative skills can connect the inner and outer world of children."

According to the Belgian psychiatrist, Europe needs to radically change its philosophy on education. Modern society focuses too much on behavioural correction and risk avoidance. "Look at the recent shooting incident at the school in Germany. People are looking for 'wonderful solutions' to avoid dramas like this. A Czech psychiatrist said he was able to detect dangerous children. But what we really need is a method to detect dangerous adults!"

Adriaenssens envisioned a society where problems with raising children are blown out of proportion. "If you listen to parents in Belgium, nearly all of the children seem to be suffering from ADHD or autism. Is this new? No. But in the past we would rely more on self-help to solve problems with our children. Nowadays, we refer to the help of others, such as doctors, psychologists and other experts."



The brain matures until the age of 19 or 20. "Between the age of 14 and 16 their brain contains both highly specialised *and* unripe cells, so they are still very immature emotionally."

The talent of normal children

Therefore, what needs to change is how adults perceive children nowadays, Adriaenssens said. Not looking so much for signs of failure, but involving them more in society. "We need to give them positive responsibilities, such as the upkeep of playgrounds and monitoring others. Teenagers now have better language skills than any other generation before them. Today's youth don't watch the news – but they do know how to use video technology and make films. Give them a chance to do so."

According to the Belgian psychiatrist, this also means that adults have to pay much more attention to the *normal* child instead of the very bright child. "We only see the exceptional talents; we don't see the talent of normal children. This is a group that is neglected. We need to give them a chance to develop their own language."

To make cultural education work, classes should have no more than twelve pupils, Adriaenssens indicated. Teachers and parents should also play a vital role. "To be creative, children need *values*. Teenagers think in black and white. The teacher must educate them about *the grey*: to nuance. And parents must take cultural education seriously as well. Some don't see the use of creative education: as though it's 'time off'. But in fact, it's essential in developing social skills." <<

>>> "We need to give children positive responsibilities, such as the upkeep of playgrounds and monitoring others" <<<

KEVIN TAVIN: ETHICAL STANDARDS ARE NEEDED

The picture should never speak for itself

Arts and culture teachers in the United States and the Western world are struggling to explain the meaning of the modern visual culture we are living in. Therefore, ethical standards need to be developed to be able to judge what we see critically , said Kevin Tavin, Associate Professor in Art Education at Ohio State University. "The question is: how, when and what to see?"

To illustrate how deceiving one single picture can be, Tavin started his keynote by showing the CICY participants a black-and-white photograph from half a century ago, showing a group of excited children and adults on the street. "The image seems to reflect a positive atmosphere, but in fact, the people in the photograph have just witnessed *their first murder*. This is the title of the picture, taken by the American photographer Weegee in 1945."
Reflecting on Aidan Chambers' keynote speech the day before – on humans being 'animals of stories' – Tavin explained to his audience how, in the post-modern era, storytelling has become more and more visual. Yet at the same time, Tavin said, teachers were finding it increasingly difficult to contextualise the images we are confronted with.

Screen culture

Since the 1990s, the different aspects of visual culture are coming together, Tavin explained. "Visual culture is three things at the same time: a field of scientific study, the visual art itself, and a condition that affects people who are living in it."
According to the associate professor from Ohio, our Western society – and especially the United States – is fast developing into a 'screen culture', as he demonstrated to his audience in a slide show. "In Las Vegas, for example, all neon signs have been replaced by LCD-screens over the last few years. We see this happening in other places too."

>>> "In this era, we are both the producers and the consumers of images" <<<

>>> "Visual culture is a hybrid enterprise. We don't really know where it is leading us" <<<

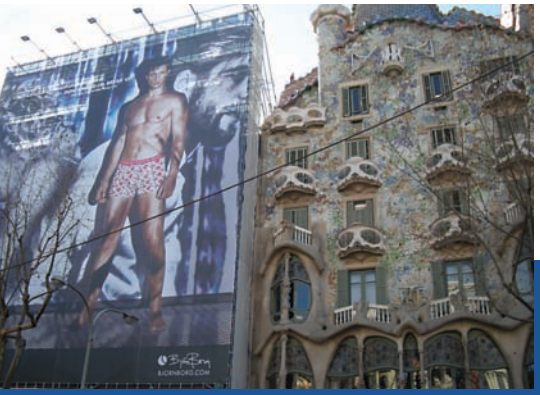
"I once showed the Weegee picture to a group of students in Finland. I asked them: 'What's going on?' Nobody said anything. The problem is that there are multiple ways of looking at pictures. Visual culture is a hybrid enterprise. An examination of meaning-making through pictures is very difficult. And at this moment, we don't really know where visual culture is leading us."

But although the modern world is becoming more and more visual – especially for youths – we still don't grasp exactly how identities are fashioned by pictures, Tavin claimed. "What does it really mean to be seen – or to remain unseen? In this era, we are both the producers and the consumers of images. But how should we see? And where to see? The war in Iraq has probably been the most visible war in history. But do we really understand it through pictures?"

Interpretation altered

Tavin gave a few examples of how the context and wording of a picture can completely alter its interpretation. He showed two photographs taken after Hurricane Katrina had hit the area around New Orleans in 2007. One of them was of a black boy swimming in the water with goods and bags. "The photo caption said 'he had been looting'. But a similar picture of two white persons swimming with bags said 'they had found food'."
The key question for the future of visual culture, Tavin explained, is how to improve the awareness of pictures for students – and how to understand it is affecting our knowledge. "Humanity is at stake here. We need to ask ourselves: should students have an aesthetic experience – yes or no? Aesthetic is attractive, but can it always be right? It should never become a universal experience. If that became the case, our culture will be a monotone bloc. This is why we arts and culture teachers, need to make sure that a picture never speaks for itself." <<

The people on this photo, from 1945, have just witnessed their first murder.



Images from Kevin Tavin's presentation.

JÁN FIGEL: MANY SKILLS ARE NEEDED TO FIND A JOB

Leading is more demanding than following

The current economic crisis in Europe must not be at the expense of schools and universities, said EC Commissioner for Education, Training, Culture and Youth, Ján Figel, in a speech for the CICY conference participants. He emphasised that education policy makers should remain innovative in these uncertain times. "We must continue to educate the pupils who will lead Europe in the future – because leading is more demanding than following."

Addressing the CICY participants during a cultural soirée in the central hall of the BOZAR Centre for Fine Arts, Mr Figel drew an analogy with the Belgian architect of this famous art museum, Victor Horta.
"This building is a symbolical place for this CICY conference, because it represents our own culture of innovation. Its creator, Victor Horta, was an innovative and creative architect. But," continued the commissioner, himself an engineer by training, "he was told by some of his contemporaries that he was 'not realistic in his plans'."
The commissioner also expressed his satisfaction on the early presentation of the Eurydice research results, saying EU education policies "need to be more evidence-based. And we need to be more creative in our teaching – even more so in times of crisis."

>>> "I encourage you all to be creative when you're alone in your office at home" <<<

Creating responsible citizens

The commissioner emphasised that the current economic downfall should not "be at the expense of schools and universities, which are vital for our society. We need to drive out of this crisis before we take a wrong turn. Now, especially, we need to continue to share much more knowledge and innovate, because after the crisis there will be even more interdependence in Europe."
Citing the Czech philosopher Comenius, who described school as 'the orchard of humanity', Figel said education made us more responsible as citizens. "We are born as beings, but we must become citizens. Learning to appreciate music, arts and languages helps create the environment to become even more creative."
However, Figel drew a distinction between two different views on how cultural education should be developed: one says that schools should be more market driven; the other supports the traditional model of the school serving cultural values and ideas. "Whatever vision we prefer, in this era, education means lifelong learning. Nowadays, students need many skills to be able to find a job. This means teachers are very important – and they too need to adapt to new realities.
In 2009, the European Year of Creativity and Innovation, there are two important European conferences on cultural education, Figel said. One this March in Prague and the other in October at the European Cultural Forum in Brussels, organised under the Swedish presidency.
"I encourage and invite you all," the commissioner said in his closing address, "to be creative and innovative when you're alone in your office at home." <<

>>> "EU education policies need to be more evidence-based" <<<

Culture outside the classroom

In today's world of globalisation and a rapidly-changing job market, young people need to acquire skills which aren't just knowledge-based: the development of personal and social skills is of equal importance. Non-formal and informal learning outcomes are now recognised as a crucial factor in 'the art of living one's own life'. But how is participation in culture encouraged? How is it measured? And does it *need* to be measured?

Rolf Witte, an international relations worker from the German Federation of Associations for Cultural Education (BKJ), told the attendees about the 'Cultural Competency Record' (*Kompetenznachweis Kultur)*. Launched by the BKJ in May 2001, the project was aimed at making the effects of cultural education visible in the non-formal arts and cultural education sector. It was like an 'educational

>>>"Shouldn't youth culture come from the youths themselves, bottom-up, and not be imposed?"<<<

passport', he explained, and documented what social skills young people had acquired through cultural activities, outside of the artistic skills they had been taught in their own discipline. It was up to each individual student to decide whether he or she wanted these activities to be documented or not.

Observing, not measuring

The merits of the Cultural Competence Record (CCR) project threw up as many questions as it did answers. Does it not, in fact, *institutionalise* youth culture?
"Shouldn't youth culture come from the youths themselves, bottom-up, and not be imposed?" asked Rupa Huq, senior lecturer of Sociology at Kingston University, London. In her opinion, measuring youth culture with cultural competences was 'contradictory'.
And was it not elitist and aimed only at the academically-inclined? "What about the hard-to-reach youth?" she asked. "It seems to put up boundaries, whereas we are living in times where we are pulling them down."
Rolf Witte of the BKJ disputed that anything was being measured. "There are no benchmarks," he explained. "The Cultural Competence Record is based purely on observation. It's about making qualitative observations on how children react and learn while undertaking a course."
Witte then went on to explain that the CCR was used by diverse groups with different backgrounds. "There is no selection or target group. The project is introduced on a voluntary basis by the cultural institutions and professionals working within those institutions." He did, however, admit it was true that children were only reached within an institutional structure.
He cited Anne Bamford, author of *The Wow Factor*, who claims that a successful cultural education project must incorporate three aspects – use of the arts, self-production, and reflection. If one aspect was missing, the outcome would not be the same. Reflection, he noted, was often forgotten.

The journey, not the destination

Fielding questions from the audience, Witte pointed out that children themselves actually considered the process the most important element of the evaluation, and not so much the end result.
"Is there a need then for an official document?" asked one audience member. While another wondered if trying to document the process restricted it in any way. "The artistic process isn't affected," Witte responded, saying that the dialogue with the child took place either at the end of the lesson or at the end of the day.
When it was revealed that during evaluation of the CCR project, 63 companies were given a questionnaire, Teunis IJdens of Cultuurnetwerk Nederland wondered whether potential employers used the CCR as a criterion when employing people? "Why is this not mentioned as an aim or objective? Are those with a CCR more employable? Has this been researched?" he asked.
Witte explained that a lack of funds had prevented this from being researched further, although the desire was there. He stressed, however, the main aim of the CCR was personal development.

Coca-Cola can is culture

"Even a Coca-Cola can is culture… culture is all around us," is a core message that Kultuur Kontakt Austria (KKA) aim to get across in the work they do for apprentices/trainees. The work done by KKA focuses not only on cultural education in schools but also on arts training for those who have no access to cultural institutions – such as the elderly, migrants and apprentices, project manager Roman Schanner and educationist Helmet Schlatter, both from KKA, told the delegates.
The K3 programme, for example, focused on young people in apprenticeships. In Austria this group represents 40% of all young people aged between 15 and 18 – 75% of whom don't feel that culture is relevant to them. By involving them in a variety of projects led by artists and cultural educators – such as music, painting or theatre – culture was brought to their level. Training was done in-company or outside of school or work. It increased their intercultural competence, strengthened their self-image and motivated them to engage in cultural >>

>>>"What exactly is the added value of cultural education opposed to, for example, sports education? *That* is what needs to be defined"<<<

most students came from problematic educational and social backgrounds. "They don't want to learn anymore because they are fed up with the way they have been treated. How do you motivate these pupils?"
"Teachers had no role in this project," responded Schanner. "We were very strict on that at the start of the project 20 years ago, because students 'were fed up with the pressures they got from the teachers and in their jobs'." Working with people on the same level – who respected them – had a positive effect.

IJdens asked why employers would allow their trainees to take – often considerable – time off work to participate in these projects.
"Trainees learn more about each other and form a closer community," said Schanner. He referred to the war in Yugoslavia in the 90s, when there was an influx of Bosnian refugees into Austria. "Tensions arose when they were placed in vocational schools alongside skinheads." However, through the projects they "worked a lot better together".
If cultural education helps youngsters to function well in society, why then wasn't the project integrated in education, asked IJdens. And, as the session drew to a close, he left the delegates with some food for thought. "What exactly is the added value of cultural education opposed to, for example, sports education? *That* is what needs to be defined." <<

>> activities in their own leisure time. Were teachers involved in any way, asked one Belgian delegate. He explained that Belgium had a similar system, and that

Sessions 2 and 6 **Innovation in education and cultural education**

Who teaches who?

In what ways does cultural education offer opportunities for innovation in schools and educational systems? And what's the best strategy for turning schools into places where young people are challenged to develop their o wn skills and prepared for a society that is rapidly changing?

Delegates from the United Kingdom and Belgium presented examples of what happened when schools opened their doors to artists (UK) and new forms of media education (Belgium). It turned out the impact of creative learning and employing (new) media in education offered new possibilities not only for pupils – but also for teachers! And even though the conference focused on youth, one of the conclusions was that teachers themselves could also benefit from educational innovation. That is, if they were willing to learn. "Change in the behaviour of pupils is only possible when adults change their behaviour first."

The need for innovation

But why is there a need for change and educational innovation? An example which afforded some insight into this matter was the Creative Partnerships programme. This project fosters innovative, long-term partnerships between schools and creative professionals, including architects, scientists, multimedia developers and artists. These partnerships inspire young people, teachers and creative professionals to challenge how they work and experiment with new ideas. One of the main objectives of this programme is to create a generation of employable people who will become active citizens. This is to be achieved by developing personal skills. However, in countries like the UK – with high dropout and youth unemployment rates – can cultural education prevent youngsters from dropping out of school? "Yes," said Pat Chapman. "Research results show that 87% of the interviewed head teachers have seen an improvement in pupils' motivation, while 79% felt that Creative Partnerships had improved achievement at school. For some pupils, their involvement in CP proved to be a turning point: good attendance and participation in learning continued beyond the project."
Another argument for finding a new direction in education is the rapidly-changing postmodern society, where new technologies and the media dominate the (visual) culture of children. As Paul Bottelberghs put it: "To play a full role in culture, democracy and social life, European citizens need a broader portfolio of literacy skills. They need to develop awareness of their media consumption and learn to take full advantage of the increasing opportunities to create and distribute their own messages and ideas. That's the background against which we tried to develop a method to work with teachers and students on multi-literacy."
"And new media offer a lot of new possibilities for people to express themselves," emphasized Bottelberghs, stressing how important it is for schools to accept there are more kinds of communication than just verbal and printed. "Young people have many >>

>>>"The impact of creative learning and employing (new) media in education offered new possibilities not only for pupils – but also for teachers!"<<<

>> talents," he added, but the question is: how can education make better use of talent and enable young people to really participate in society? The school system and the vision on learning will have to change.

The strategy: bottom-up or top-down?

Should governments force schools to change their curricula, and should teacher-training centres be the place where transformation and innovation begin? Or is the bottom-up strategy more successful: innovation from within the schools?
In the UK, both strategies are employed. "There is a national framework in which Creative Partnerships are developed. The expectations and criteria for the programme are set at a local level. But in practice the tackling of problems on school level is all bottom-up by professionals selected by the school," Pat Chapman explained.
Most delegates, however, believed it was unlikely that schools could integrate creative learning and media-literacy in their formal curricula as these are quite full as it is. Also, as Manuela Du Bois stated: "A top-down approach would lead to rigid standards and 'kill' creative learning." She stressed the need of a better relationship between formal and non-formal education.
Another view was that the bottom-up nature of the project could lead to selectivity: not all schools will participate in these programmes. In the UK for example, only 2,500 (10%) of all schools take part.
"And what happens after the project ends?" asked Margareta Wiman. Little research has been done on the sustainability of the Creative Partnerships project. However, Steve Moffitt, who runs the programme in London, claimed that schools had continued their activities after the project came to a close. "Sometimes they work with people I've introduced them to, but I don't pay them anymore. The schools pay them themselves. And that is because the schools like what these people do and they derive value from that."
When it came to media-literacy, the issue of strategy seemed less complicated. Media – and in particular new media – is becoming more and more democratic, and thus, bottom-up by nature. The internet, for example, is full of user-generated content.

>>> "A top-down approach would lead to rigid standards and 'kill' creative learning" <<<

Paul Bottelberghs stressed that developing multi-literacy was about 'doing it yourself'. This type of education demands a bottom-up strategy, and a new way of teaching in which teachers and pupils are more equal than ever before. Children are no longer 'subjects' who have to be educated by experts who know everything. The conclusion was that innovation has to start from within the classroom, and that new media could form the bridge between old and new pedagogy.

Learning from each other

Educational innovation in general requires investment in teachers: they are the ones who have to learn to find new ways of teaching. There are ample learning opportunities in cultural education – but for who? In fact, the question 'who teaches who?' was asked several times during the discussions. What became apparent was that the various parties involved in cultural education can all learn from each other. Teachers learn from their pupils. Pupils learn from each other. And the older generation of pedagogues learns about multi-literacy from their younger colleagues. Referent Manuela Du Bois was not very optimistic about the learning attitude of teachers. In her view, not many teachers are willing to admit that there is a change in the intergenerational relationship: they are afraid of losing power in the classroom.
The conclusion drawn was that this attitude will have to change if schools are to become more innovative and creative. Besides, it was hoped that examples given during the conference might convince teachers to alter their view on learning – as well as stimulate them to be more creative in their way of teaching.

Media as a trigger

Paul Bottelberghs showed how the INgeBEELD project (Belgium) also works with autistic children. Once, the project group observed a group of autistic children in a room with all kinds of media to play with. When a kid was interested in something, they tried to respond to it, to start a dialogue. To give an example, Bottelberghs showed a film about a boy named Berkan, who never spoke a word. Nobody knew if he was able to speak or not. At a certain moment, Berkan was drawing a mirror.
When they asked him if he liked mirrors he nodded. So the next day they brought a mirror for him.
Berkan was also very obsessed by camera's. So then they gave him a digital camera. Berkan was delighted and began to make pictures of mirrors. And one day: he spoke to himself in the viewer of a digital camera! His teacher was very happy to see this kind of progress and she now uses the method to communicate with her pupils. <<

Navigating culture with a compass

With societies becoming increasingly heterogeneous, how best can we transmit the notion of heritage to future generations – and without being nationalistic? Is a cultural canon a political instrument for right-wing governments or does it simply ser ve as a compass? And how do we keep culture democratic, not Eurocratic?

Such questions underlined the complexities facing us when it comes to citizenship and cultural education. One such complex example was the Danish cultural canon. In 2006, a collection of artworks (12 fr om seven different disciplines), was selected by committees of experts to r epresent Denmark's cultural heritage. It was r eleased in book form, on DVD and on a special website. Schools and libraries received free copies and – although not compulsory – the canon was designed to pr ovide guidance and inspiration for teachers.
This idea provoked a vigorous debate, said Rikke Lund Heinsen, consultant at the Danish Network for Children and Culture in the Danish Ministry of Culture. "The canon

>>> "Democracy is not always a matter of following the majority" <<<

told people what to like or not. People said that the canon seemed to have become a means to give a nationalist colour to art. Art may be local but it is also universal and should serve as a bridge acr oss borders to reach other cultures."

Inclusive or exclusive?

"Was the canon aimed at all Danish social groups?" asked Raymond van der Ree, from the Dutch Ministry of Education, Culture and Science. "Migrants were probably not moved by things like the Århus Rådhus."

The committee choosing works for the Netherlands canon "consisted entirely of elderly white people" said Peggy Brandon of Mocca Amsterdam, an organisation that advises schools in the Dutch capital on cultural education. However, unlike the Danish model, people in Amsterdam were able to vote for items to be included in the Amsterdam canon. "Significantly," she added. "Not a single coloured person was put forward."
Wiel Veugelers, professor at the University for Humanistics/University of Amsterdam, said immigrants shouldn't be the focus of the canon. "Part of the time they weren't there: they arrived in later generations," he said, adding. "A lot of local people have no relation to a national canon either." In Belgium, where the idea of a cultural canon was first raised in 2004, it was particularly complex, explained Seppe Dams from the Flemish Ministry of Culture, Youth, Sports and Media. "There's Flanders and Wallonia. There are three languages. And all this has political consequences."
Veugelers emphasised that the idea of a canon was to have a participation model for the whole society; an invitation to contribute and not be judgemental. "Part of canon-making is the debate."

The canon in the cur riculum

"Cities are full of architecture. They're like boxes in which citizens/cultures develop," said one female participant. "It would be good if we could provide children with tools to see what is around them, by separating a few monuments from a large scale of monuments. It's very democratic to choose just 12; these serve as red lights in a city."

>>> "Part of canon-making is the debate" <<<

In her opinion it was best to teach cultural history on a local scale, however. "Local history has fewer ideological dangers, so the discussion will be more democratic."
Whether the canon should be part of the curriculum has very much to do with citizenship, she added, citing Greece as an example. There, books were provided by the state. "Teachers cannot use other books. Each year, a national library is decided upon – and this is one of the most significant errors. Pupils will become babies that are just fed by teachers: the opportunity to choose their own views is denied them."
Before drawing the session to a close, Veugelers emphasised that a canon shouldn't be imposed from above, nor as part of the curriculum. "Teaching French culture in France is different from teaching it in Africa."
The professor also stressed that the *way* it was taught was important. "Teach *how* to see things." He spoke of the merits of the canon saying that if you googled 'art', you would get endless results with no librarians to file all this information. "A canon can direct people like a compass." <<

Elements of the Danish canon.

CULTURAL CHALLENGES IN POST-COMMUNIST HUNGARY

"Prior to 1990, we were called citizens and treated like children. We were brought up to follow – to say yes – just like the pigs in Orwell's *1984*," explained Sándor Striker, associate professor and deputy dean of ELTE University in Hungary. He went on to describe how there had been community cultural houses in every Hungarian village. However, they were controlled by the socialist regime to ensure that the socialist heritage was handed down. This created solidarity among the people, but bred distrust against authority.

After 1990, democracy filtered into community cultural policies. Cultural activities were funded with public money and local municipalities could choose the cultural policies for their own communities.

János Zoltán Szabó, research officer at the Budapest Observatory, explained more about these cultural houses, known in Hungary as MILC (Multifunctional Institutions of Local Culture). He drew on figures from 2008, to tell the audience that 2599 of Hungary's 3,113 (85%) settlements had a MILC. And the majority of visitors were aged between 15 and 26.

Veugelers said he was impressed by the 'large-scale work' being done in Hungary. He went on to say that the EU is economically competitive, which makes it a knowledge economy, and that one of the crucial ingredients of a knowledge economy is that there is democracy. Bearing this in mind, Veugelers suggested to use the project to cultivate democracy, "to pimp it up towards democracy and creativity".

Sándor admitted he had a problem with Veugeler's opinion. "Democracy is not always a matter of following the majority." The associate professor then explained how they had worked very hard to avoid bureaucracy. But when Hungary joined the EU and was able to apply for funds, the central influence which they had strived to get rid of was back. "So then, what is democracy? We wanted to make a nation state. The EU wants to dismantle them."

When asked how long it would take to outgrow the legacy of communism, Striker replied that some aspects had disappeared immediately but that they were still "trying and waiting and lobbying to make people independent". This, however was "hindered by nepotism".

"The role model for me is *Le Petit Prince*," he said. "The prince wants to sit down. The king says: I order you to sit down. People need a chance to decide what to do themselves." <<

Sessions 4 and 8 **Educational role of teachers and educators**

The quest for the new teacher

Is arts and culture education nothing less, in fact, than an education in values? And how does one bring artists into the classroom to function as educators without making the teacher feel threatened? These questions dominated the discussion at the group sessions on the pedagogic role of teachers and educators. "We are looking for a certain type of teacher who has an empathy for the child."

The gap between the arts and culture curriculum in the classroom and the cultural life youngsters encounter outside school is rapidly widening. The challenge now for European developers of cultural education is how to build bridges between these two worlds. This approach varies from country to country and from region to region. But examples from the field show that involvement of art and culture professionals in lessons, as well as in training teachers, is growing.

"The idea is to create a new cultural dimension in training and combine the knowledge of an artist with, for example, a history teacher," said Jean-Marc Lauret of the French Education Department. "Over the last decades, teachers have been specialising more and more, leaving less room for culture. That's why we try to encourage young people to see art in museums and theatres, but also to understand the relationship between a work of art and its maker."

>>> "The most important is that a teacher must light people's fires. Motivation is crucial" <<<

Training by an artist

"At the UIFM, an institute for training teachers, all students are obliged to follow at least 15 hours of training by an artist," said Peggy le Roy of the Nord Pas de Calais department. "The artists don't necessarily need to be skilled as pedagogues: the point is that they present their work and way of life." Not all teachers are happy to receive artists in their lessons, however. "They feel threatened by this adult who appears in their class," Lauret said. >>

One example of this partnership between the art world and education is MAC (*Module Artistic et Culturelle*), a masters programme for teachers which was started in 2001 by the University of Lille and the regional department of Nord Pas de Calais. Over the past decade, this northern region of France – historically known for its heavy industry – has been focusing on cultural awareness. On an educational level, this has led to a partnership between schools and artists: painters, sculptors and film makers are brought into the classroom.

>> This view was confirmed by Marjan Prevodnik from the Slovenian Education Ministry. “Some teachers see artists in class as a threat to their integrity as a teacher. To me, some artists are as good a teacher as the official teachers – or even better. The most important point is that teachers must light people’s fires. Motivation is crucial.”
In other parts of Europe, realising the partnerships between schools and art professionals is much more difficult. Jolante Klisane, from the Latvian Ministry of Culture, said that introducing artists within schools in her country was still a ‘mission impossible’.
While participants from Ireland and the United Kingdom said artists were mostly involved with cultural education in deprived areas. Here, as in many EU member states, budget restrictions limit cultural development in schools. “In England, not all pupils see them, while every child has a right to have cultural opportunities,” educational researcher Caroline Sharp said.

>>> “What is important, is the social role of the teacher and his moral courage to address the challenges of our society” <<<

An educator of values

To Cees Klaassen, an education specialist from the Radboud University in Nijmegen, the Netherlands, the real problem in modern cultural education was not so much the curriculum, but the position of the teacher. “What is important here, is the social role of the teacher and his moral courage to address the challenges of our society. Because in my view, arts and culture education are in fact *value* education. So, we need true pedagogues in front of the class, who know what is happening in the world.”
Klaassen continued, saying the classic subject-oriented teacher needed to be replaced by general educators who were more *streetwise* and could relate to the modern dilemmas youngsters face. A similar view was brought forward by Dutch cultural education specialist, Paul Vogelezang, from Cultuurnetwerk Nederland. “In Rotterdam we have the problem that there is no social connection between teachers – who are 90% white – and school children – who are 80% non-white. We are looking for a certain type of teacher who has an empathy for the child in the broadest sense of the word.”
Unfortunately, many of the Turkish or Surinam students failed the entry test for becoming teachers, he explained. Or they chose to become teachers in Islamic schools; not in the regular schools where they were needed most.
Karl Desloovere from the Flemish Education Department stressed the need to build bridges between what children learnt outside and inside the school. “The profile of the new teacher is someone who can see the competences of the child and assess them: a moral guide, like the one in the French movie *Entre les Murs*.”
These discussions proved that many schools are in need of new ideas and motivated people. In the words of Paul Vogelezang. “Our little children tell us every day when they get home: *I am bored with school*. That’s why we need to change the way of learning.” <<

THE DUTCH CULTURE CARD

Over the last few years, cultural education in The Netherlands has strengthened its ties with cultural institutions, creating new opportunities for pupils to discover the arts. An important development has been the successful introduction of the cultural card, for children in secondary school.
Within a year of it being introduced in 2008, the vast majority of secondary schools had subscribed to it: more than a million children. “Each pupil is entitled to spend about 15 euros per school year on visits to exhibitions, the theatre or other cultural institutes. Teachers decide whether this budget will be spent on individual or group activities with the class. The strategy is to entice children into the world of culture; not to pressure them. And it works,” said Joost Kuggeleijn from the Dutch Ministry of Education, Culture and Science.
Handing out tickets for the theatre to teenagers, however, was easy compared to developing cultural curricula which were acceptable for 34 Dutch training institutes for teachers, as Paul Vogelezang from Cultuurnetwerk pointed out. “There is a big debate going on in the Netherlands about what basic cultural knowledge should be. One of the problems is the definition of culture by UNESCO: it is so broad, it encompasses just about everything.”
Vogelezang and his team developed the slogan *Head, Hearts, Hands* for a cultural education programme in which the teacher is developer, educator and a transferer of knowledge. “The idea is that the students – who will eventually become teachers – become aware they are culture bearers themselves and show children the culture in and around school. One specific practical example of their activities is making a *cultural map* of the school and the neighbourhood it is located, which contains all the cultural sites, museums, libraries, theatres etc.” <<

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