

**EUROPEAN AGENDA
FOR CULTURE**

**WORK PLANS FOR CULTURE
2015-2018/2011-2014**

DECEMBER 2015



AND CULTURAL AWARENESS EXPRESSION HANDBOOK

**OPEN METHOD OF COORDINATION (OMC)
WORKING GROUP OF EU MEMBER STATES' EXPERTS
ON THE DEVELOPMENT OF THE KEY COMPETENCE
'CULTURAL AWARENESS AND EXPRESSION'**



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INTRODUCTION





*Since 2000 it is on the roof of the main tower
of deSingel Art Campus in Antwerp, Belgium.*

Jan Fabre, de man die de wolken meet
© Michiel Hendrickx

1

INTRODUCTION

Look up and see the man who measures the clouds! There he stands on a small staircase, high up on the roof of de Singel in Antwerp. He is always there, rain or shine. In all his fragility he has set himself a seemingly impossible task: to measure the boundaries of the universe.

The power of imagination, the magic of beauty, the quest for truth or the desires of humankind: Jan Fabre's bronze statue stands for the endless layers of cultural meaning.

Humans constantly give meaning to everything they feel, see, hear or experience. This process of symbolic signification is guided by our cultural awareness and our capacity to express ourselves. With this report, and within the framework of the Open Method of Coordination (OMC), our European working group presents our observations and conclusions on implementation of the key competence of cultural awareness and expression in EU Member States.

Cultural awareness and expression

'Cultural awareness and expression' is one of the eight key competences that form the reference tool which EU Member States to be integrate into strategies and infrastructure in the context of lifelong learning. The other key competences are: 1) Communication in the mother tongue, 2) Communication in foreign languages, 3) Mathematical competence and basic competences in science and technology, 4) Digital competence, 5) Learning to learn, 6) Social and civic competences and 7) Sense of initiative and entrepreneurship. Training in the key competences – in the shape of knowledge, skills and attitudes – is seen as fundamental for each individual in 21st century society. The interdependency and transversal nature of all eight key competences should be underlined. Cultural awareness has a strong impact on our ability to learn social, civic and intercultural competences, as well as on our sense of initiative and entrepreneurship. The development of these competences is indeed strongly interrelated and interdependent.

Key competence 8 (KC#8), cultural awareness and expression, as defined by the EU, touches on many elements: e.g. creative expression of ideas, experiences and emotions in a range of media, including music, performing arts, literature, visual arts and the interdisciplinary and hybrid forms that have emerged thanks to new media. It stresses the importance of cultural knowledge, the skills needed to appreciate and enjoy works of art and self-expression through a variety of media using one's innate capacities. More than that, the definition of the competence is based on the assumption that a solid understanding of one's own culture and a sense of identity can be the basis for an open-minded attitude towards others and respect for diversity of cultural expression.

1

Recommendation of the European Parliament and of the Council of 18 December 2006 on key competences for lifelong learning (2006/962/EC); <http://eur-lex.europa.eu/legal-content/EN/TXT/?uri=URISERV:c11090>

2

van Heusden, Barend, Arts education 'after the end of art': Towards a new framework for arts education in van Heusden, Barend and Gielen, Pascal (eds), Arts Education Beyond Art: Teaching Art in Times of Change, 2014.

As Barend van Heusden, Professor of Culture and Cognition at the University of Groningen, argues, culture defines the way in which we look at ourselves and at others. Broad and coherent development and training of our competence in (self-)perception, (self-)imagination, (self-)conceptualisation and (self-)analysis is of great importance: 'Culture in the sense of cognition is the basis for conscious human action.'^{1,2}

Context

In today's world, assailed as we are by an abundance of images, by permanent and rapid change, and by a strong need for self-determination and identity, cultural awareness and expression is rightly called a *key competence*. It is difficult to overestimate the importance of this competence in a period in which openness, optimism and tolerance are placed under such strain in Europe. In recent years, Europe has witnessed serious attacks on the idea of the open society. People have lost their lives while exercising their fundamental democratic right to freedom of speech, taking part in cultural events or just enjoying everyday life. All nations in Europe have become aware of the concrete consequences of all kinds of radicalisation, such as dehumanisation and deadly violence. This is a time to stand up for the shared European values of freedom of speech and expression, as well as for respect for cultural diversity.

The refugee tragedy of 2015 is another test of Europe's capacity to uphold its ideals of solidarity and freedom. Many people feel the need to help their fellow humans fleeing from violence and war deeply. Yet it is also understandable that people are concerned about the consequences of migration for daily life in their country or community. There is a growing threat of extremism, on both ends of the political spectrum. Neglect of feelings of distrust and of processes of marginalisation and exclusion leads to a climate of fear and anger in society. Training in cultural awareness and expression can help to overcome feelings of fear and distrust, and to nurture our human capacity to understand others and ourselves.

Many EU Member States have experienced a long period of peace and stability. Looking back over the past decades, these times of previously unseen levels of prosperity proved to be a fertile basis for cultural and artistic development and growth. One only has to visit a European town, city or region to be astounded by the diversity and richness of our culture, heritage and arts, which express a multitude of valuable perspectives on the world and human life.

But conflict and war are not ghosts from the past. In fact, they have never been very far away from the European stage and they are now touching the borders of our continent again and influencing our public space. At the same time, a severe financial crisis forces us to rethink and reshape our existing economic models and create new ways of guaranteeing our current and future prosperity. We live in a digital world that has become completely interdependent and interconnected. All Member States seek answers in their search for sustainable wealth and welfare, in their pursuit of social cohesion and in their fight against poverty and exclusion.

Together with cultural globalisation, climate change and continuous transformation of our demographic make-up, these geopolitical tendencies cause a crisis of identity, calling into question not only our models of community but also the image of our very selves. A multitude of media document these evolutions. Images of everyday life, politics, conflicts, tragedies, culture, entertainment and the arts stream constantly into our homes, schools and public spaces. Making sense of all this is not simple, but it is all-important. In this context, the development and training of our competences in cultural awareness and expression is of the utmost relevance for facing the challenges of the future.

Definitions

Culture is not an easy term. The word can be used as strictly limited to the world of the arts, but it can also be seen broadly, encompassing heritage, the humanities and philosophy. In its widest sense, it can refer to all aspects of human behaviour.

In public debates on the importance of education in the arts and culture, different lines of argumentation are used. Some follow the rich aesthetic tradition, in which arts education is seen as an introduction to the world of ‘high’ art, with a strong emphasis on art history and artistic skills. In recent decades, we have also seen the rise of another school of thought, dominated by economic reasoning and highlighting the importance of creativity and innovation. A growing number of hybrid art forms have come to the fore as answers to current economic and technological challenges. Furthermore, there was, is and will always be the social line of argumentation, in which education in the arts and culture is seen as a contribution to social cohesion and identity. The EU definition of cultural awareness and expression touches on all of these dimensions. These perspectives all take a normative position, which is not a problem as long as we are aware of that. Our position, rooted in the humanistic, democratic tradition of thinking, is that culture should be considered as truly essential to human life.

The study by Michael Wimmer and Ann Bamford³ which was carried out at the start of our process indicated that there are big differences in the way in which Member States define cultural education. We decided to take these variances as a given. They are further proof of the rich tradition of diversity in education and culture on our continent. Also, at national and local levels, or even in schools or cultural institutions, one can find widely diverging opinions on what does or should constitute cultural or arts education. We have not attempted to make a case for one ‘true’ model. Instead, we have chosen to investigate the diversity in this field by gathering examples that representatives of our group considered as ‘good practice’ for their country.

Notwithstanding our respect for diversity, we do share some common beliefs and ideals. Firstly, we are aware that all humans are born with an innate and boundless capacity for learning. A strong cultural awareness and a rich capacity to express oneself can challenge people to measure the clouds, to count the stars, to live the richness of human life, come rain or shine.

Secondly, we firmly believe in the indisputable principles of democracy and freedom of expression, which guarantee the fertile ground on which our human capacities can fully grow and flourish, in line with the provisions of the UN Convention on the Rights of the Child⁴.

3

Bamford, Anne and Wimmer, Michael,
‘Cultural Awareness and Competences’,
EENC Short Report, September 2014:
[http://educult.at/wp-content/uploads/2011/08/
Short-Analytical-Report-11-%E2%80%93-Key-Compe-
tence-on-Cultural-Awareness-and-Expression.pdf](http://educult.at/wp-content/uploads/2011/08/Short-Analytical-Report-11-%E2%80%93-Key-Competence-on-Cultural-Awareness-and-Expression.pdf)

4

UN Convention of the Rights of the Child, article 29.1 1.
States Parties agree that the education
of the child shall be directed to:
(a) The development of the child’s
personality, talents and mental and physical abilities
to their fullest potential;
(b) The development of respect for human rights and
fundamental freedoms, and for the principles enshrined
in the Charter of the United Nations;
(c) The development of respect for the
child’s parents, his or her own cultural identity, language
and values, for the national values of the country
in which the child is living, the country from which he
or she may originate, and for civilizations different
from his or her own;
(d) The preparation of the child for
responsible life in a free society, in the spirit of
understanding, peace, tolerance, equality of sexes,
and friendship among all peoples, ethnic, national and
religious groups and persons of indigenous origin;
(e) The development of respect for the
natural environment.

Working method

Our group has worked in accordance with the principles of the OMC. This entails voluntary cooperation among Member States, who share practices and experiences so as to improve their own work. The objective of the OMC process is to foster an exchange of best practice between Member States with a view to improving policy making and structuring cooperation around key priorities.

In 2008, an initial OMC group of national experts addressed synergies between culture and education, especially in arts education (Report issued in 2010⁵). In 2012, the OMC group on Creative Partnerships, a cultural OMC group, also tackled the issues of education and schools (among other sectors) using a cross-sectoral approach (Handbook issued in 2014⁶).

Our OMC group for the ‘development of the key competence “cultural awareness and expression”’ was set up in 2014. The following mandate was determined by Member States through the multi-annual Council Work Plan on Culture 2011-2014⁷, and confirmed by the 2015-2018⁸ Work Plan, which sets out OMC priorities.

‘Experts will identify good practices for the development of this key competence and its integration into education policies, on the basis of knowledge and attitudes identified in the Recommendation⁹ of the European Parliament and of the Council of 18 December 2006 on key competences for lifelong learning.’

The target output defined for the group is a handbook of good practice for culture and education authorities at national and European level. We have decided on a broad interpretation of the mandate, resulting in a report that not only mirrors the state of affairs in Member States, but also contains reflections and recommendations.

In all, 25 Member States¹⁰ were represented in our group. Members included representatives of departments of education and culture, and national expertise centres and advisory boards, as well as cultural education practitioners. At the first meeting – on 10-11 March 2014 in Brussels – Brecht Demeulenaere of the Flemish Ministry of Education in Belgium and Jan Jaap Knol, Director of the Cultural Participation Fund in the Netherlands, were elected as co-chairs. In total the group held six meetings in Brussels and one in Riga during the Latvian EU Presidency in 2015.

Intensive discussions were held during the meetings, both in plenary and in sub-groups. Also, a range of external speakers were invited. Each Member State contributed to the discussions and provided two examples of good practices to be used for the manual. As already stated, the examples reflect Europe’s diversity in the fields of education and culture.

5

http://www.artscouncil.ie/uploadedFiles/wwwartscouncilie/Content/News/Young_people_children_and_education/MOCedu_final_report_en.pdf

6

http://ec.europa.eu/culture/library/reports/creative-partnerships_en.pdf

7

[http://eur-lex.europa.eu/legal-content/EN/TXT/?uri=celex:42010Y1202\(01\)](http://eur-lex.europa.eu/legal-content/EN/TXT/?uri=celex:42010Y1202(01))

8

<http://data.consilium.europa.eu/doc/document/ST-16094-2014-INIT/en/pdf>

9

<http://eur-lex.europa.eu/legal-content/EN/TXT/?uri=celex:32006H0962>

10

See the list of contributors on page 75.

Structure

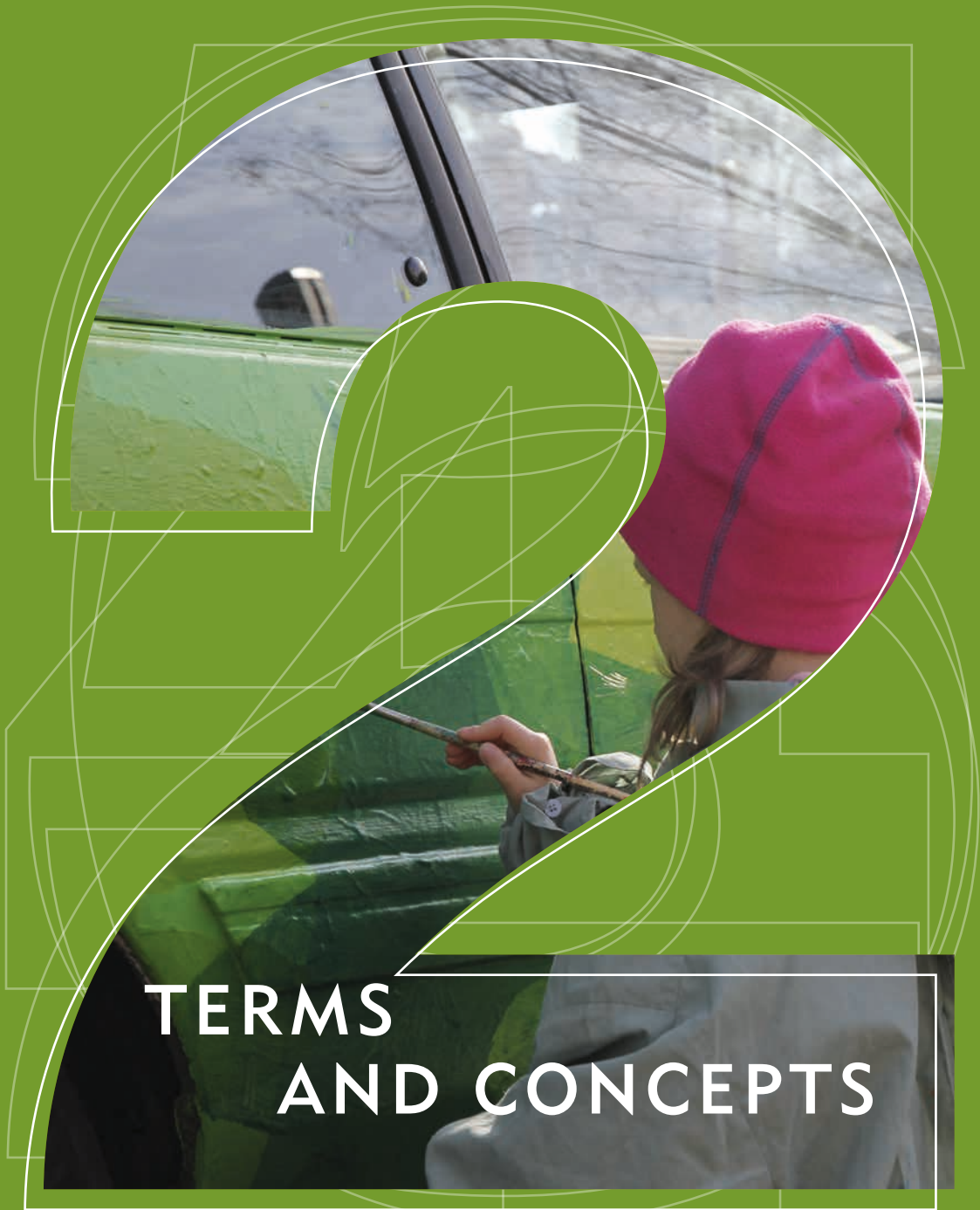
The structure of this report is as follows. After this introduction comes chapter 2, written by Ernst Wagner, lecturer and Executive Coordinator at the UNESCO Chair in Arts and Culture in Education at the University of Erlangen-Nuremberg. This part is completely dedicated to terms, concepts and discourses with regard to cultural awareness and expression. In this chapter, the original text of the recommendation on cultural awareness and expression is analysed and commented on in order to get a better understanding of the underlying concepts. The chapter also contains paragraphs on important terms such as ‘competence’ and on arts education and cultural education. It concludes by examining a number of related concepts including intercultural awareness, cultural identity and creativity which we found to be of particular relevance to the key competence of cultural awareness and expression. Chapter 3, written by Lode Vermeersch, senior researcher at the Research Institute for Work and Society (HIVA) at the University of Leuven and the Department of Educational Sciences at Vrije Universiteit Brussel contains our reflections on the examples of good practices for cultural awareness and expression gathered by members of the group from policies and practices in their countries. In chapter 4, we conclude with recommendations for policy makers at national and European level.

With all this, we do not offer readers a ‘how to’ handbook for developing the key competence of cultural awareness and expression. Such a ‘how to’ handbook would not reflect the state of affairs in Europe. We do, however, wish to offer guidance on the broadest possible range of terms and definitions. More than that, we hope to inspire readers with our practices and recommendations.

Cultural awareness is a state of mind. Free and democratic societies offer the basis for full realisation of cultural awareness and expression. Let us cherish this freedom and this competence every day. We owe it to our ancestors and to our children, and we owe it to the future.

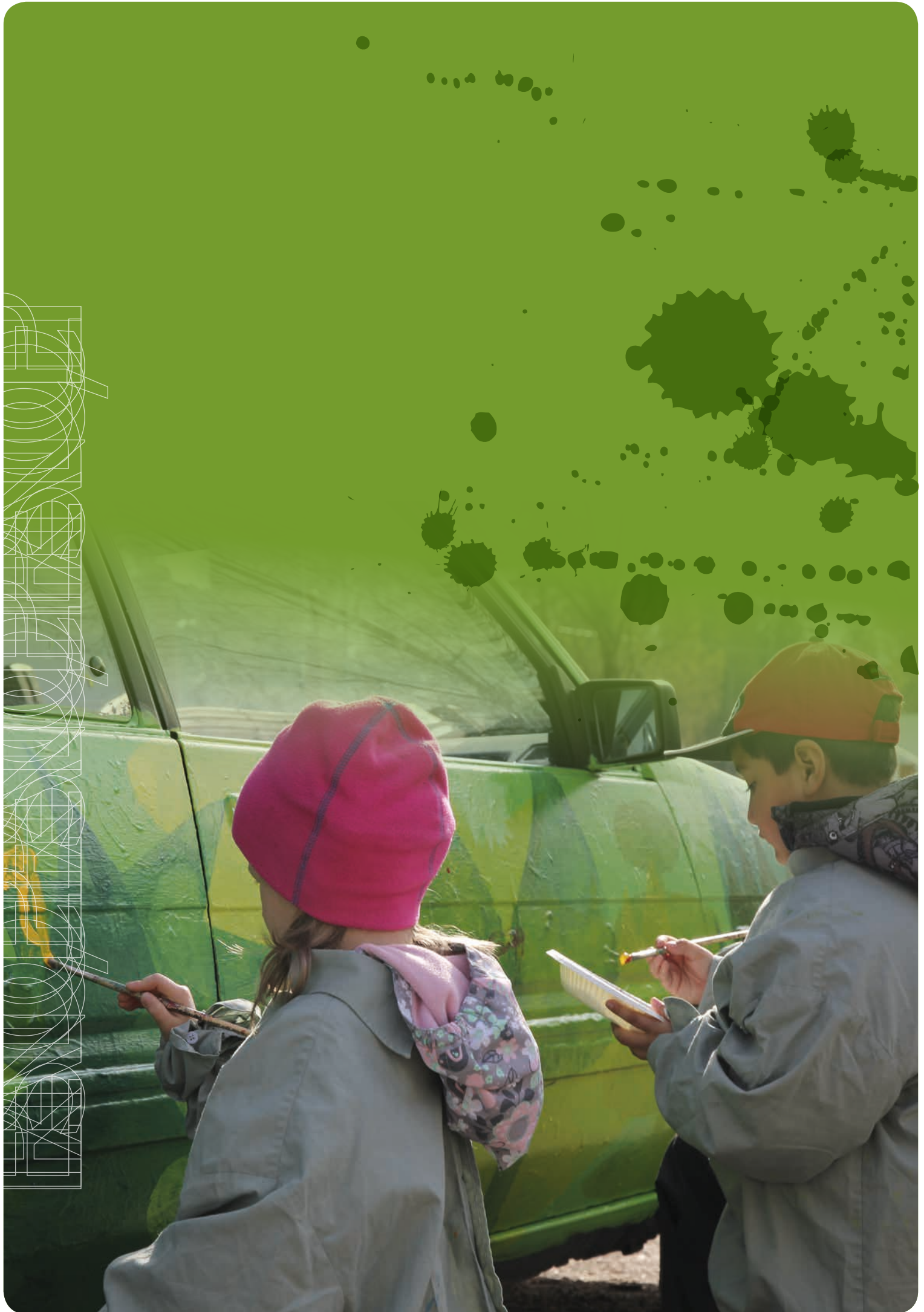






**TERMS
AND CONCEPTS**





2

TERMS AND CONCEPTS

2.1 Recommendation of the European Parliament and of the Council

The Recommendation of the European Parliament and of the Council (18 December 2006) on key competences for lifelong learning (2006/962/EC) p. L 394/18 contains the following text on **cultural awareness and expression**.

Definition

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

Essential knowledge, skills and attitudes related to this competence

Cultural knowledge includes an awareness of local, national and European cultural heritage and their place in the world. It covers a basic knowledge of major cultural works, including popular contemporary culture. It is essential to understand the cultural and linguistic diversity in Europe and other regions of the world, the need to preserve it and the importance of aesthetic factors in daily life.

Skills relate to both appreciation and expression: the appreciation and enjoyment of works of art and performances as well as self-expression through a variety of media using one's innate capacities. Skills also include the ability to relate one's own creative and expressive points of view to the opinions of others and to identify and realise social and economic opportunities in cultural activity. Cultural expression is essential to the development of creative skills, which can be transferred to a variety of professional contexts.

A solid understanding of one's own culture and a sense of identity can provide the basis for an open attitude towards and respect for diversity of cultural expression. A positive attitude also covers creativity, and the willingness to cultivate aesthetic capacity through artistic self-expression and participation in cultural life.

2.2 Interpretation of the Recommendation on key competences for lifelong learning

Below, the text of this policy document is interpreted and commented on step by step.

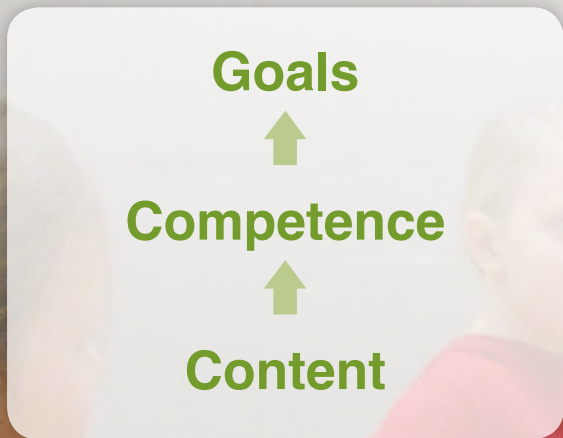
Text of the EU document	Commentary/annotations
<p>A. Cultural awareness and expression</p>	<p>The term ‘cultural awareness’ means knowing about the importance of culture and arts and developing the capacity to enjoy or be interested in them. It is related to perception (e.g. listening to music, watching a play, looking at art in a museum). By contrast, the term ‘cultural expression’ focuses on communicating feelings or ideas through artistic media and oneself. It refers to things that people say, write, sing, paint, dance, act out or do in order to show their feelings, opinions and ideas and relates mainly to production/creation.</p> <p>Arts education as well as cultural education (formal, non-formal and informal) takes place in the two fields of reception and production. The combination of the terms ‘awareness and expression’ into one phrase is representative of the dominant didactic approach in European arts education. Creativity depends on one’s awareness of the world and understanding a work of art in a deeper way is often based on one’s own practical experience. We have to listen to music if we want to sing in a choir and listening becomes richer if we know how to practice music. That is why a lot of European school curricula integrate both aspects (with specific emphasis on practice or perception, depending on cultural traditions in the different art forms).</p>
<p>B. Appreciation of the importance of the creative expression of ideas, experiences and emotions in a range of media, including music, performing arts, literature and the visual arts.</p>	<p>The phrase ‘ideas, experiences and emotions’ shows the broad range of functions that arts and culture fulfil: concepts (ideas) vs empirical/sensual encounters (experience), and cognition (ideas) vs affects (emotions). This way of thinking about arts and culture is in line with European philosophical traditions.</p> <p>The phrase ‘a range of media, including music, performing arts, literature and the visual arts’ focuses on the canon of traditional western (European) art forms (uniting dance and theatre under ‘performing arts’), but it is not exclusive (see paragraph C: ‘popular ... culture’).</p>





Text of the EU document	Commentary/annotations
<p>C. Essential knowledge, skills and attitudes related to this competence: cultural knowledge includes an awareness of local, national and European cultural heritage and their place in the world. It covers a basic knowledge of major cultural works, including popular contemporary culture. It is essential to understand the cultural and linguistic diversity in Europe and other regions of the world, the need to preserve it and the importance of aesthetic factors in daily life.</p>	<p>Discussion of ‘knowledge, skills and attitudes’ fits with the current understanding of competence. This understanding distinguishes between these three dimensions: to be competent is to acquire all of them in respect of a specific domain, in this case culture and the arts. More advanced concepts include (meta)-reflection as a fourth dimension in addition to attitude, skills and knowledge.</p> <p>‘Local, national and European cultural heritage and their place in the world’ stresses the importance of learning from the past and also shows an intercultural (relativistic, post-colonial) perspective on the European tradition. The term ‘diversity’ (one of the current buzz words, including in the humanities) supports this interpretation.</p>
<p>D. Skills relate to both appreciation and expression: the appreciation and enjoyment of works of art and performances as well as self-expression through a variety of media using one’s innate capacities. Skills include also the ability to relate one’s own creative and expressive points of view to the opinions of others and to identify and realise social and economic opportunities in cultural activity. Cultural expression is essential to the development of creative skills, which can be transferred to a variety of professional contexts.</p>	<p>The two phrases ‘using one’s innate capacities’ and ‘realise social and economic opportunities’ link the main focus of KC#8 to the four most dominant traditions (or threads of legitimisation) which define the function of the arts and of arts education in modern western societies:</p> <ul style="list-style-type: none"> • The first is self-formation in the arts. This concept of Bildung regards ‘self-expression’ and ‘appreciation and enjoyment of works of art’ as values <i>per se</i>. • The second tradition focuses on transfer effects from arts education to general education. • The third concerns the desired social impact of the arts (two of the most famous examples of this approach are Augusto Boal’s ‘Theatre of the Oppressed’ and Daniel Barenboim’s ‘West-Eastern Divan Orchestra’) – the EU-text does not give further details or comments on this aspect. • The fourth is the economic impact (using the arts [or arts education] to foster things such as creativity and innovation for growth). <p>In the European tradition, the self-formation aspect of ‘Bildung’ is usually the most prominent one and there is a lot of scepticism about exploiting the arts for other purposes (see OECD, Art for Art’s Sake, 2013 – a meta-analysis of studies on the transfer effect of experience in the arts into other domains).</p>

Text of the EU document	Commentary/annotations
<p>E. A solid understanding of one's own culture and a sense of identity can be the basis for an open attitude towards and respect for diversity of cultural expression. A positive attitude also covers creativity and the willingness to cultivate aesthetic capacity through artistic self-expression and participation in cultural life.</p>	<p>Culture, arts, arts education and cultural education are value neutral. We can use them in order to enrich life in democratic societies but also for propaganda, e.g. for a totalitarian, aggressive system. That is why culture needs a normative framework and an ongoing discourse about criteria that help to evaluate its use. The EU-text provides two such criteria: 'open attitude towards and respect for diversity' and 'participation'. The first concerns intercultural exchange among cultures that are considered equal (within a society as well as between societies/states); the second refers to the aspect of democracy, which includes the claim of openness to all.</p>



To summarise, the theoretical model behind the Recommendations follows the current understanding of competence. Three levels overlap:

- competence defined as ‘cultural awareness and expression’ (with its dimensions of knowledge, skills and attitudes) in terms of cultural appreciation and artistic expression and differentiation of partial competences;
- the normative goals to which this competence contributes;
- the content in respect of which this competence is developed, i.e. all forms of culture.

This means in respect to the Recommendations:



2.3 Explanation of important terms

Competences/key competences

The Recommendation of the European Parliament and of the Council of 18 December 2006 on key competences for lifelong learning (2006/962/EC; p. L 394/18) uses two important general terms, 'competence' and 'key competence'. The use of the term (and thus the model) of '**competence**' follows a change of paradigm in pedagogy which has been taking place since the second half of the 20th century and which is ongoing in Europe, especially since the Organisation for Economic Cooperation and Development (OECD) began moving it forward, mainly by carrying out the Programme for International Student Assessment (PISA), for which the first results were published in 2000.

Competences

The **competence** paradigm allows us to understand the outcome of learning in a clear way. Going beyond the well-known aspects of input (e.g. curricula, resources) and process (e.g. quality of teaching), it stresses the outcome/output of learning (competences). This approach suggests that what is actually achieved in education is of the highest importance. Input and processes serve this outcome. Teachers, educators, mediators and target groups know how a specific outcome can be achieved (by the respective *process*), and politicians are responsible for the *input* that makes this outcome possible (resources such as teaching positions, architecture of schools, schoolbooks, curricula and teacher training).

The interest of pedagogy/education is in the possibilities of acquiring competences with regard to knowledge, skills and attitudes. Together, these three dimensions form competence. It is important to note that competence in itself cannot be observed. We need performance (e.g. solving a problem) in order to see whether a person is competent.

Key-competences

The concept of **key-competences** is a response to the awareness of the fact that it is not exactly clear what the next generation will need to know, and which particular skills and attitudes will be important in order to overcome future challenges. Yet educational systems have to equip future generations to do just that. Discussion of these key competences as general, abstract competences (which give direction rather than concrete content) allows us to address this dilemma.

Arts education/Cultural education

The EU Recommendation on key competences for lifelong learning does not address specific educational approaches or actors which or who can develop the key competence of cultural awareness and expression. All EU Member States have developed various instruments in order to promote the acquisition of this competence by pedagogical means; in formal education (e.g. schools) this happens in a direct way, in the non-formal sector (e.g. cultural institutions) in a more indirect way, and in informal learning (e.g. in families and peer groups) in an almost exclusively indirect way. The main instruments for addressing cultural awareness and expression are arts education and cultural education. These can be considered as the key for fostering cultural awareness and expression. They are complementary concepts and both of them are equally important for understanding the content and practical implementation of KC#8.

Arts education and cultural education are essential for lifelong learning and for the full development of personality and citizenship.

- They are part of all periods and all areas of life.
- They comprise processes of learning and development in formal, informal, and non-formal education.
- This understanding builds on a holistic approach to education and learning, embracing all emotional, physical, cognitive, social, aesthetic and moral human competences.
- Arts education and cultural education comprise education for the arts (e.g. promotion of young talents who may form the next generation of artists), in the arts (e.g. encouraging everyone to use their capacity for artistic experience), and through the arts (using the arts for other purposes, e.g. in order to use multiple learning styles or to be creative in non-art fields).
- Arts education/cultural education encourage people to learn about their cultural heritage and to engage with various forms of traditional and contemporary art (arts education in the narrow sense) and everyday culture (cultural education in the broad sense) as a source of and resource for their present and future life.

How people conceive and live their lives finds its expression in the arts and in the cultural forms of everyday life. This, in turn, affects our perception, activities and attitudes in all areas of life. Thus the differentiation between cultural education and arts education relates to a broad approach (culture) on the one hand and to a more specific approach (the arts) on the other.

Culture in this context can be understood as referring to specific but also very fundamental areas of life. It encompasses customs and beliefs, habits and modes of living – including the arts. It is referred to as ‘the whole complex of distinctive spiritual, material, intellectual and emotional features that characterize a society or social group, [including] not only the arts and letters, but also modes of life, the fundamental rights of the human being, value systems, traditions and beliefs’¹¹. It can be compared to a diverse stock of renewable resources passed on from generation to generation (by education), upon which people draw inspiration and through which they express the meaning they give to their existence¹².

The Arts. The **liberal arts** form a (European) canon that is mainly constituted by visual art, music, theatre/drama, dance and literature¹³. European civilisation has developed institutions for them: museums, concert halls, theatres and libraries. The arts are taught as subjects at universities/academies in order to educate artists. They are also taught at schools as a part of general education, mainly in the humanistic sense of ‘Bildung’ ([self-]formation). The means of reception is aesthetic pleasure¹⁴. The **applied arts** include crafts, architecture, design, film and media, i.e. art forms that produce products that can be used and that fulfil a specific function. Of course, there are also a lot of cross-medial art forms, traditional as well as emerging, e.g. circus, interactive media, games, street art, etc. Against this background, arts education and cultural education can be distinguished in the following way.

11

Mexico City Declaration on Cultural Policies, adopted by the UNESCO World Conference on Cultural Policies, 1982.

12

In this context the Fribourg Declaration on Cultural Rights (2007) can be considered an important document of reference: www1.umn.edu/humanrts/instreet/Fribourg%20Declaration.pdf

13

This set of art forms can be broadened to include design/craft, architecture, digital media, photography/film, trans- and interdisciplinary approaches/multimedia, etc. as long as they take place in the context of the art system. It contains contemporary art, as well as heritage (tangible and intangible). Some of the art forms have corresponding school subjects.

14

In the sense of disinterested pleasure, as Kant describes it: a consciousness of the pleasure that attends the ‘free play’ of imagination and understanding.

Arts education can take place:

1. in the formal context (in school subjects, e.g. visual art, music, drama, literature, dance, design – learning *in* the arts). Arts education can also be used in a transversal manner to deliver new or alternative methods, e.g. in scientific subjects like physics, chemistry, geography, ICT or mathematics (learning *through* the arts);
2. in the non-formal context, e.g. in music schools, art schools, online courses, film companies or arts institutions such as theatres, dance companies, art galleries, or museums if their programme is related to art forms like visual art, music, drama, literature, film, or dance;
3. in the informal context, e.g. in singing and drawing/painting with small children in families, practising music or dance in peer groups, or taking photos and sharing them with virtual friends on social media.

Cultural education takes place:

1. in the formal context in schools, mainly in the following subjects: languages, history, media design and sports (learning *in* cultural subjects), but – like arts education – also in all other subjects (learning *through* culture);
2. in the non-formal context mainly in social centres, youth clubs, or sport clubs, which understand their work as cultural education without necessarily having a special focus on culture;
3. in the informal context, e.g. in tourism, social media, computer games, TV, cinema, radio, books, etc. It is practised alone, in families or peer groups.

Both arts education and cultural education can use cooperation between these six different fields and this trans-sectoral aspect is gaining more and more relevance in Europe for development of cultural awareness and expression. Thus in the following considerations, no distinction is made between the terms *arts education* and *cultural education*. The term *arts education* is always combined with the term *cultural education* in accordance with its prevalent global use, e.g. in the context of UNESCO, OECD or the International Network for Research in Arts Education.



2.4 General discourses on the goals and intended outcome of arts/cultural education

Lively discussions about the intended as well as verifiable outcome of arts/cultural education in the sense of competences take place among stakeholders. Do we need education in the arts or education *through* the arts? Do we wish to ‘exploit’ the arts for other purposes? Or do we want to create bridges between the different fields of education? With regard to *education in the arts*, the issues under debate include the idea that arts education is valuable for its own sake. It trains artistic skills (for further amateur as well as potential professional practice in reception and production) and it familiarises the learner with cultural traditions and heritage, and thus shapes cultural identity. When arts education is linked to areas outside the cultural sector (*education through the arts*), three further main concepts can be distinguished: an approach that accentuates the importance of arts education for the development of cognitive skills and for the renewal of education (transfer effects to other fields of competence as well as interactions between arts and other areas that are important for our societies, like innovation through education), a social aspect (e.g. education for sustainable development or civic education), and an economic dimension.

The four main concepts are:

Education *in* the arts/culture

1. Arts/cultural education for its own sake, which means acquiring cultural and artistic competences as an essential dimension in the development of a whole person (self-formation in the arts/Bildung), including:
 - artistic skills;
 - cultural identity;
 - cultural heritage;
 - audience development.

This approach is the core focus of KC#8 (see above – section 2.2. B, C, D).

Education *through* the arts/culture

2. Impact of arts/cultural education on teaching and learning, aiming at the renewal of didactics or educational systems, including:
 - creative learning in schools, transfer effects to cognitive competences, interdisciplinary approaches to specific topics;
 - multiple learning styles, individualisation of learning approaches;
 - development of educational systems and subsystems (whole institution approach), fostering cross-curricular learning (STEAM¹⁵).

This concept is closely related to key competence 5 ‘Learning to learn’, but also to all of the other key competences.

3. Social impact of arts/cultural education, aiming at social cohesion through participation in artistic practice, culture and society, including:
 - cultural diversity, intercultural awareness and dialogue;
 - sustainable development.

These goals are closely related to key competence 6 ‘Social and civic competences’ and key competence 8 (see above – section 2.2. D, E).

4. Impact of arts/cultural education on the economic development of individuals and societies, mainly focussed on:
- learning specific skills in the context of professional training for creative industries (e.g. media, folk art, crafts, design);
 - creativity as a 21st century skill for innovative societies.

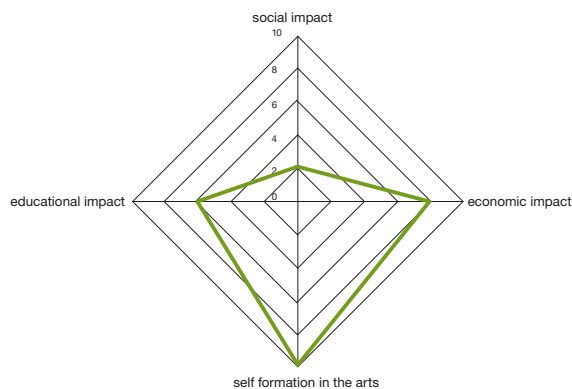
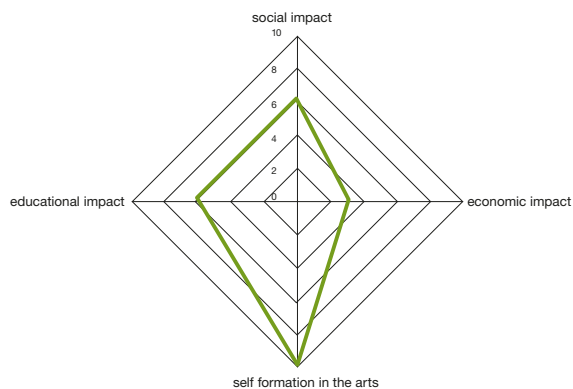
This approach is related to key competence 4 ‘Digital competence’, key competence 7 ‘Sense of initiative and entrepreneurship’, and KC#8 (see above – section 2.2. D, E).

The Recommendation on key competences for lifelong learning contains the observations that ‘key competences are all considered equally important, as each of them can contribute to a successful life in a knowledge society’ and that ‘many of the competences overlap and interlock: aspects essential to one domain will support competence in another’. These statements apply equally well to the four dimensions of education *in* the arts/culture and education *through* the arts/culture introduced above. It is very important to stress that in theory as well as in practice, these dimensions or approaches overlap. They manifest themselves as idiosyncratic mixtures, as can be seen in the good practice examples contributed by the Member States (see below/chapter 3 and annex). Each project, each measure, even each policy covers a specific range of different objectives, approaches and features. The weight given to each of the four dimensions reflects the specific profile of a concrete project or policy. This can be illustrated by giving scores to the dimensions.

Two fictive examples of projects with different profiles in respect of the four dimension

Example project 1

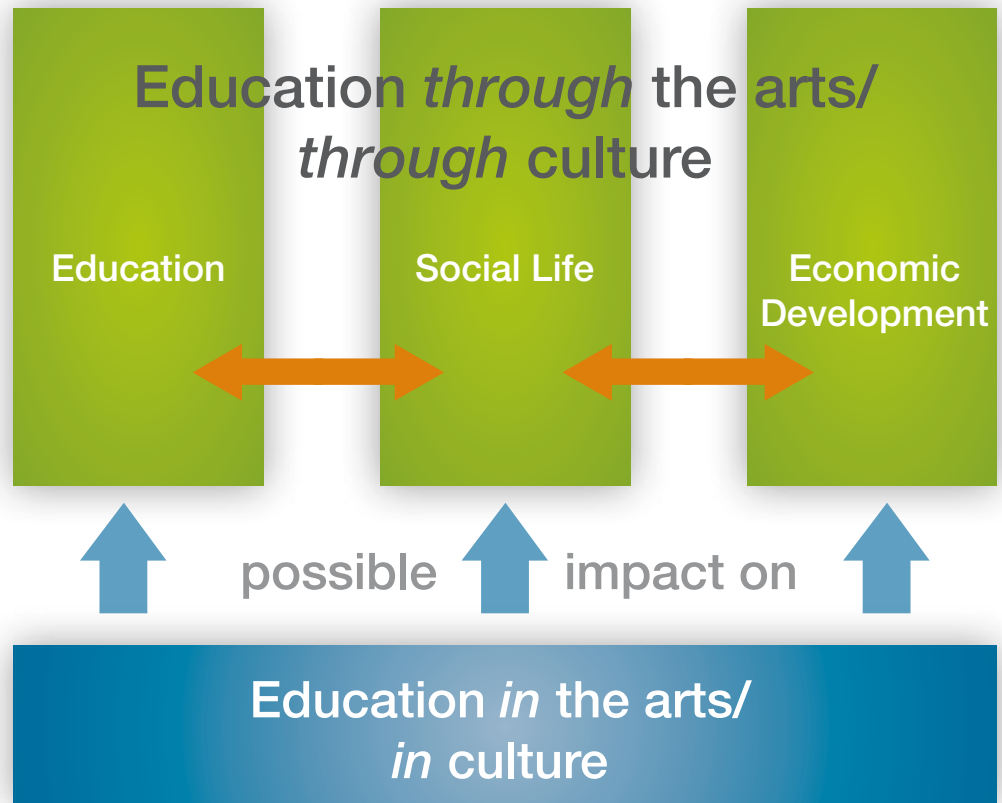
Example project 2



The scores that individual projects achieve in each dimension can be determined through conversations between the executors of these projects and external experts. Profiles can also be created by a process of self-evaluation. Differentiation according to diverse dimensions provides an initial framework for describing aims and input in arts/cultural education practices. The model suggested here is descriptive and seeks to approach existing diversity through individualised profiles. It can be applied to different projects or to the different stages in development of a single project.

It is obvious that education *in* the arts/culture is at the core of arts/cultural education. It is the basis for achievement of further purposes or goals, but it can also be a purpose in itself.

Dimensions of arts/cultural education



The following paragraphs introduce a selection of five sub-dimensions of this framework. These help to develop a deeper understanding of the scope and impact of arts/cultural education. The selection was compiled by the participants of the OMC group based on importance in current national and European discussions on arts/cultural education and capacity to adequately represent the respective fields.

2.4.1 Intercultural dialogue

Reference documents

‘Cultural diversity refers to the manifold ways in which the cultures of groups and societies find expression. These expressions are passed on within and among groups and societies. Cultural diversity is made manifest not only through the varied ways in which the cultural heritage of humanity is expressed, augmented and transmitted through the variety of cultural expressions, but also through diverse modes of artistic creation, production, dissemination, distribution and enjoyment, whatever the means and technologies used.’

> UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions. 2005. Article 4.1

*‘Cultural diversity is the main heritage of humanity. It is the product of thousands of years of history and the fruit of collective contributions by all peoples through their languages, ideas, techniques, practices and creations. Diversity should not be just about “the other”; it has multiple dimensions and forms part of the unique identity of every individual. Cultural diversity allows **identities and differences** to be continuously redefined. It is an essential component of social harmony, citizenship and the creation of a peaceful society.’*

> Culture 21: Actions. Commitments on the role of culture in sustainable cities. 21 February 2015

‘In multicultural societies, one of the major challenges facing lifelong education involves our capacities for learning to live together. [...] Arts and humanities education, multimedia activities, museums and travel help to develop the critical capacities indispensable to combating unilateral viewpoints, adapting to culturally diverse social environments and responding to the challenges of intercultural dialogue. Sensitising people to cultural diversity is more a matter of approaches, methods and attitudes than of the assimilation of content. Before tolerance can become a skill, it must be practised. [...] The arts are a strong and universal tool for promoting mutual understanding and peace, and practising the arts is a powerful way of socialising with others. The teaching of arts helps to reconnect scientific and emotional processes with intuition – a key component for the cultivation of attitudes favouring intercultural openness. Arts education can also help to address ethnocentrism, cultural bias, stereotyping, prejudice, discrimination and racism.’

> UNESCO World Report. Investing in Cultural Diversity and Intercultural Dialogue. 2009. Part 2. Chapter 4

‘Cultural knowledge [...] is essential to understand the cultural and linguistic diversity in Europe and other regions of the world [...] Skills include also the ability to relate one’s own creative and expressive points of view to the opinions of others [...] A solid understanding of one’s own culture and a sense of identity can be the basis for an open attitude towards and respect for diversity of cultural expression.’

> KC#8

Arts/cultural education and intercultural awareness and dialogue

The EU-text regarding key competence #8 gives a clear (normative) goal, namely the ability to acquire an ‘open attitude towards and respect for diversity’ and, in this way, it aligns itself with UNESCO’s *Convention on the Protection and Promotion of the Diversity of Cultural Expressions*. Intercultural awareness and dialogue, and equitable exchange of cultures (within a society as well as between societies/states) are considered as crucial conditions for forming open-minded and culturally respectful European citizens, and by implication, for a socially cohesive and peaceful Europe. Arts/cultural education, in a suitable environment and with suitable infrastructure, is able

to contribute to reaching this goal by fostering attitudes, skills and knowledge in a comprehensive way, especially if it is applied in conjunction with related fields. It can also promote this objective and shape the means of reaching it, particularly in today's Europe, which faces huge challenges with regard to migration. Three different approaches can be distinguished, each of them of equal value: the multicultural approach, emphasising coexistence of different and diverse ways of living or cultural backgrounds; the intercultural approach, stressing dialogue, interaction and relations between groups and lifestyles with regard to defining the self and the other; and the transcultural approach, focussing on merging processes and emergence of new and hybrid forms in multiple and variable settings. Their adoption depends on the context.

Cultural education in the context of **multiculturalism** offers specific possibilities, e.g.:

- to experience and appreciate different, unfamiliar cultural forms of expression and to evaluate their relevance in respect of oneself;
- to observe cultural differences and use the resultant knowledge to enrich one's own life and to improve communication with others;
- to perceive objects, habits and forms as creative solutions for different cultural tasks in specific contexts;
- to compare cultures, appreciate diversity as a value in itself, and explore and shape individual spaces of experience;
- to be able to evaluate and select.

In the **intercultural** context, cultural education can foster the following skills:

- to understand culture as a construct and to relate and link cultural concepts;
- to interpret and evaluate cultural phenomena with regard to individual, group and universal criteria;
- to initiate and create ways of dialogue and interaction;
- to detect, understand and estimate conflict potential;
- to develop forms of cultural interaction within the framework of human rights.

A **transcultural** approach will emphasise the following aspects:

- to discover overarching or universal processes in developing culture;
- to decode specific cultural phenomena as transcultural phenomena;
- to gauge intentions and consequences;
- to experience and create hybridity;
- to act in the public space.

Related concepts



Related good practice examples

Read it loud (Urban Woorden) (Belgium – Flanders)
Ways of Seeing II (Ireland)

2.4.2 Cultural identity

Reference documents

‘People in all cultures have always, and will always, seek answers to questions related to their existence. Every culture develops means through which the insights obtained through the search for understanding are shared and communicated. Basic elements of communication are words, movements, touch, sounds, rhythms and images. In many cultures, the expressions which communicate insights and open up room for reflection in people’s minds are called “art”. [...]

Any approach to arts education must consider the culture(s) to which the learner belongs as its starting point. To establish confidence rooted in a profound appreciation of one’s own culture is the best possible point of departure for exploring and subsequently respecting and appreciating the cultures of others. Central to this is acknowledging the perpetual evolution of culture and its value both in historical and contemporary contexts.’

> UNESCO. Road Map for Arts Education – Building Creative Capacities for the 21st Century. 2006.

Chapter: Concepts Related to Arts Education, Paragraphs: Arts Fields; Approaches to Arts Education

‘Skills relate to both appreciation and expression: the appreciation and enjoyment of works of art and performances as well as self-expression through a variety of media using one’s innate capacities. [...] A solid understanding of one’s own culture and a sense of identity can be the basis for an open attitude towards and respect for diversity of cultural expression.’

> KC#8

Arts/cultural education and cultural identity

There are various ways for humans to approach learning and the world¹⁶. Anthropological approaches have identified four different strategies for understanding the world, finding orientation in the world and modelling the world. These approaches are not interchangeable and cannot be categorised by rank. They are: cognitive-instrumental, ethical-evaluative, aesthetic-expressive and constitutive-religious. In today’s societies they are represented in school curricula as follows:

- the cognitive-instrumental approach by subjects such as the natural sciences and mathematics;
- the ethical-evaluative approach by subjects such as history, economics, civic education or legal studies;
- the aesthetic-expressive approach by visual art, music, drama, literature and dance/sports;
- the constitutive approach – the search for ‘ultimate reasons’ – by subjects such as philosophy, ethics or religion.

We can connect this classification of approaches to the question of cultural identity. In this context, only education that integrates all four of these approaches – in a well-balanced relationship – deserves to be called education in the sense that it copes with the anthropological condition of human beings. Cultural identity can be considered as the outcome and result of education in this broad sense. Its construction is the task of all disciplines at all times, because its development is a lifelong process, and it is always multiple and fluid.

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PISA (2000): Baumert, Jürgen, PISA 2000: Basiskompetenzen von Schülerinnen und Schülern im internationalen Vergleich, Opladen, p. 21; Baumert, Jürgen (2002): Deutschland im internationalen Bildungsvergleich in Kilius, N. et al. (eds.): Die Zukunft der Bildung, Frankfurt/Main, p. 113.

Arts/cultural education takes the aesthetic-expressive approach. It is, in the first stage, education in the arts/culture (see above). Cultural identity is the changing, vibrant and lively awareness of one's own thinking and behaviour in all four dimensions and the understanding of the thinking and behaviour of others (metacognitive, reflexive level in arts/cultural education). Cultural identity has to be developed by the individual and includes the possibility to create something, to be creative and to live and express culture. It is closely related to the concept of a responsible, dynamic and balanced individual, whose mode of existence is defined by attitudes of empathy, sensibility, openness and curiosity, by the enjoyment of aesthetics/beauty and by the appreciation of creativity. This becomes more and more important in our postmodern societies in which the world changes every day. Each individual needs a stable point of reference.

Developing a sense of cultural identity also requires the shaping of an approach to artistic skills. For example, children learn to listen to music or to play an instrument, to appreciate pictures or to design them, to watch dance or to dance, to observe theatre or to act as part of their own holistic development. In formal and non-formal settings, art-specific quality standards – related to a canon of traditional forms or experimental, open forms – are used in developing these artistic capacities. Skills have to be improved, as professionally as possible.

This approach to cultural identity focuses on educational processes with regard to the intrinsic value of the arts and culture, but it does not only concern the aesthetic-expressive dimension of our understanding of the world. The three other dimensions must also be considered and understood as 'culture'. Their manifestations are cultural goods. The German term 'Bildung' is often used for education in this sense, at least in Europe. It reflects the European humanistic tradition of self-formation and self-cultivation and refers to a process of both personal and cultural maturation. 'Bildung' aims at the development of one's whole personality and at the enrichment of one's biography through the experience of the arts, in productive and receptive processes alike.

Related concepts

European identity
heritage education
intercultural competencies
cultural identity
lifelong learning art specific skills
self formation well-being

Related good practice examples

MEYOU US project (Belgium – Flanders)
Bink network (Austria)
Interesting School (Estonia)

2.4.3 Cultural heritage

Reference documents

‘Cultural knowledge includes an awareness of local, national and European cultural heritage and their place in the world. It covers a basic knowledge of major cultural works, including popular contemporary culture. It is essential to understand the cultural and linguistic diversity in Europe and other regions of the world, the need to preserve it ...’
> KC#8

‘A solid understanding of one’s own culture and a sense of identity can be the basis for an open attitude towards and respect for diversity of cultural expression.’
> KC#8

‘Heritage is our legacy from the past, what we live with today, and what we pass on to future generations. Our cultural and natural heritage are both irreplaceable sources of life and inspiration.’
> <http://whc.unesco.org/en/about>

‘Cultural goods and services are different from other goods and services, because they are bearers of meaning and identity. [...] Cultural diversity is the main heritage of humanity. It is the product of thousands of years of history, and the fruit of collective contributions by all peoples through their languages, ideas, techniques, practices, and creations.’
> Culture 21: Actions. Commitments on the role of culture in sustainable cities. 21 February 2015

‘Culture knows differences but no borders.’
> Statement of a member of the OMC-group

Arts/cultural education and cultural heritage

A very strong tendency in European debates about arts/cultural education stresses that connecting learners to the (always diverse) heritage of a region or country provides a unique source for shaping the future. Education *in* the arts and *in* culture is essential to achieve this goal. The arts and other cultural goods convey and transfer the cultural and collective memory of societies and, in this way, they define how the future is conceptualised and created. Heritage can be used in a productive way to shape a peaceful and socially equitable future, but it can also be misused.

Arts/cultural education can foster *art-specific competences*, such as the enjoyment of art and culture, the appreciation of cultural heritage or artistic skills (including the ability to perceive with all senses, interpret, value, produce, shape, create and compose). It emphasises the role of art and culture as an indispensable component of education. Education, in this context, is considered as a means to connect younger generations with cultural traditions and heritage, not only in order to preserve them but also to shape and develop them for the future.

All of us, as members of a family or peer group, as inhabitants of a region, as citizens of a country or as Europeans, become who we are (however ephemeral, multi-layered and changing) through cultural narratives that are linked to products, art works and goods of cultural heritage. Such narratives emerge from traditions and fictions; they link history to the future. Consciousness of cultural heritage and cultural identity that is confident in itself and at the same time aware of other cultures can be shaped in arts/cultural education through the following aspects, which belong together as an integrated set of competences. These aspects can be addressed in curricula, measures, programmes and policies:

- to feel at home in specific cultural traditions, to know them and to be able to act in the settings that are defined by them (e.g. cultural heritage in the arts as intangible heritage: ways of organising life, mother tongue, culture- and milieu-specific standards, principles and rules);
- to be conscious of the manifold, diverse roots of one's own culture, to be aware of culture as a dynamic and ever-changing construct, and a result of intercultural exchange (transcultural awareness);
- to be conscious of the dignity and value of other cultures and of the coincidence that one is born in this and not in another culture (tolerance, appreciation of the world's heritage as the heritage of humankind, intercultural awareness);
- to understand the structure (grammar and manifestations) of other cultures, to compare what is one's own with the unfamiliar, to decide reasonably on individual ways to shape one's own future, to identify with one's decisions in a tolerant and flexible way (cultural expression);
- to be aware of the necessity to contribute actively to the further development of one's own culture, and of groups, milieus, regions, countries, Europe for the collective cultural identity as well as for future generations. Contemporary culture will be the heritage of tomorrow (understanding of one's own historical dimension, participation as cultural expression).

Related concepts

global citizenship cultural identity
 European identity
heritage education
 intercultural competencies
 well-rounded person cultural diversity

Related good practice examples

Druviena Elementary School (Latvia)
 The Bazars of the City (Cyprus)



2.4.4 Sustainable Development

Reference documents

'At the dawn of this, the 21st century, we know that development can only be "sustainable" if culture is given a central role. [...] Human development can only be effective if we explicitly consider the integral value to the process of culture and cultural factors such as memory, creativity, diversity, and knowledge. Global debates in the 21st century have recognised the importance of cultural diversity in shaping our world. Cultures forge dynamic and interactive relationships between people and their environments. By defining human rights as a starting point, today, all cultures want to be recognised as active participants in development, and to contribute, in their own unique way, to sustainability. Each and every culture distinctly enriches our world, and their interactions help us progress toward a more cooperative humanity of reciprocity and mutual respect and trust.'

> Culture 21: Actions: Commitments on the Role of Culture in Sustainable Cities, 21 February 2015, World Secretariat of United Cities and Local Governments, Barcelona [Sustainability in a broad sense]

'Ensuring sustainable consumption and production patterns means fully taking culture into account when addressing the use of assets and scarce resources. Human creativity, embracing cultural expression and the transformative power of innovation, is a unique renewable resource that not only leads to new products but also to new ways of life, organising and perceiving our societies and environment. Tapping into creative assets, traditional know-how and skills can effectively contribute to finding imaginative and better development outcomes and address global challenges such as the adverse impacts of climate change and unsustainable tourism.'

> Third UNESCO World Forum on Culture and Cultural Industries, 'Culture, Creativity and Sustainable Development. Research, Innovation, Opportunities', Florence Declaration – 4 October 2014 [Sustainability in a narrow sense, mainly related to the protection of the environment]

'We, the participants of the UNESCO World Conference on Education for Sustainable Development held in Aichi-Nagoya, Japan, from 10 to 12 November 2014 [...] underscore that the implementation of Education for Sustainable Development (ESD) should fully take into consideration local, national, regional and global contexts, as well as the contribution of culture to sustainable development [...].'

> UNESCO, Aichi-Nagoya Declaration on Education for Sustainable Development, 2014:
http://www.unesco.org/new/fileadmin/MULTIMEDIA/HQ/ERI/pdf/Aichi-Nagoya_Declaration_EN.pdf

Arts education shapes competences which can be related to cultural/creative industries:

'The full potential of the cultural industries at the core of the creative economy will be realised, once it is harnessed to stimulate innovation for economic growth, full and productive employment and decent work for all. When the cultural and creative industries become part of the overall growth and development strategy, they can contribute to the revitalisation of national economies, generate green employment, stimulate local development, and foster creativity. Evidence shows that they can provide new local development pathways that build on existing skills and knowledge.'

> Third UNESCO World Forum on Culture and Cultural Industries, 'Culture, Creativity and Sustainable Development: Research, Innovation, Opportunities', Florence Declaration – 4 October 2014

Arts/cultural education and education for sustainable development

Sustainable development in the broad as well as in the narrow sense¹⁷ is, like intercultural awareness and dialogue and creativity, one of the most relevant and urgent challenges of the 21st century. When addressing sustainable development in education (ESD), the potential of arts/cultural education needs to be considered.

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Narrow sense: protection of the environment;
broad sense: each development has to be considered against the background of systematic interdependency and sustainability.

Arts/cultural education can support ESD by contextualising and providing a basis for all aspects of sustainability in culture. This should be considered in European policies, e.g. by including ESD in arts/cultural education curricula.

Traditional themes and issues in arts/cultural education already contain strong sustainability aspects and components, such as creating and reflecting lifestyle (as a specific, aesthetic way of living, acting, dressing and consuming), architecture, urban planning, landscaping, product design, industrial design, interior design, fashion and all kinds of cultural heritage. The productive as well as the receptive approaches in arts/cultural education offer a broad repertoire of possibilities for approaching these themes: to perceive phenomena, to analyse and interpret them, and to come to a well-founded judgement and decision, or to develop one's own creative and sustainable solutions by conceptualising, shaping, drafting, designing and creating products or models for products. Learners are made aware of specific issues in a creative, non-normative way.

The history of the arts and of cultural goods can be seen as a huge and endless source of manifestations and symbols, all of them reflecting the ways in which human-kind deals with nature and its surroundings. These resources are bearers of values, attitudes, approaches and preferences, and provide different answers to questions related to human existence and its environments. They also transport narratives, tales and stories about how people deal with conflicts that emerge in respect of these questions. In education, e.g. in museums, engagement with traditional art works can aid study of how people in different times and different cultures have thought about these central questions. Respect for and commitment to nature and cultures are two possible outcomes of arts/cultural education.

Arts/cultural education has traditionally been defined by innovative, participatory teaching and learning methods that empower and motivate learners to take action. The outcomes include critical thinking, the understanding of complex systems and the ability to imagine future scenarios and to make decisions in a participatory and collaborative way. The UNESCO Roadmap for Implementing the Global Action Programme on Education for Sustainable Development stresses the importance of these specific skills and competences, stating that: 'ESD requires them'¹⁸. Arts/cultural education can foster them and thus contribute to a new culture of learning that makes this kind of ESD possible on condition that the transfer is directly addressed in the learning process¹⁹.

Related concepts



18

UNESCO Roadmap for Implementing the Global Action Programme on Education for Sustainable Development (p.33): <http://unesdoc.unesco.org/images/0023/002305/230514e.pdf>

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See comment on transfer learning in the next paragraph about creativity.

Related good practice examples

- Environmental – cultural Routes (Greece)
- Aesthetic and Artistic Education in Schools (PEAA) (Portugal)

2.4.5 Creativity

Reference documents

Twenty-first century societies are increasingly demanding workforces that are creative, flexible, adaptable and innovative and education systems need to evolve with these shifting conditions. Arts education equips learners with these skills, enabling them to express themselves, critically evaluate the world around them, and actively engage in the various aspects of human existence.

Arts education is also a means of enabling nations to develop the human resources necessary to tap their valuable cultural capital. Drawing on these resources and capital is essential if countries wish to develop strong and sustainable cultural (creative) industries and enterprises. Such industries have the potential to play a key role in enhancing socio-economic development [...].'

> UNESCO Road Map for Arts Education – Building Creative Capacities for the 21st Century, 2006, Chapter 2, Develop Individual Capabilities

'There is a worldwide debate on the skills that students should acquire for modern, globalised economies based on knowledge and innovation. Several countries have revisited their curriculum to take a more demanding approach to knowledge acquisition, but also to develop skills in thinking and creativity as well as social and behavioural skills. The PISA conceptual frameworks pay due tribute to the importance of all these different skills, and increasingly expand their coverage in its assessments. The necessity to assess a broader range of skills in educational settings is thus widely recognised [... There are] five dispositions of the creative mind:

Inquisitive. *Creativity entails uncovering and pursuing interesting and worthwhile questions in one's creative domain. This disposition includes three sub-habits of mind: a) wondering and questioning; b) exploring and investigating; c) challenging assumptions.*

Persistent. *As noted by Thomas Edison (and repeatedly emphasised by others): 'Genius is 1% inspiration and 99% perspiration.' This disposition includes three sub-habits of mind: a) sticking with difficulty; b) daring to be different; c) tolerating uncertainty.*

Imaginative. *At the heart of a wide range of analyses of the creative personality is the ability to come up with imaginative solutions and possibilities. This disposition includes three sub-habits of mind: a) playing with possibilities; b) making connections; c) using intuition.*

Collaborative. *Many current approaches to creativity stress the social and collaborative nature of the creative process. This disposition includes three sub-habits of mind: a) sharing the product; b) giving and receiving feedback; c) cooperating appropriately.*

Disciplined. *As a counterbalance to the 'dreamy', imaginative side of creativity, there is a need for knowledge and craft in shaping the creative product and in developing expertise. This disposition includes three sub-habits of mind: a) developing techniques; b) reflecting critically; c) crafting and improving.'*

> OECD, Centre for Educational Research and Innovation (CERI), Stéphan Vincent-Lancrin, Assessing Progression in Creative and Critical Thinking Skills, 2014, p 2-3

'Appreciation of the importance of the creative expression of ideas, experiences and emotions in a range of media, including music, performing arts, literature, and the visual arts. [...] Cultural expression is essential to the development of creative skills, which can be transferred to a variety of professional contexts. [...] A positive attitude also covers creativity, and the willingness to cultivate aesthetic capacity through artistic self-expression and participation in cultural life.'

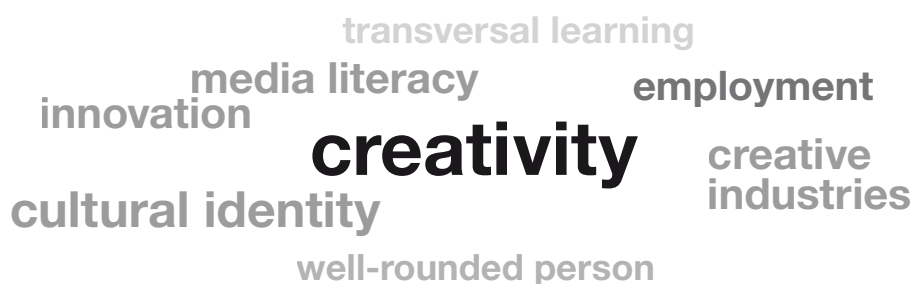
> KC#8; see also key competences # 4 and 7

Arts/cultural education and creativity

As ‘skills of innovation’, the OECD criteria mentioned above have not been developed for arts/cultural education in particular but for economic purposes in education generally. However, they can all be easily adopted and adapted for transfer to the cultural field. Two of them in particular seem to be suited to and relevant for education *in and through* the arts/culture, perhaps even more so than for other educational areas and subjects. These are the dispositions to be ‘inquisitive’ and ‘imaginative’. Above all, ‘playing with possibilities’, ‘making connections’ and ‘using intuition’ (the sub-habits of the imaginative disposition) are competences that are characteristic for arts/cultural education and form the foundation for ‘cultural expression’. ‘Wondering and questioning’, ‘exploring and investigating’ and ‘challenging assumptions’ (the sub-habits of the inquisitive disposition), on the other hand, are indispensable foundations of ‘cultural awareness’.

However, we cannot expect that ‘inquisitive’ and ‘imaginative’ skills acquired in the arts can be transferred easily to non-artistic subjects. We can consider various ways for people to approach learning and the world in general²⁰. Skills learnt in one specific domain – and this is crucial in our context – are not applicable and cannot be transferred automatically to another. This also applies to creativity. The only possibility to translate competences from one domain into another is through metacognitive learning processes: observation of procedural and declarative knowledge and consciousness of domain-specific ways of thinking and strategy characteristics for regulating problem solving and learning activities. In our case, metacognitive knowledge and metacognitive skills comprise knowledge about what creativity is, how it works, for what purposes it is suitable and the skill to activate this knowledge and to transform it into behaviour. A specific learning context is helpful to achieve and to address the sustainability and transferability of competences from one field to another. Interdisciplinary settings as well as the conscious use of artistic methods in other fields of learning (like sciences) can foster this transfer on the basis of metacognition²¹.

Related concepts



Related good practice examples

- Elementary Arts Education (Czech Republic)
- Novigrad’s Spring – School of Applied Arts (Croatia)
- Creativity Week ‘Radi!’ (Latvia)
- Creativity in the pre-university educational system – national curriculum development on the impact of theatre on education (Romania)
- SuperClass (Slovakia)
- Creative School Initiative (Sweden)

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See above, paragraph on Individual cultural identity.

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See above, paragraph on ESD.





**ENHANCING CULTURAL
AWARENESS AND EXPRESSION:
LESSONS FOR THE FUTURE
BASED ON CURRENT
PRACTICES IN EUROPE**

ETTING



3

ENHANCING CULTURAL AWARENESS AND EXPRESSION: LESSONS FOR THE FUTURE BASED ON CURRENT PRACTICES IN EUROPE

3.1 Introduction: looking at the future by reviewing the present

In this chapter we draw some lessons from practice.

To be able to see how KC#8 is applied in Europe, we collected a large number of specific practices (43 in total). These were identified by the Member States in the OMC working group as good illustrations of how KC#8 can be fostered in a direct or indirect way. Some of them are new practices in the field of arts and cultural education, others are well-established practices or organisations that have been around for a number of years. Although the practices are very diverse in a lot of ways, they have some characteristics in common. The aim of this chapter is to describe some of those shared characteristics in such a way that they can be read as lessons *from* and *for* practice and be of use to anyone who wants to set up new ad hoc or strategic ways of strengthening KC#8 among EU citizens.

The list of practices used for this chapter is long but not exhaustive. There are many more interesting illustrations out there. Therefore, the conclusions based on this list should not be used to produce generalisations about how KC#8 is put into practice in Europe today. They are just examples that are considered good by key stakeholders. Nevertheless, by taking a closer look at the different cases we have here, we are able to understand better how the Member States interpret KC#8 and how they insert it into policy and practice.

The lessons presented in this chapter are future-oriented. They reflect the way in which Member States include KC#8 in their current policies on lifelong learning, but at the same time an analysis of what we consider good practice helps us to formulate suggestions for the future development of the field of arts and cultural education. We use the term 'lessons' here, because the variety of approaches that can be observed is something from which we can learn. Our exercise is a way of looking at the future by reviewing the present.

A brief description of projects, measures, etc. does not tell the whole story. To fully understand the practices mentioned in this chapter, a more in-depth examination of the policy context is needed. Information sources and hyperlinks are thus listed in the annex of this document. More general background information on arts and cultural education in different Member States can be found in the 2008 Eurydice study entitled 'Arts and Cultural Education at School in Europe'.

Lessons

- 1 Take into account the preconditions for the successful development of cultural awareness and expression.
- 2 Reconsider the crucial role of teachers and curricula.
- 3 Cultural awareness and expression is a cradle-to-grave key competence.
- 4 Consider the different layers of cultural awareness.
- 5 Culture is multi-faceted and there are multiple ways to train cultural awareness and expression.
- 6 Cultural Awareness and expression is a shared responsibility (variety of key actors involved in education).
- 7 Time to think strategically about Cultural Awareness and expression/KC#8.

Although a lot of the ideas that are mentioned in this chapter will resonate in the final chapter of this manual, the lessons mentioned here are not recommendations as such. They are the result of an analysis, not a to-do-list nor a list of specific proposals for action. The recommendations in the fourth chapter will be based on this analysis (and the ones in the previous chapters), but with clear and distinct suggestions for both policy and practice.



3.2 Lesson 1: preconditions for the successful development of cultural awareness and expression

One of the functions of arts and cultural education is connecting (or confronting) learners with arts and culture. To successfully train the competence of cultural awareness and expression – or any cultural competence for that matter – learners need direct access to arts and culture.

Only through the lived experience of the different aspects of culture is one able to become fully aware of the meaning and function of culture and ultimately enjoy its beauty. Accessibility not only leads to a higher level of cultural awareness, but also opens up possibilities for more cultural expression. When one is introduced to different cultural resources, one is able to use them as building blocks to create new cultural products and artefacts. Access is, in other words, not just a precondition for awareness of culture. Rather it also feeds the continuous development and growth of culture itself. On the other hand, access as such does not guarantee an increase in awareness, nor does it guarantee that citizens will fully express their thoughts and feelings in a cultural or artistic way. It simply makes growth in awareness and expression possible.

The practices contributed by the OMC group show that a lot of countries in Europe take specific measures at national level (e.g. the **Croatian** practice below) and/or at regional or local levels (e.g. the example from **Finland** below) to increase accessibility of arts and culture for young people. They also show that access is important for all age groups.

Widening access to arts and culture is a complex issue²². Offering low-threshold cultural (learning) activities is very important. Nonetheless, it takes more than tackling or lowering typical financial, organisational and informational barriers to ensure that no one is excluded. It is also a matter of getting and keeping the learners interested and motivated. In this regard, it comes as no surprise that a lot of the examples included in this handbook deliberately use some kind of learner-centered design or at least try, in as far as possible, to involve the learners in the activities and adapt these activities to their culture, interests, abilities, talents, learning habits and phase of development. This implies a specific and fairly new type of relationship between learners and teachers, spectators and educators, and children and adults, with the former being more autonomous and the latter more of a facilitator of and catalyst for learning than a transmitter of information. While they do not state that this kind of learner-centered paradigm is always preferable to more content- and teacher-centered approaches, the practices do show that it is definitely worth investigating how the social reality of young learners can be better used to engage them in a learning process that heightens cultural awareness and offers opportunities for cultural expression. Linking the learning process to the lived experience of the learner seems particularly important for vulnerable groups and at-risk learners.

The President's Secret Garden (Malta) illustrates perfectly how students can shape an arts education activity. **The Holqa – European Theatre Festival for Students**, which also takes place in Malta, is another example of how students can be involved in every aspect of a project. **'Huvitav Kool'** or **'Interesting School' (Estonia)** shows how people can reflect on the benefits and the organisation of the education system.

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See the report of the OMC group on 'Policies and good practices in the public arts and in cultural institutions to promote better access to and wider participation in culture': http://ec.europa.eu/culture/policy/strategic-framework/documents/omc-report-access-to-culture_en.pdf



EXAMPLES

Access

- > **A Backpack (full of) culture (Croatia)** is a policy programme targeted at children from 3 to 18 years of age. It gives children access to art and culture by providing all kinds of learning opportunities in the field of arts and cultural education. For instance, within the framework of the programme, art academy students are asked to create, in collaboration with their lecturers, different kinds of workshops to encourage young people to become more aware of the field of arts and culture.

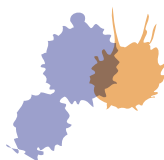
A Backpack (full of) Culture is a joint investment by departments of education and culture at national and local levels involving all counties and municipalities in Croatia.

- > **The Cultural Education plan (Finland)** is also a policy programme that aims at increasing accessibility and availability of arts and culture for young people. Like 'A Backpack (full of) Culture', it is a national initiative that can also be carried out locally. The main objective of the Cultural Education Plan is to give municipalities the tools to create local cultural education plans for formal education. These local plans are specific agreements between schools and cultural institutions ensuring that all children and young people can get in touch with their local cultural heritage, cultural institutions and art, and are given the possibility to create their own culture and art. Approximately 10% of Finnish municipalities have launched systematic cultural education plans so far.

- > Somewhat similar are the '**local conventions for artistic and cultural education**' in France. This nationwide policy measure enables the conclusion of 3-year-conventions between the State and a city (e.g. Rouen) or an association of local authorities. The objective of these conventions is to bring young people (from primary school to high school) into contact with art, both during school time and after school. Different methods are used within schools, such as initiation workshops, school projects in collaboration with cultural institutions, artists-in-residence, etc.

- > '**Culture available**' (Poland) is a new nationwide policy programme that covers a range of activities facilitating access to artistic and cultural life (such as online resources, discount cards, museum classes, etc.). Unlike the policy programmes mentioned above, it is not limited to a certain age group, but is specifically targeted at people who, for various reasons (disability, lack of money), cannot participate fully in cultural life.





Involvement of the learners

- > **The President's Secret Garden (Malta)** is a weekly event that takes place in the garden of the President of Malta. The project aims at bringing drama, dance, music, art, food preparation, health and storytelling closer to children (8- to 13-year-olds). During the event, migrant children, children from refugee families and other children deprived of access to such events mingle with students from higher socio-economic backgrounds and work together in different workshops. Based on the experience of students from different social backgrounds, diverse cultural expressions are formed and combined during the events.
- > **'Huvitav Kool' (Interesting school) (Estonia)** is a project that reflects on society's expectations of school and education in order to make learning experiences more interesting to students, teachers, parents, etc. It tries to engage people from outside of the school system in order to update the system and make it more motivational.

3.3 Lesson 2: reconsider the crucial role of teachers and curricula

It is no exaggeration to say that teachers play a crucial role in facilitating acquisition of KC#8. Realising this is perhaps more crucial than any other lesson. Within compulsory education, whether or not a learner is inspired to learn (and use) cultural knowledge, skills and attitudes mainly depends on the teacher. This makes it important that teachers are self-confident, feel that they can teach arts and culture effectively and take their responsibilities in this area seriously. The most effective way of reaching that goal is high-quality teacher training, both initial and continual. The examples in this handbook mention various strategies for reinforcing teacher training (e.g. pre-service training, in-service training, teacher-to-teacher programmes, co-teaching models, etc.) The examples show that we should see teachers as (life-long) learners as well. As learners, teachers must also be given the chance to fail. If teachers have the feeling that they are allowed to make mistakes without it undermining their position or role, this will enhance their creativity and the development of their teaching skills in general (see for instance **10x10: the multiplier effect of artist-teacher collaboration in Portugal**).

Because of its multifaceted and transversal character, the competence of cultural awareness and expression is related to artistic as well as non-artistic subjects. It transcends the various artistic disciplines and it also transcends 'the arts' as an area of learning in such a way that all teachers – specialised or not – should feel a responsibility to transmit this key competence to their students. In a school team, teachers should cooperate in teaching KC#8, crossing the boundaries of their subjects. Some of the good practices in this handbook, such as the **Creative School Initiative in Sweden**, show that this is possible. To boost this, it is important that teachers become familiar with what cultural institutions have to offer which a school environment can't, i.e. direct access to the sources of art, crafts, design, etc. Moreover, teachers should feel responsible for bridging the gap between classroom practice on the one hand and the history and practice of contemporary arts and culture on the other. The practices in Romania and Portugal described below are good examples of this.

Teaching competences across curricular areas is not easily done. When the **curriculum** focuses on specific subject-related content only, the mastery of transversal and cross-curricular competences such as KC#8 might be forgotten. The tendency to move away from pure subject-based curricula to more competence-based curricula, a gentle shift in a lot of Member States, might therefore support the integration of KC#8 into national curricula. Also, a curriculum model that is more open and offers a framework rather than simply a clear set of objectives can give teachers more space to act. It is not currently very clear if and how Member States foster cultural awareness and expression in their curricular approaches, as most of them still work on KC#8 in a very implicit, indirect or even vague way. Embedding KC#8 into the school curriculum in an explicit and clear manner is the only way to ensure that it will be a competence for all and not just for the lucky few.

Opening up lessons for arts and culture is not just a matter of adjusting the curriculum. It is also a matter of didactics. Teachers are often forced to execute lesson plans and teach textbook knowledge about arts and culture in a very fixed way. Every aspect is planned in advance and there is very little room for improvisation and experimentation. Yet artistic and cultural content in particular offers the possibility to break the routine. It is up to teachers to use that possibility and think outside the box with regard to their teaching style.

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- > The **'Creativity in the pre-university educational system – national curriculum development on the impact of theatre on education' project (Romania)** addresses pre-university educational system teachers and students (6- to 18-year-olds) in non-art vocational schools. The project has two components: (1) the development of a training course for teachers on the impact of theatre on students' personal development and creative expression and (2) the development of a national curriculum on the impact of theatre on education, to be turned into an optional study programme.
- > **10x10: the multiplier effect of artist-teacher collaboration (Portugal)** is an artist-teacher collaboration project. In each classroom, one artist/teacher team carries out a joint pedagogical project over a 3-month period. Outside school hours, the artists and teachers exchange views and pool resources during a 1-week artistic seminar. The pedagogical projects are shared with the wider community in a public seminar involving artists, teachers and students. In this way, the project boosts teachers' creativity and professional development. Another Portuguese project mentioned in the annex, **'Programme of Aesthetic and Artistic Education in Schools (PEEA)'**, is a further example of this. It is a governmental initiative that includes a teacher training programme strategy.



3.4 Lesson 3: cultural awareness and expression is a cradle-to-grave key competence

Key competence

Cultural awareness and expression is considered a key competence. As mentioned earlier in this handbook, strengthening a key competence is not just a matter of gathering a specific knowledge and skill set. It is a matter of being able to use the right knowledge and skills to meet complex demands. To be able to do that takes confidence and motivation. That is why the definition of competences also comprises the aspect of attitudes. The elements of KC#8 are not a ‘given’, something a learner has or does not have. They are cues that arts and cultural educators should take into account. For instance, using the learner’s point of view as a starting point for a course is a way of addressing the attitude of the learner and supporting their will to learn.

Knowledge of the learner	Skills of the learner	Attitudes of the learner
Basic knowledge of facts, ideas and emotions related to expressions of: <ul style="list-style-type: none"> – arts – applied arts – heritage/history/tradition – popular culture – subcultures – media – diversity (cultural and linguistic). 	<ul style="list-style-type: none"> • ability to perceive, enjoy, appreciate, analyse and criticise cultural artefacts and processes; • capacity for cultural expression in a range of media. 	<ul style="list-style-type: none"> • confidence and motivation to cultivate cultural capacities; • open attitude to and interest in cultural expression (self and other); • respect for the cultural expressions, identities and views of others.

Related to general skills: critical thinking, creativity, initiative, problem solving, risk assessment, decision making and constructive management of feelings

Cultural awareness and cultural expression

A lifelong competence

As demands in society constantly change, people need to renew and update their knowledge, skills and attitudes in a continuous process of learning. This makes cultural awareness and expression a cradle-to-grave competence. From a very young age (2 to 4 years) children start to become aware of the fact that the perspective, views, feelings, emotions, etc. of other people are not necessarily the same as their own. After the age of 6, children start to actually understand this process and realise that people may think differently because they are offered different information, different schooling, etc. By the time they become teenagers, most children are also culturally aware, meaning that they are aware of how people give meaning according to certain experiences, habits, roles, rules, etc. From that time on, they define and shape a cultural identity for themselves and recognise the cultural identities of others (based on information on nationality, religion, social class, locality, gender, etc.) They also get to know and understand the different cultural (sub)systems (literature, science, philosophy, arts, etc.) that mirror how people think and behave, and they use those systems within the group(s) to which they belong. All of this is a cumulative, dynamic and non-stop process. There is no period in life when people are completely



culturally unaware, and there is hardly a single moment in which people do not express themselves culturally in one way or another, for instance simply by the clothes they wear, their hairstyle, the music they prefer (even if they prefer silence), etc. However, people need to be challenged to keep enriching their awareness and to broaden their array of skills for expressing themselves.

A lot of practices contributed by the different EU Member States point to the importance of early learning. Many current policy measures, such as **Backpack (full of Culture (Croatia))** and the **local conventions for artistic and cultural education (France)**, are targeted at very young groups. Such investment is crucial as it can have a long-term impact. These practices also show a growing recognition of the value of arts and cultural education for adults and cultural participation by adults. Some, although not many, are aimed specifically at elderly people. The **Long Live Art project (Netherlands)** is an example of a nationwide cultural programme for the elderly which facilitates a truly lifelong cultural learning experience. The programme partners believe that the elderly benefit from cultural activities (in terms of the experience of a meaningful, happy life which such activities can provide) and they also set an example for other, younger, groups in terms of participating in and learning about culture.

A life-wide competence

Different demands are placed on people in different situations and spheres (home, school, work, leisure time, media, etc.) Knowledge, skills and attitudes are always used in interactions within those situations and spheres. People (must) also learn to master different competences for different reasons and purposes (economic growth, personal fulfilment, active citizenship, vocational purposes, etc.) In other words, key competences not only have a lifelong dimension, but also a life-wide one. People learn key competences in different learning spaces and key competences, by definition, are useful in various contexts. This means that although the eight key competences are conceptually distinct, they are always interrelated in terms of contexts in which people acquire, construct and use them.

The places and spheres in which one can learn about arts and culture are everywhere and almost limitless. One can learn from family members, peers, friends, teachers, educators, the local community, artists, media, libraries, the Web, serious and not so serious games, etc. This implies that cultural awareness and expression is not a competence that should be dealt with in schools (formal education) only. Even though gaining competence in awareness and expression is an essential element of a child's formal education, extra-curricular and out-of-school learning activities (non-formal learning) are also important. Those activities are usually more flexible in terms of time and space and more interest-determined than the curriculum-determined lessons in schools. From that perspective, it could be said that these activities offer other (new) experiences to children. Informal learning is also worth mentioning here. This type of learning can happen anywhere and at any time. Although it is more difficult to promote and regulate than formal and non-formal learning, it is of major importance.



Thus, the development of cultural awareness and the possibilities for cultural expression are not limited to formal education. In addition to the fact that a lot of the good practices demonstrate the importance of non-formal and informal learning opportunities, they also provide evidence of overlaps between formal, non-formal and informal arts and cultural education. In fact, one could say that the 'old' conceptual distinction between 'in-school' learning and 'out-of-school' learning has become more and more blurred and the differences between formal, non-formal and informal education today are complex. Projects, like **local conventions for artistic and cultural education (France)** and **Huvitav Kool (Estonia)** clearly show how policy makers take account of possible interconnections between schools and other learning opportunities.

Digital media are one of the strongest resources for informal learning today (Selwyn and Grant, 2009). The fact that we are living in a digital and image-saturated world offers both challenges (e.g. strategies for searching for information) and opportunities (e.g. large-scale online course provision) for learning. Therefore, we should neither underestimate nor ignore the visual aspects of learning and the learning potential of visual culture in general. The changing nature of visual culture and its close relationship to a variety of competences (such as information- and knowledge-gathering, visual communication, creativity, critical exploration and reflection, formation of cultural identity, etc.) should be taken seriously in all learning environments.

Based on the practices contributed by the working group, it seems that a lot of countries have resources involving development of KC#8 in school. However, some examples explicitly show the importance of non-formal actors. For instance, a **policy measure to encourage youth centres and informal youth groups to organise cultural learning activities (Belgium)** shows how a government scheme can indirectly stimulate development of KC#8 in leisure contexts.



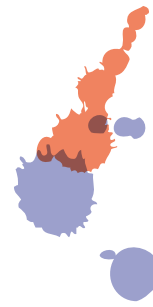
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A lifelong competence

- > **Long Live Arts (Netherlands)** is a national multi-annual programme for cultural participation among elderly people. It aims at creating a transversal policy in which the policy domains of care, welfare and culture are combined in order to overcome barriers that hinder older people from participating in arts and cultural activities, to share knowledge and experience of and from those policy domains, to further explore financing through public-private partnerships and to contribute to enhancing the image of art for and by the elderly. The programme also encourages art schools to pay more attention to activities for the elderly in curricula for students who want to become art teachers.

A life wide competence

- > **In the Walloon Region of Belgium, specific support is given to youth centres and youth projects that offer cultural education.** Thanks to this structural funding, youth centres are able to specialise in specific cultural disciplines and give young people (mainly 12 to 16-year-olds) the expertise, space and time to improve their cultural skills. By doing so, the centres shape a specific out-of-school learning environment in which youngsters can grow artistically and improve their technical skills. Specific youth projects led by informal groups of young people can also apply for (smaller) grants.
- > **Within the framework of the Creative School Initiative (Sweden), a cultural worker (author, artist, pedagogue from a museum) is invited to a school to work with pupils.** The Initiative takes the school curriculum as its basis, and the cultural workers give the pupils a new perspective on their school subjects.



3.5 Lesson 4: consider the different layers of cultural awareness

Cultural awareness may relate to different cultural contexts, ranging from the local and direct cultural dynamics we encounter on a day-to-day basis to more global cultural forces.

- **Awareness of our own cultural thoughts and behaviour**

The challenge of raising cultural awareness starts with encouraging learners to become more aware of themselves, and more specifically their ‘cultural selves’. This learning process covers two components. The first is what we could call ‘cultural metacognition’: thinking about one’s own cultural thinking. This is not easy and might even seem like trying to bite your own teeth. It is mainly a matter of critical reflection on one’s own cultural preferences, judgements, interpretations, prejudices, stereotypes, rules, desires, attitudes, etc. and study of one’s own cultural identity and background. Questions like: ‘Why do I prefer contemporary music to classical music?’ or ‘Why do I like or dislike tattoos?’ are related to this kind of awareness. Of course, the answers to such questions might not be strictly personal; our thinking about culture is always socially influenced. The second component involves taking a step back in order to grasp how this cultural thinking impacts on personal cultural behaviour. This step can be exemplified by questions like: ‘How and why do I make certain decisions?’, ‘Why do I see things in certain ways?’, or ‘Why do I act and react the way I do?’ These are not questions we ask ourselves every day, neither at school nor at home. Often, it is arts and cultural education that challenges us to face and answer these questions. We may answer them with words, as well as with notes, movements or other creative expressions. Not every cultural curriculum in Europe is aimed directly at promoting this kind of awareness as it takes dedicated effort on the part of the teacher to point out the role of the ‘self’ when handling artistic or cultural content.

This type of cultural (self-)awareness helps to bolster one’s self-image and boosts one’s self-esteem and competence.

- **Awareness of our direct (social and physical) cultural environment**

People interact with other people all the time: at school, at work, at home, in shops, at sports centres, in theatres, in libraries, on internet fora, etc. These are the social arenas in which we live and compare our own cultural thinking and behaviour with that of others. Similarities in cultural thought and action can increase one’s ability to participate in cultural activities and can be the basis of group identity. Differences can lead to a process of acculturation, but can also bring about problems and even clashes.

Sensitivity to and awareness of how our direct social and physical environment shapes our cultural thinking and behaviour and where, why and how our cultural thinking and behaviour differs from that of the people in our immediate environment is a specific aspect of cultural awareness. This requires knowledge of the cultural norms, habits, heritage, etc. of the place(s) where we live, an inclination to engage in dialogue with (rather than ignore) our neighbours and the strangers we encounter and a general openness to difference. This aspect of cultural awareness is closely linked to community development.

The **Bink partnership (Austria)** is a good example of how a project can make people more aware of the immediate environments in which they work and live. Feeling aware, comfortable and confident in public and private spaces is part of this aspect of awareness. The **Druviena Elementary School (Latvia)** emphasises the social aspect of our immediate cultural environment and how we can become more aware of it.

- **National/historical awareness**

As mentioned in chapter 2 of this handbook, there is a tendency in European debates to link the position of learners to the (always diverse) heritage of a region or country as a unique source for shaping the future. This emphasis shows that exploration of our own cultural roots and identity does not stop at the boundaries of the social spheres which we inhabit. We are also part of the culture of a region and of a country (and sometimes more than one) with their own cultural habits, heritage, traditions and history. The region and country in which we live is not just an abstract concept (a name of a country on an identity card) that is historically and geographically delineated. Rather, it evolves and changes on a day-to-day basis. National and historical awareness is fluid. Although it is based on social agreement, it has different meanings for different people. Some people see and feel it, while others do not. It is something with which some people can identify, while others refuse to do so. It can be ignored, used or misused in very different ways. National and historical awareness can be accepted as it is presented in books, in museums, by historians, by politicians, etc., but it can also be analysed critically. It affects people, but people themselves can also contribute to it as active citizens. It is, in other words, a socially distributed and shared type of awareness that can be questioned and enhanced in different ways. At a macro-policy level this can be done by establishing new types of educational institution, such as the **Druviena Elementary School in Latvia**. In addition, the **Environmental-cultural Routes in Greece** is an example of how to increase the level of historical awareness of teachers in a short period of time.

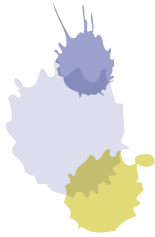
- **International cross-cultural/intercultural awareness**

Along with regional and national cultural identities, culture is also something we can think of from an international and transnational perspective. Like regional and national culture, any kind of international culture (European or otherwise) is always to some degree a construct based on (certain versions of) shared traditions, histories, languages, etc. Still, we can experience it in a very direct way when we meet people from other parts of the world with different cultural backgrounds and are confronted with their cultural ideas, rules, habits, etc. Finding out where and how they differ from our own and being able to approach them *without* any assumptions, stereotypes or disrespect but *with* sensitivity, understanding, empathy and respect is what we call here international cross-cultural/intercultural awareness.

The **Ways of Seeing project part II (Ireland)** (see below) illustrates how cross-cultural/intercultural awareness starts with good basic knowledge about other cultures.

Categorising the concept of ‘cultural expression’ into separate layers as we did with ‘cultural awareness’ is also possible. One can express any kind of awareness in different ways. For instance, expressing and interpreting a shocking historical event in a protest song could be labelled as a ‘cultural expression of historical awareness’. The same goes for the other layers. One could for instance express cross-cultural awareness in a documentary on television. Still, we have to be aware that cultural expression is also an expression of the individual, the self. Hence, as a productive activity, cultural expression is always tied to the here and now.

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Cultural awareness in general

‘Culture in the mirror’ (Netherlands/Belgium – Flanders) is the name of a theory of culture proposed by Dutch cognitive scientist Barend van Heusden (2009, 2012). Based on developmental and cognitive theories of culture, such as Merlin Donald’s bio-cultural theory of evolution. The theory provides an in-depth analysis of the various cognitive strategies used and taught in cultural education. Based on a broad, anthropological definition of culture (culture as a cognitive process in which memories are used to deal with an ever-changing actuality), the theory also illustrates the importance of cultural (self-) consciousness and awareness and its place at the heart of art and cultural education.

Recently, a research programme based on this theory was carried out in Belgium and the Netherlands. The aim was to develop and test a theory-driven framework for the integration of culture into the curricula of pre-compulsory and compulsory education.

Awareness of our own cultural thoughts and behaviour

- > The **ME YOU US project (Belgium – Flanders)** aims to create a space in which young people can exchange thoughts and ideas about the themes of personal identity and interaction with the other. The project consists of an exhibition of top-quality multimedia art work from Belgian and international artists. A mobile application, combining a game with information and philosophical questions, challenges users to conduct research about identity. The target audience is adolescents because they are in the process of forming their self-image, creating social relationships and participating culturally in these relationships.

Awareness of our immediate (social and physical) cultural environment

- > Everyone lives and moves in designed spaces. Our built environment is also the area in which most of our income is spent. The way in which our living environments are designed and built has a direct impact on how we live, how we feel and who we are. It is part of our cultural identity. Yet people rarely consciously perceive the built environments in which they live. The **Bink network (Austria)** aims to change that by organising in-school and out-of-school learning activities and events and developing learning materials to make young people more aware of how and why our surroundings are designed the way they are. It also stimulates young people to participate in the built environment in a responsible way. The network consists of regional institutions and people active in education in the field of the built environment.

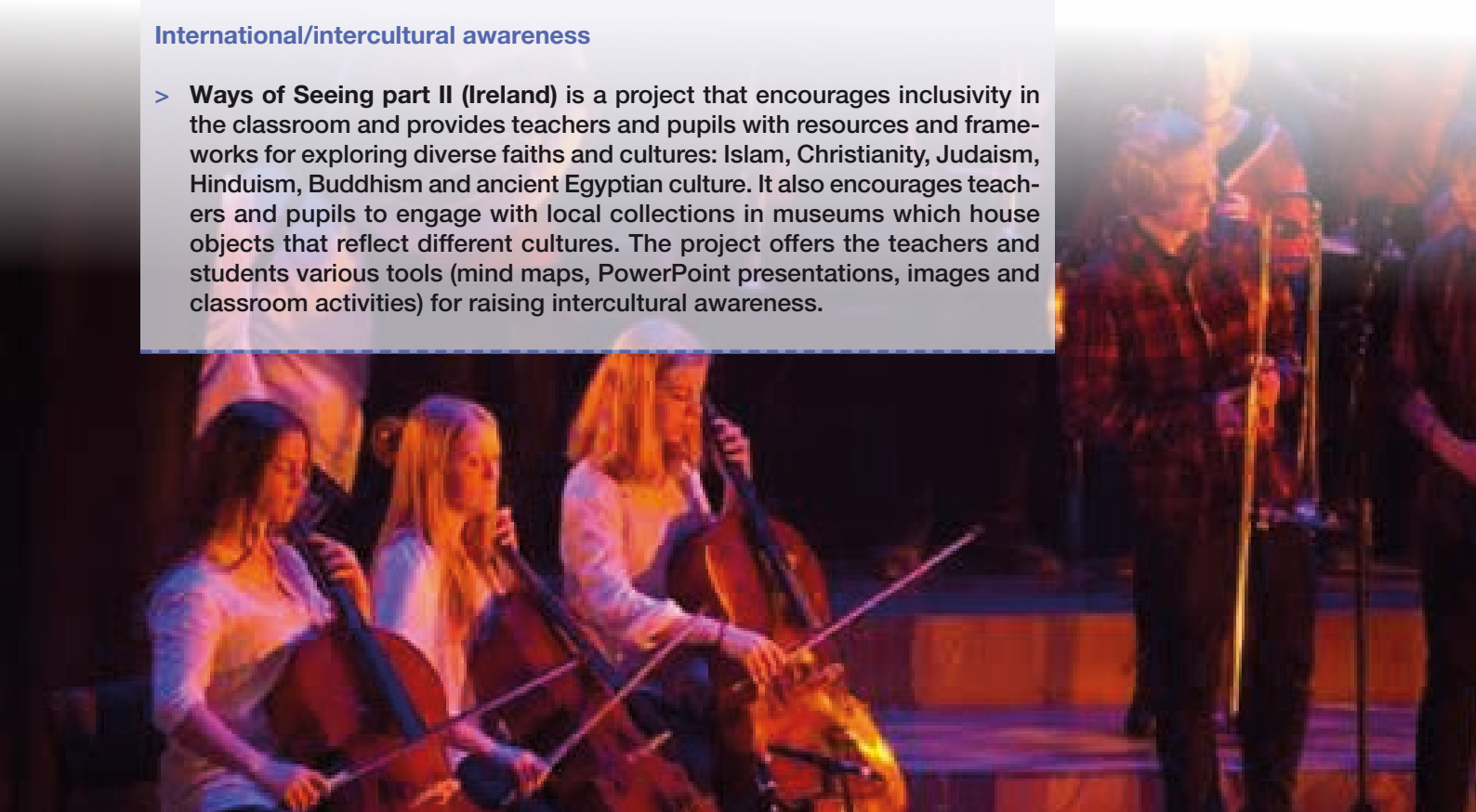
National/historical awareness

- > **Environmental-cultural Routes (Greece)** is a 3-day seminar for teachers in primary and secondary education. Several lectures are given, a field study is conducted and working groups of teachers elaborate new cultural activities. The idea is that, through the seminar, teachers learn to think about archaeological sites as public spaces integrated into the cityscape. In this process, parallels are drawn between the current situation and the development of Athens and Piraeus in antiquity. In doing so, the importance of environmental sensitivity and mastering of a cultural-historical framework is stressed.
- > **Druviena Elementary School (Latvia)** is a model of how a small rural school can function as a multifunctional community centre. It actively connects local traditional arts and crafts with contemporary educational challenges by using local capacity in the educational process (involving different generations of local stakeholders) and organising targeted actions (e.g. workshops for making traditional musical instruments and raising individual and community awareness of national cultural heritage). The model promotes a sense of belonging and community development and enhances the preservation and transmission of cultural heritage.
- > **The Bazars of the City (Cyprus)** is an educational programme run at the Leventis Municipal Museum in Nicosia. Through a series of educational activities the Museum raises national and historical awareness among students with regard to Cyprus' cultural heritage and the way in which students relate their cultural identity to the past and present of the city.



International/intercultural awareness

- > **Ways of Seeing part II (Ireland)** is a project that encourages inclusivity in the classroom and provides teachers and pupils with resources and frameworks for exploring diverse faiths and cultures: Islam, Christianity, Judaism, Hinduism, Buddhism and ancient Egyptian culture. It also encourages teachers and pupils to engage with local collections in museums which house objects that reflect different cultures. The project offers the teachers and students various tools (mind maps, PowerPoint presentations, images and classroom activities) for raising intercultural awareness.



3.6 Lesson 5: culture is multifaceted and there are multiple ways to train cultural awareness and expression

Cultural awareness and expression is an ingredient of arts and cultural education. It also is the outcome of what schools and teachers, artists, cultural organisations, etc. do on a daily basis. Still, it is important to question how exactly they (can) stimulate development of this competence.

Culture is a multifaceted concept. When raising awareness or stimulating cultural expression, multiple foci are possible. Here is a list of aspects of culture that can be covered when trying to enrich someone's cultural sensitivity and creative expression:

- arts (e.g. visual arts, music, dance, literature, drama)
- applied arts/design (e.g. decoration, architecture, fashion)
- media (e.g. film, television, newspaper, online)
- heritage/history/tradition (e.g. weaving, wood carving, making jewellery, religious traditions, storytelling)
- subculture/different cultures (e.g. hip hop culture, Roma culture, urban culture, immigrant cultures)
- interdisciplinary: contribution of arts and culture to other non-artistic or non-cultural topics (e.g. environment, social climate, social inclusion, health, active lifestyle, sports)
- cultural and linguistic diversity.

The good practice examples that we have already mentioned in this document clearly demonstrate how KC#8 can concern different aspects of culture at the same time. Most of the practices, especially the policy measures, relate to two or more of the categories listed above. The **Culture Available** programme in **Poland**, for instance, is not specifically about one or more art disciplines; it is a policy measure to overcome financial barriers to all of the aspects of culture in the list. The same goes for the other policy initiatives that open access to culture.

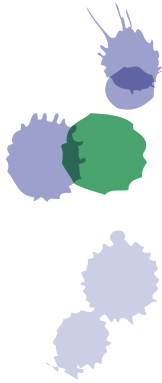
Arts and cultural education helps learners to become (more) aware of how they attribute meaning and, more generally, how they behave as human beings. It does so by showing learners their own cultural background, framework and identity and pointing out why and how it is similar or different from those of other people. In order for arts and cultural education to fulfil this function, learners need to engage in the process of reflecting upon their own history, experiences, thoughts and behaviours, as well as those of others. The education process itself provokes that kind of reflection. Although it may seem so at first sight, reflection is not solely a thinking exercise or a matter of gaining, experiencing, exchanging, accumulating, choosing, structuring and analysing information and knowledge; rather it is also a creative endeavour. It is not just a way of thinking through cultural similarities and differences; it is also a way of shaping new cultural similarities and differences. In arts and cultural education, learners are typically stimulated to add something, if not tangible than at least perceivable, to their own existing culture. Most arts educational activities are about just that. For instance, this could be a new work of art, or a personal interpretation of an existing work of art. It could also be a collage of or a critique on existing cultural products or artefacts. All of these are examples of cultural expression. This act of production can involve artistic expression but can take other forms as well. The list of aspects of culture mentioned above (arts, applied arts, media, subculture, etc.) is particularly useful when reflecting on the diverse nature of cultural creations.

A broad definition of culture (chapter 2 of this handbook describes culture as the customs, beliefs, habits and social organisation of a particular group) implies that no one can ever fully grasp every aspect of culture in one way. Several methods and tools can be used to confront people with aspects of culture (their own culture and cultures that differ from their own) and help to challenge them to reflect on those aspects. Our good practices mention projects, workshops, lessons, seminars, concerts, exhibitions, plays, walking tours, PowerPoint presentations, CDs, mind maps, competitions, artists-in-residence, storytelling, etc. Each method has its strengths and weaknesses, yet it is always the result of thoughtfully answering one or more of these basic questions.

- What is the competence level of the learners?
- What information will be given to the learners?
- Which method best matches the learners' learning style?
- How can the competence be acquired actively and vividly?
- What will stimulate the learners to reflect on information and knowledge? How will they be stimulated to take a step back from themselves?
- Which creative techniques and approaches will be taught? Which media will be used for cultural expression?
- Etc.

Because of their diverse answers to these questions, it is clear that the KC#8 good practices do not represent one clear pedagogy with one specific set of didactic tools, but several, depending on the target groups, objectives and context of the initiative. This does not mean that anything goes when trying to enhance this key competence. What all the practices in this handbook have in common is that they ask open questions to the learners and offer techniques for creation that learners can use to reach their own objectives. The practices are, in other words, more about self-knowledge than 'book knowledge', more about creativity than copying a master, more about creating a platform for learning rather than a method concerning what and how to learn. They also showcase the educational potential of the arts themselves. The **Theatre of the Oppressed (Czech Republic)** is an example of how theatre can be used to shape attitudes towards minority cultures. The **LÓVA – Opera as a Learning Vehicle project (Spain)** is another example of how to use an art form as a learning tool, as it uses an art form that is rarely covered in education. The **Super-Class initiative (Slovakia)** does something similar with musical drama.

The search for appropriate and effective models and methods for cultural learning is far from over. A lot of digital sources (including databases like the **'Museums à la carte' interface in Hungary** and portal websites like the **Arts in Education Portal in Ireland**) and several online didactic materials are being developed. Many of them can be used for arts and cultural education. In fact, the **practices collected by the OMC working group show that many policy makers and educational organisations use these new learning technologies to equip young people with the key competence of cultural awareness and expression.**



EXAMPLES

- > **The Theatre of the Oppressed** is a specific theatre format developed by the Brazilian director Augusto Boal. It consists of different theatrical techniques that can help people to face and tackle oppression in their daily life. In the **Czech Republic**, the format was introduced with a specific focus on conflicts between Roma and non-Roma people. During preparation of a play, participants share their life stories and develop some of those stories into scenarios. The amateur actors play out some of the scenarios in which various kinds of conflict escalate. Performances are followed by group reflection and the possibility for the audience to rewrite the scenario. The format can be used for a variety of topics which are neglected or ignored in public debate and need to be tackled in another way.
- > **The Museum Education Centre (Hungary)** is an organisation that helps with renewal of museums. It runs a coordination network and advises museums on creation of modern exhibitions, a visitor- and school-friendly environment, exciting programmes which educate in an entertaining way and high-quality services. A lot of activities are related to methodology (methodology research and development, publications, methodology training programmes, etc.). One of the new tools introduced by the Museum Education Centre is the online 'Museums à la carte' interface, which is a national database of exhibitions and museum education sessions.
- > **LÓVA – Opera as a Learning Vehicle (Spain)** is an integrated project that stimulates children to design, develop, write and produce a new opera. It takes place during school hours and is guided by regular teachers. Together with their students, the teachers transform their classroom into an opera company. The project is linked to several subjects in the curriculum because the children not only devise the opera but also compose the music, create the costumes, develop an advertising campaign, set budgets, design lighting, find a theatre for the première, etc. The project promotes the development of aesthetic and creative capacities related to the different aspects of opera.
- > **SuperClass (Slovakia)** is a competition for schools, who present musical drama performances or video clips on a given theme. Competitors come from both elementary and secondary schools, as well as special needs education. The main idea is to give thousands of children who do not take part in specialised artistic education in arts schools the chance to be actively involved in an artistic production along with their fellow pupils, thus fostering social and civic skills and attitudes. The project also aims at upgrading the standard of music and arts education in regular schools.

3.7 Lesson 6: cultural awareness and expression is a shared responsibility (variety of key actors involved in education)

No individual or organisation can ever claim to be totally devoid of culture. For a lot of organisations, culture even lies at the heart of their existence. This automatically transforms development of KC#8 into a **shared responsibility**. The examples in this handbook show that, in order to successfully enhance the competence of cultural awareness and expression, collaboration and networking are hugely important, if not essential. The reason is simple: different educators and organisations offer different cultural views, provide different entry points, attract different audiences, offer different learning paths, try to achieve different goals, offer different possibilities to learn from other people's experiences, etc. Through collaboration and networking, multiple perspectives on and interpretations of culture will emerge among learners. Collaboration and networking among key stakeholders has other advantages. Forming networks makes it possible to organise bigger projects, exchange ideas and information, establish new methods, projects and organisations, bridge gaps between learning spheres (formal, non-formal, etc.), take the needs of learners into account, etc.

A lot of stakeholders can play a role in the promotion and teaching of KC#8, including schools, creative industries, arts and heritage organisations, artists, designers, teachers, parents, entrepreneurs and educational scientists. Consequently, collaborations and networks can emerge easily, on different geographical and policy levels (either local, regional or national). Practices can also cross boundaries between geographical and policy levels. The good practice examples in this handbook include a number of strategic partnership models of that kind. For instance, they showcase the growing number of national-local collaborations. Some Member States emphasise that this type of collaboration between different levels of government is of the utmost importance for successful arts and cultural education. Public-private partnerships also feature. However, the type of collaboration referenced most often is between the formal education system and the cultural sector. This takes place on and across geographical and policy levels. At local level, it can take the form of artist-teacher partnerships (the aforementioned **10x10: the multiplier effect of artist-teacher collaboration** in **Portugal** and the **Theatre Playground project** in **Slovenia, which is explained below**, are examples). At regional or national level, networks between cultural institutions and schools can be built (for instance, the **Museum-School-Student network** in **Lithuania** and the **Bink network** in **Austria** mentioned above). Many working group members want to intensify collaboration of this kind in the future and call for authorities in the fields of culture and education to work together closely.





EXAMPLES

- > **Museum-School-Student (Lithuania)** is a national-level cooperation model involving museums and secondary schools. It consists of various elements: evaluation of educational activities in museums, training sessions for teachers, an online database for teachers on museum education (www.muziejuedukacija.lt), specific educational programmes in museums, etc. One of the effects is that educational activities of museums are better attuned to the needs and programmes of schools.
- > **The Theatre Playground project (Slovenia)** seeks to bring contemporary theatre to 20 schools across Slovenia by involving students not only as consumers of art but also as creative producers. They are guided in this process by professional artists. The project aspires to see and treat the arts as a feature that is inherent to society. And because of their educational value, the arts are a teaching instrument which can produce impressive results.

3.8 Lesson 7: time to think strategically about cultural awareness and expression/KC#8

As stated before, KC#8 is a complex and multifaceted competence. Cultural awareness, as the result of a cognitive process, and expression, as a creative process of making a cultural product or artefact, are closely related but their relationship is not a direct one. One can be very aware of certain cultural dynamics (e.g. the way in which culinary traditions differ from country to country) without expressing that awareness (e.g. cooking and eating in the same way wherever you are without any interest in or respect for the customs of that place). In the same way, one can enjoy and understand a painting without feeling the urge to paint. On the other hand, one can be involved in a process of cultural expression (e.g. production of a painting) without being aware of the cultural framework within which this expression takes place (e.g. a certain tradition in the visual arts).

When organising a project, setting up a policy programme, starting a network or partnership or developing a tool, organisations rarely make a clear distinction between the objective of cultural awareness on the one hand and that of cultural expression on the other. Most practices in this handbook combine both objectives. Even taking into account the fluid relationship between them, it still seems important to get a clear view of how both objectives (separately and together) can be achieved. This is a matter of developing a clear conceptual framework for and a practical vision of how to develop and refine awareness and how to stimulate expression. This seems particularly important for the formal education system.

Many arts and cultural education activities are ‘one shot’ initiatives. Although such initiatives are valuable, their results are usually limited in size, scope and duration. To create a more sustainable arts and cultural education policy, a balance between project-based initiatives and micro-grants on the one hand and long-term measures and grants on the other should be struck.

Thinking strategically about KC#8 also means thinking strategically about education in general. How does a lifelong learning policy or practice cover this key competence together with the other seven? There are several ways to answer this crucial question and analysis of practices across Europe shows that there is not one right answer. Two important elements should be taken into account in future policy making. Firstly, as emphasised in the annex of the Recommendation on key competences for lifelong learning, all key competences are equally important. The fact that cultural awareness and expression is the last in the list, does not make it less important than the others. Secondly, it is clear that the eight key competences overlap and that KC#8 is important as a supporting or meta-competence that will help learners to master and apply other skills such as literacy and numeracy.

The fact that it is time to think strategically about KC#8 relates to all other lessons drawn from practices in this chapter. As such, this last lesson takes us back to the very first one, because the need for strategic thinking starts with the circumstances that offer people the possibility to develop their cultural awareness and expression.

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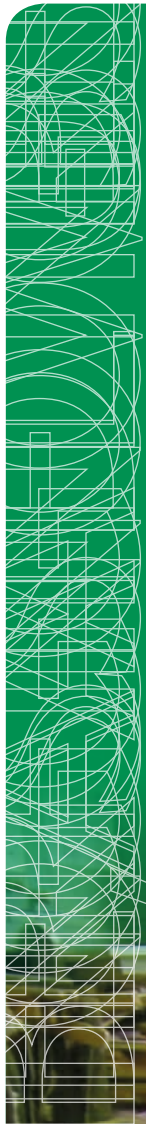
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RECOMMENDATIONS



4

RECOMMENDATIONS

The discussion in our group reflected the wide range of definitions, concepts, policies and practices that are encountered with regard to KC#8. Like culture itself, cultural awareness and expression are by no means 'easy terms'. However, the previous chapters on terms, concepts and good practices show that despite differences in approaches, KC#8 is of the utmost relevance both at policy level and in schools and cultural institutions.

In this chapter, we present our recommendations, generated through an open and structured dialogue involving our group of policy makers and experts. **Given the mandate of our group, these recommendations (and related supporting actions) are just that. They are not mandatory and it is up to each Member State to determine whether they are able to follow them or adapt them to national systems, needs and opportunities.**

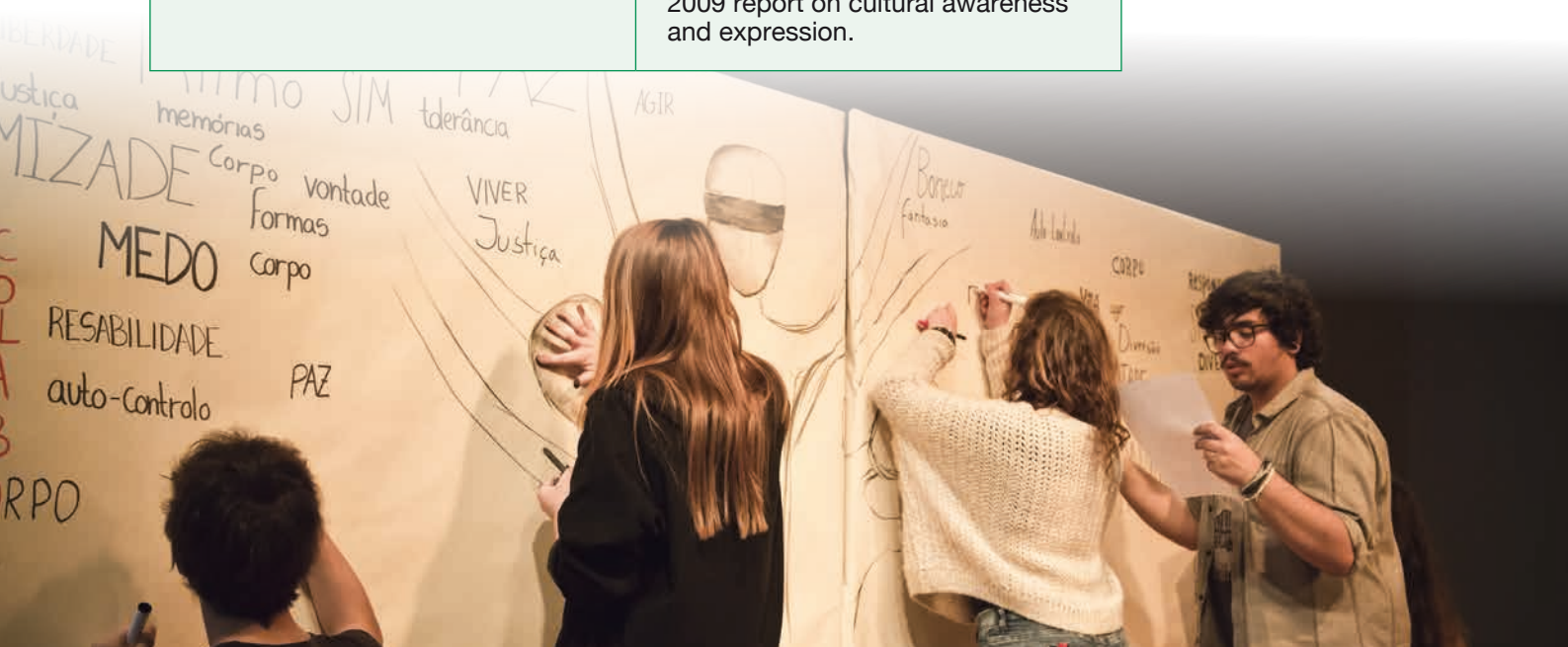
Putting cultural awareness and expression into practice has implications for many different fields and policy levels, from work by teachers in the classroom to promote pupils' talents to UNESCO initiatives to promote supranational dialogue on arts education. We have focused our attention on two policy levels: the European and multilateral on the one hand and the national and regional on the other. While we realise that this focus does not directly examine practice in schools or cultural institutions, we believe that well planned policies at both national/regional and international/European level are indispensable for supporting further development of cultural awareness and expression in educational programmes and activities in schools and cultural institutions. In total, we have made 11 recommendations, grouped into three sections:

- 1) interconnected policy development;
- 2) cultural policy;
- 3) educational policy.

Cultural awareness and expression naturally needs to be addressed under cultural (section 2) and educational (section 3) policy. First, a more strategic and integral approach to policy needs to be developed (section 1). We have added action points that support the recommendations.

In overview

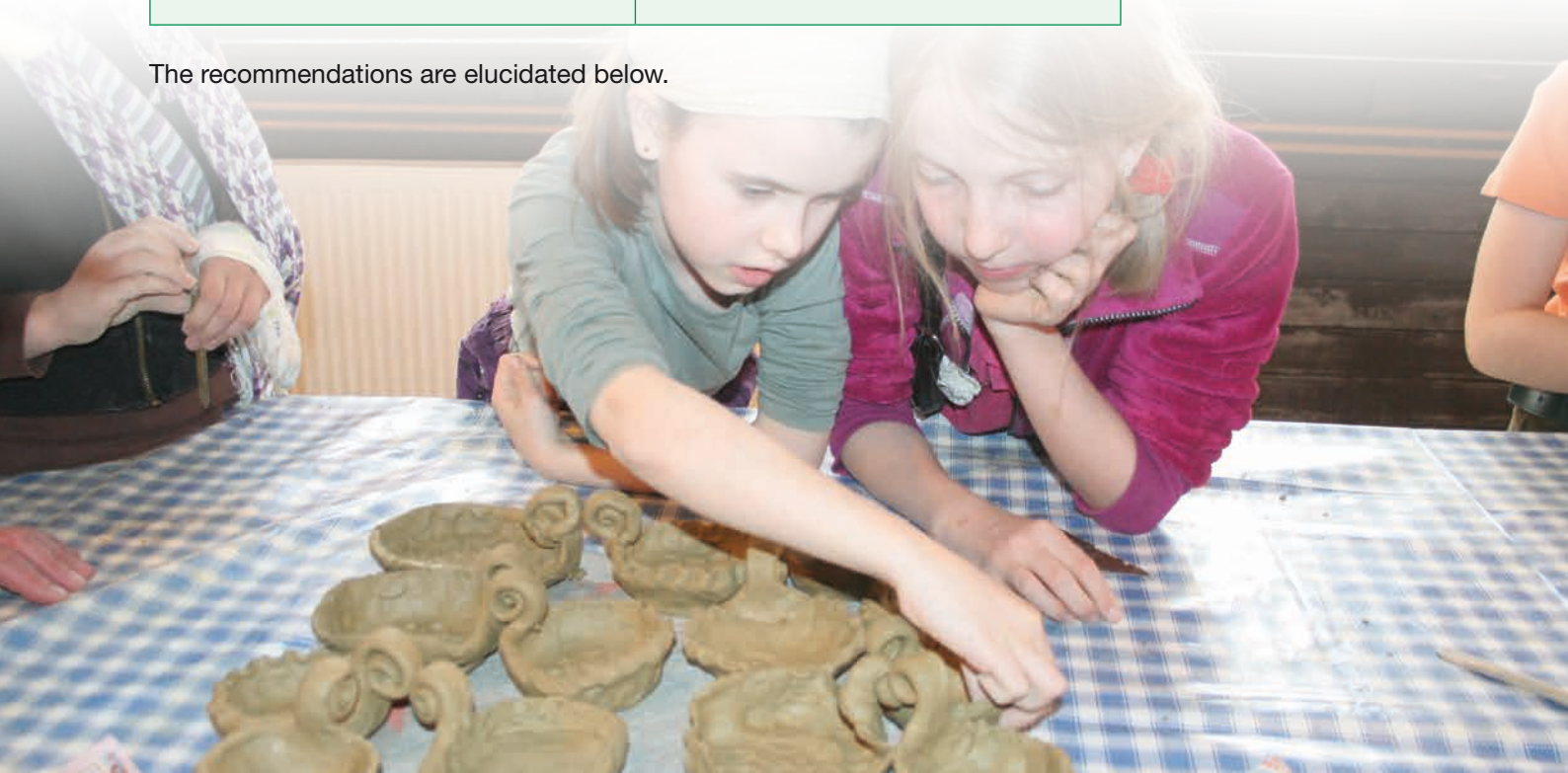
POLICY RECOMMENDATIONS	ACTION POINTS
<p>SUPPORTING POLICY DEVELOPMENT</p> <ol style="list-style-type: none"> 1. Connect different policy areas/ sectors within Member States, supported by cross-sectoral infrastructure, in order to achieve better access and sustainability. 2. Improve the knowledge base for policy making in the field of cultural awareness and expression through the exchange of projects and research findings. 3. Support policy development in cultural awareness and expression by developing appropriate modes of monitoring that ensure high quality. 	<ul style="list-style-type: none"> • Interconnect relevant policy areas at all policy levels: family, pre-school education and care, education, culture, media, youth, sustainable development, economic innovation and creative industry. Formulate shared goals, agreements and working plans to transfer this interconnection into more concrete cross-sectoral actions. • Give local authorities support and autonomy to stimulate more cross-sectoral partnerships. • Exchange relevant research, policy actions and evidence of good practice between countries and institutions. • Connect the European Commission and Member States with the work of bodies such as UNESCO, the Council of Europe and OECD. • Develop and support the work of existing international networks like the Arts and Cultural Education Network (ACEnet) (for policy makers) and the European Network of Observatories in the Field of Arts and Culture Education (ENO) (for researchers) to assist in the sharing and monitoring of practices. • Ask Eurydice for an update of their 2009 report on cultural awareness and expression.



POLICY RECOMMENDATIONS	ACTION POINTS
<p data-bbox="461 271 686 297">CULTURAL POLICY</p> <p data-bbox="461 327 922 387">4. Make cultural experiences as accessible as possible to all citizens.</p> <p data-bbox="461 416 922 562">5. Stimulate cultural participation of all citizens, with specific attention to children, starting from an early age, and to citizens from underprivileged socio-economic backgrounds.</p> <p data-bbox="461 591 887 736">6. Raise awareness of the importance of cultural institutions and products through emphasising their connection to the challenges of society.</p> <p data-bbox="461 766 935 911">7. Give particular attention to lifelong, intergenerational and intercultural learning of cultural awareness and expression with the goal of stimulating social cohesion.</p>	<ul data-bbox="959 277 1422 1240" style="list-style-type: none"> • Stimulate cross-sectoral infrastructure and investment at all policy levels in order to achieve increased and sustainable accessibility to cultural institutions. • Invest in digital tools for cultural and educational institutions that can improve access to artefacts and experiences, and develop skills for media literacy. • Analyse obstacles to access and work out action plans that take into consideration both differences in people's preference, experience and financial means, and the supply of cultural possibilities that is offered to them. • Support and promote innovative projects that develop links between cultural awareness and expression and social, economic and cultural challenges. • Develop and support training programmes for staff members of cultural institutions to foster their (inter)cultural awareness and capacities to adjust their ways of working to the needs of a variety of visitors and participants.
<p data-bbox="461 1279 727 1305">EDUCATIONAL POLICY</p> <p data-bbox="461 1335 914 1480">8. Integrate cultural awareness and expression into mainstream primary and secondary education, in a way that is of high quality, and appropriately assessed and monitored.</p>	<ul data-bbox="959 1285 1430 1843" style="list-style-type: none"> • Investigate opportunities to integrate cultural awareness and expression into primary and secondary curricula, both within subjects (especially the arts) and across curriculum areas. Use evidence from existing examples as part of this action. • Undertake a mapping exercise to better understand transdisciplinary learning environments for cultural awareness and expression (possibly through a high level group, online survey and/or Eurydice study). • Develop appropriate reference frameworks for use by teachers, school leaders and educational resource providers.

POLICY RECOMMENDATIONS	ACTION POINTS
<p>9. Develop Initial Teacher Education and Continuing Professional Development (CPD) for all educators (teachers, school leaders, early childhood education and care (ECEC) and vocational education and training (VET) professionals, higher education (HE) lecturers and support staff, and culture education professionals) in order to improve skills and understanding necessary for developing cultural awareness and expression in learners and their institutions.</p>	<ul style="list-style-type: none"> • Share current approaches that contribute to the cultural awareness and expression of teachers and learners across Member States, using existing networks, European Commission online platforms such as <i>eTwinning</i> and the <i>School Education Gateway</i>, and funded mobility and partnership opportunities through <i>Erasmus+</i>. • Undertake a mapping exercise on cultural awareness and expression in teacher training and continuing professional development of all educators.
<p>10. Design, implement and evaluate programmes and instruments stimulating projects or institutions to build up sustainable cooperation with schools. Consider connecting this policy with the public funding of cultural institutions.</p>	<ul style="list-style-type: none"> • Allocate public funding for cooperation between educational and cultural institutions and encourage the sharing of resources (infrastructure).
<p>11. Take measures to raise the standards and maintain the high quality of arts education, in both formal and non-formal learning environments.</p>	<ul style="list-style-type: none"> • Implement and evaluate education and culture cooperation projects/initiatives in a systematic way. • Integrate cultural awareness and expression into requirements for formal learning assessment and monitoring (i.e. examinations and inspection).

The recommendations are elucidated below.



4.1 Supporting Interconnected Policy Development

Throughout the proceedings of the OMC group and the analysis of the many interesting examples of good practice, the vital need for a more **strategic and integral approach** to cultural awareness and expression in order to support policy development has become apparent.

In our view, three elements are essential for developing a more strategic approach:

- connecting different policy areas/sectors within Member States, supported by cross-sectoral infrastructure, in order to achieve better access and sustainability;
- improving the knowledge base for policy making in the field of cultural awareness and expression, through exchange of project and research findings;
- supporting policy development in cultural awareness and expression by developing appropriate modes of monitoring that ensure high quality.

1. Connect different policy areas/sectors within Member States

As cultural awareness and expression is defined as an important transversal competence, we invite both the European Commission and the Member States, within the framework of their respective competences, to develop a **consistent policy** regarding cultural awareness and expression, which will impact on all other relevant policy areas.

On a **conceptual level**, cultural awareness and expression relate to all essential aspects and goals of lifelong learning²³: creativity and innovation, sustainable and inclusive growth, cultural diversity, heritage, academic success, designing effective youth policies, achieving the aims of early childhood education and care policies, enhancing social cohesion and inclusion, civic skills and active citizenship, media literacy and entrepreneurship.

- From this point of view it is essential to develop a **strategy which interconnects all relevant policy areas**: family, pre-school education and care, education, culture, media, youth, sustainable development, economic innovation and creative industry. Within this integrated and transversal framework, the policy areas of education and culture naturally have a leading role.

On a concrete level, this transversal approach can greatly benefit from the promotion of cross-sectoral use and conceptualisation of **infrastructure**, thus maximising both access to culture and sustainability.

This integrative perspective is essential where formal, informal and non-formal education strongly interrelate. This interrelation naturally occurs on the local policy level, so **local governments** should be given support and autonomy to stimulate partnerships.

- *Recommendation 1, to policy makers in EU Member States:*
 - > Connect different policy areas/sectors within Member States, supported by cross-sectoral infrastructure, in order to achieve better access and sustainability.
- *Supporting actions:*
 - > Interconnect relevant policy areas: family, pre-school education and care, education, culture, media, youth, sustainable development, economic innovation and creative industry. Formulate shared goals, agreements and working plans to transfer this interconnection into more concrete cross-sectoral actions.
 - > Give local authorities support and autonomy to stimulate more cross-sectoral partnerships.

2. Improve the knowledge base for policy making in the field of cultural awareness and expression through the exchange of projects and research findings and through connections between countries and institutions

Since a stronger strategic approach to cultural awareness and expression is needed, the knowledge base also needs to be improved. Sharing of relevant research, policy action and good practice on an international level can support policy development at both international and national/regional levels.

Following the challenge defined in our first recommendation, this knowledge base should reflect the wide range of related policy fields, with specific attention to integrated approaches to cultural awareness and expression.

While action at European level is primordial in bringing this about, efforts should not be limited to the European perspective. Initiatives taken by the European Commission and the Member States should be connected with the work of supranational bodies such as UNESCO, the Council of Europe and OECD.

Existing international networks (e.g. ACEnet²⁴) can be used to bring about this connection. The structure, mandate, working method and support mechanisms of such a network should be developed to fulfil this kind of role.

- *Recommendation 2, to policy makers at EU level and in EU Member States:*
 - > Improve the knowledge base for policy making in the field of cultural awareness and expression through the exchange of projects and research findings.
- *Supporting actions:*
 - > Exchange relevant research, policy actions and evidence of good practice.
 - > Develop and support the work of existing international networks like ACEnet (for policy makers) and the European Network of Observatories in the field of Arts and Culture Education (for researchers) to assist in the sharing and monitoring of practices.
 - > Connect the European Commission and Member States with the work of bodies such as UNESCO, the Council of Europe and OECD.

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ACEnet is a network of policy makers working in Europe who share information, knowledge, experience and inspiration on arts, cultural and creative education and learning. Its mission is to put arts, cultural and creative education at the heart of society.

3. Support policy development in cultural awareness and expression by developing appropriate modes of monitoring that ensure high quality

Monitoring is essential for the continuous development of sound and effective quality policy. As cultural awareness and expression is part of a complex field which covers many policy areas combining numerous different sectors, such a policy would greatly benefit from continuous and evidence-based monitoring at international level in order to observe, analyse and evaluate trends.

An update of 'Arts and Cultural Education at Schools in Europe', the 2009 Eurydice mapping exercise²⁵, would be an ideal starting point. Existing international networks (e.g. ACEnet, ENO, etc.) can be used to make the monitoring more permanent. The structure, mandate, working method and support mechanisms of these networks should be developed to fulfil such a role.

Any initiatives developed to monitor cultural awareness and expression should be closely connected to actions taken to strengthen the knowledge base through relevant exchanges (recommendation 2). As resources are limited, there is much to be gained from links with initiatives of other supranational bodies (UNESCO, Council of Europe (Pestalozzi Programme for education professionals²⁶, OECD, etc.).

- *Recommendation 3, to policy makers at EU level:*

- > Support policy development in cultural awareness and expression by developing appropriate modes²⁷ of monitoring that ensure high quality.

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http://eacea.ec.europa.eu/education/eurydice/documents/thematic_reports/113EN.pdf

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We also refer to the White Paper on Intercultural Dialogue of the Council of Europe (2008).

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By 'appropriate modes' we mean modes adjusted and attuned to the specific structure of the educational systems of the various Member States.

- *Supporting actions:*

- > Ask Eurydice for an update of the 2009 report on cultural awareness and expression.
- > Develop the work of existing networks to assist with this monitoring.
- > Connect the European Commission and Member States with the work of bodies such as UNESCO, the Council of Europe and OECD.



4.2 Cultural experiences and institutions

An intersectoral approach is necessary to support appropriate and sustainable policy development. The policy areas of education and culture naturally have a leading role in putting cultural awareness and expression into practice. While our third and final section focusses on educational aspects, this second section deals with four recommendations related to cultural experiences and institutions, namely:

- make cultural experiences as accessible as possible to all citizens;
- stimulate cultural participation of all citizens, starting at an early age and with specific attention to citizens from underprivileged socio-economic backgrounds;
- raise awareness of the importance of cultural institutions and products through emphasising their connection to the challenges of society;
- give particular attention to lifelong, intergenerational and intercultural learning of cultural awareness and expression with the goal of stimulating social cohesion.

4. Make cultural experiences as accessible as possible to all citizens

The opportunity to develop cultural awareness and expression depends to a large extent on the access citizens have to cultural institutions, actors and artefacts.

The importance of cultural awareness and expression not only underlines the need for Member States and the European Commission to invest in institutions and actors but also demands specific attention to the accessibility of their infrastructure.

In bringing this about in a sustainable way, the Commission and the Member States should stimulate cross-sectoral use of infrastructure, invest in protection of man-made and historical heritage and embed the active involvement of citizens in infrastructural projects and urban planning.

Investment in digital tools for cultural and educational institutions can further improve access to artefacts and experience, and develop media literacy skills.

- *Recommendation 4, to the European Commission and the Member States:*
 - > Make cultural experiences as accessible as possible to all citizens.
- *Supporting actions:*
 - > Stimulate cross-sectoral infrastructure and investment at all policy levels in order to achieve increased and sustainable accessibility to cultural institutions.
 - > Invest in digital tools for cultural and educational institutions that can improve access to artefacts and experiences, and develop skills for media literacy.





5. Stimulate cultural participation of all citizens, with specific attention to children, starting from an early age, and to citizens from underprivileged socio-economic backgrounds

While the accessibility of cultural institutions, actors and artefacts is a necessary condition for bringing about cultural awareness and expression among all citizens, it is, in itself, not enough. It needs to be combined with ongoing efforts to stimulate **cultural participation** of all citizens. Cultural policy should thus pay constant attention to the design, implementation and evaluation of programmes and instruments for achieving this aim.

Research shows that the potential for long-term positive effects of cultural participation is highest when such participation takes place at an early age. Specific attention should thus be paid to the participation of **children, starting from an early age**. Evidently, schools are essential partners in bringing this about.

Citizens from underprivileged socio-economic backgrounds find it harder to get access to both culture and digital media. Special attention should be paid to measures for ensuring their access and participation.

- *Recommendation 5, to the Member States:*
 - > Stimulate cultural participation of all citizens, with specific attention to children, starting from an early age, and to citizens from underprivileged socio-economic backgrounds.
- *Supporting actions:*
 - > Analyse obstacles to access and work out action plans that take into consideration both differences in people's preference, experience and financial means, and the supply of cultural possibilities that is offered to them.

6. Raise awareness of the importance of cultural institutions and products by emphasising their connection to societal challenges

In many Member States, educational and cultural policy has a strong focus on the formal learning process. However, a major part of lifelong learning takes place in informal and non-formal contexts. A meaningful part of cultural learning and acquisition of cultural capital is done at home, between peers or through the media.

An abundance of research shows that parents play a decisive role in building up their children's cultural capital. Although not all parents appreciate the importance of cultural learning explicitly, research points out that almost all of them consider development of their children's talents to be of the utmost importance.

As policy does not have a direct impact on non-formal education, it is important to make the public and parents aware of the importance of cultural awareness and expression. This can be done by supporting, documenting and promoting innovative projects that develop links between cultural awareness and expression on the one hand and the social, economic, and cultural challenges of today's society and the development of children's competences and talents on the other. Relevant issues include innovation, active citizenship, sustainability, cultural diversity, social cohesion and entrepreneurship.

Initiating research programmes that develop a transdisciplinary approach to understanding arts and cultural education (neurological, pedagogical, psychological and social aspects, etc.), with special focus on synergies between science and art or, in other words, between STEM and STEAM²⁸, could be one way of doing so.

- *Recommendation 6, to the Member States:*
 - > Raise public awareness of the importance of cultural awareness and expression and of cultural institutions and products through emphasising their connection to today's societal challenges.
- *Supporting actions:*
 - > Support and promote innovative projects that investigate and document the effect of cultural awareness and expression on the development of children's competences and its relevance for social, economic and cultural challenges.

7. Give particular attention to lifelong, intergenerational and intercultural learning of cultural awareness and expression with the goal of stimulating social cohesion

One of today's main challenges is creating social cohesion in increasingly diverse and segmented societies. Cultural awareness and expression can play a major role in connecting generations and groups with different cultural backgrounds.

- *Recommendation 7, to the Member States:*
 - > Give particular attention to lifelong, intergenerational and intercultural learning of cultural awareness and expression with the goal of stimulating social cohesion.
- *Supporting actions:*
 - > Develop and support training programmes for staff members of cultural institutions to foster their (inter)cultural awareness and capacities to adjust their ways of working to the needs of a variety of visitors and participants.

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Science, Technology, Economics,
Arts and Mathematics.



4.3 Recommendations concerning EDUCATION

In bringing about cultural awareness and expression, the sectors of education and culture both play a crucial role. This last section goes more deeply into recommendations and supporting actions integrating cultural awareness and expression into education and educational policy.

- Integrate cultural awareness and expression into mainstream primary and secondary education, in a way that is of high quality, and appropriately assessed and monitored.
- Develop Initial Teacher Education and Continuing Professional Development for all educators (teachers, school leaders, ECEC professionals, VET trainers, HE lecturers, support staff) in order to improve skills and understanding necessary for developing cultural awareness and expression in learners and their institutions.
- Design, implement and evaluate programmes and instruments stimulating projects or institutions to build up sustainable cooperation with schools. Consider connecting this policy with the public funding of cultural institutions.
- Take measures to raise the standards and maintain the high quality of arts education, in both formal and non-formal learning environments.

8. Integrate cultural awareness and expression into mainstream primary and secondary education, and into Early Childhood Education and Care, in a way that is of high quality, and appropriately assessed and monitored

To give all European children the opportunity to develop their competence in cultural awareness and expression²⁹, KC#8 should be integrated in a consistent and continuous way into the formal and pre-school education of all children.

In line with the definition put forward by the Council of the European Union, cultural awareness and expression should in our view be incorporated into education:

- in a multidisciplinary and integrated way;
- with specific attention to different arts subjects;
- within an integrated and broad cultural framework;
- in connection with other subjects and competences.

Compulsory school curricula should attempt to provide for a continuous and integrated reference framework which corresponds to the development and interests of the pupils and the challenges of today's societies, and which has the whole duration of compulsory schooling as its scope.

Integrating a framework for cultural awareness and expression into a curriculum is one thing, putting that curriculum into practice is another. Hence, development of appropriate reference frameworks and investigation of learning environments, good practices and concrete methodologies will be a key factor in making development of cultural awareness and expression a reality in the classroom. A specific OMC group or Eurydice study dedicated to this could bring it about.

- *Recommendation 8, to policy makers in Member States:*
 - > Integrate cultural awareness and expression into mainstream primary and secondary education and pre-school education and care in a way that is of high quality, and appropriately assessed and monitored.

- *Supporting actions addressed to both the Member States and the European Commission:*
 - > Investigate opportunities to integrate cultural awareness and expression into primary and secondary curricula, both within subjects (especially the arts) and across curriculum areas. Use evidence from existing examples as part of this action.
 - > Undertake a mapping exercise to better understand transdisciplinary learning environments for cultural awareness and expression (possibly through a high level group, online survey, and/or Eurydice study).
 - > Develop appropriate reference frameworks for use by teachers, school leaders and educational resource providers.

9. Develop Initial Teacher Education and Continuing Professional Development for all educators (teachers, school leaders, early childhood education and care as well as vocational education and training professionals, HE lecturers, support staff and culture education professionals) in order to improve skills and understanding necessary for developing cultural awareness and expression in learners and their institutions

We recommend that Member States evaluate and strengthen the role of cultural awareness and expression in professional and in-service training of both teachers and cultural professionals. Cultural awareness and expression and an integrated perspective on cultural awareness should be an integral part of the professional profile and training of all teachers. In line with a more integrated curriculum, teachers should be stimulated to explore the cultural aspect of their subjects.

At the same time, there is a need to capitalise on the expertise of arts teachers as regards their ability to offer pupils training in artistic expression and to relate it to the broader framework of cultural awareness and expression. Programmes should be developed to make professionals in the cultural sector more aware of appropriate ways of cooperating with schools.

We propose to conduct a specific evaluation and comparison of the way in which different Member States integrate cultural awareness and expression into teacher training and training of professionals in the cultural field, so as to identify good practice examples and measures to stimulate development of new ways of training.

If necessary, instruments describing professional profiles or qualifications of teachers and cultural professionals should be adapted to take account of requirements related to cultural awareness and expression. Peer-learning and international or inter-sectoral exchange could provide encouraging and exciting incentives for in-service training.

- *Recommendation 9, to policy makers at European level:*
 - > Develop Initial Teacher Education and Continuing Professional Development for all educators (teachers, school leaders, ECEC professionals, VET trainers, HE lecturers, support staff and culture education professionals) in order to improve skills and understanding necessary for developing cultural awareness and expression in learners and their institutions.
- *Supporting actions:*
 - > Share current approaches that contribute to the cultural awareness and expression of teachers and learners across Member States, using existing networks, Commission online platforms such as *eTwinning* and the *School Education Gateway*, and funded mobility and partnership opportunities through *Erasmus+*.
 - > Undertake a mapping exercise on cultural awareness and expression in teacher training and continuing professional development of all educators.

10. Stimulate long-term partnerships and networks between educational and cultural institutions and other relevant partners

At all levels of governance, adequate attention should be paid to stimulation of **long-term partnerships and networks** between schools, cultural actors and other relevant partners. Funding for this should be provided by and targeted at the most appropriate level (local, regional, national, etc.) and connected to reporting and sharing of experiences from the cooperation.

- *Recommendation 10, to policy makers in Member States:*
 - > **Design, implement and evaluate** programmes and instruments stimulating projects or institutions to build up sustainable cooperation with schools. Consider connecting this policy with the public funding of cultural institutions.
- *Supporting actions:*
 - > Allocate public funding for cooperation between educational and cultural institutions and encourage the sharing of resources (infrastructure).
 - > Implement and evaluate education and culture cooperation projects/initiatives in a systematic way.

11. Take measures to raise the standards and maintain the high quality of arts education, in both formal and non-formal learning environments

Quality is essential. Research has shown that only good quality arts and cultural education has a positive effect on pupils and teachers. In this fourth and final section we bring together actions dealing with quality.

In this respect, it is essential to **stimulate, implement and evaluate** models, concepts and strategies concerning evaluation and assessment related to cultural awareness and expression. At school level, these models should have a long-term vision and evaluate the role of both the headteacher and other relevant professionals (teachers and cultural actors alike). In the classroom, teachers should be provided with models connecting cultural awareness and expression with their subject(s) and with the development of their pupils. Publishers should be encouraged to take cultural awareness and expression into account when creating educational manuals or methods. Formal learning assessment and monitoring instruments (i.e. examinations and inspections) can play an important role in evaluating the way in which schools reach their objectives.

- *Recommendation 11, to policy makers in Member States:*
 - > Take measures to raise the standards and maintain the high quality of arts education, in both formal and non-formal learning environments.
- *Supporting actions:*
 - > Integrate cultural awareness and expression into requirements for formal learning assessment and monitoring (i.e. examinations and inspection).

Finally, we would like to re-emphasise the very human nature of cultural awareness and expression. In his famous novel 'Life and Fate' on the infinite pain and misery caused by Nazism and Stalinism, Vasili Grossman, whose work was banned in the Soviet Union, wrote: **'The greatest enemy of Fascism is man.'**

Sound training in cultural awareness and expression can help safeguard the fundamental values of a democratic, social, tolerant and creative Europe. It will help us to see ourselves and others as how we are meant to be: beautiful human individuals with free and creative minds.

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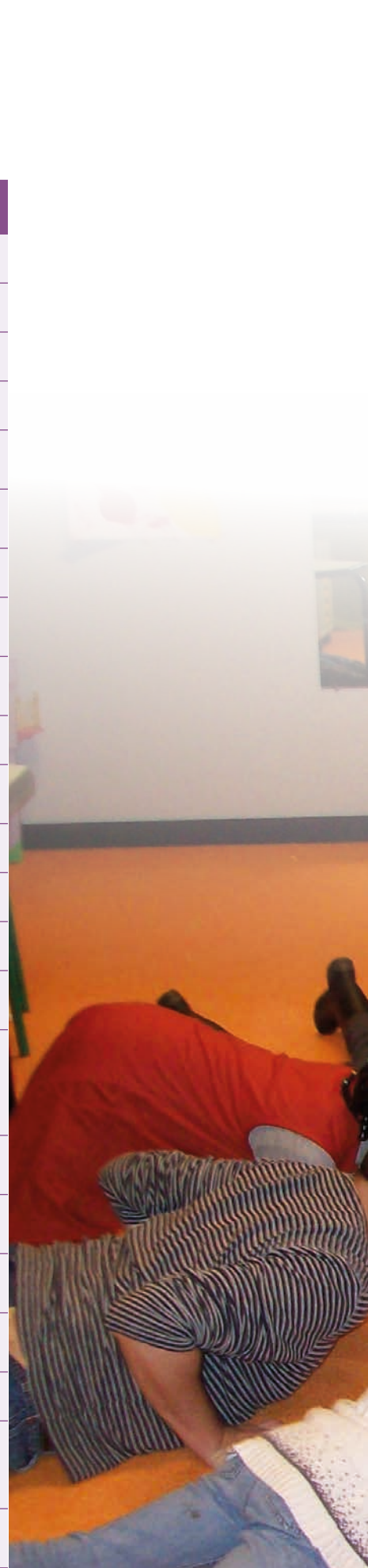
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