



"Arts, Culture and School"

"Schools are today treating art as a state of being. Art – through its history, knowledge and emotion, or simply through the process of creation – offers enlightenment and understanding of other individuals, differences and the unique; and creates hope for a communal future" (Evelyn Cramer, researcher in the Didactics of History of Art and Archaeology Research Unit at the Université Libre de Bruxelles).

Decision-makers are now thinking long and hard about the implementation of the concept "Arts, culture and school", which is being developed in numerous countries. How should one approach artistic and cultural education in schools in Europe and throughout the rest of the world? What role should art and culture play in school programmes and how should these policies and their effects on young people be evaluated in the long-term?

We have defined common political approaches at an international level, whilst noting the specific characteristics of certain countries. Measures are implemented with a very wide range of partners. Following a series of *reports, studies and articles*, the different governments have produced application texts for institutional implementation. Management organisations, referred to as *International Networks of Cultural Policy Research Institutes*, have been created in all the countries concerned in order to facilitate the management and co-ordination of projects. A multitude of experiments have been carried out and we have paid special attention to those that concern schooling in "difficult environments".

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Common political approaches

The approaches adopted by "politicians" involve partnerships between teachers and artists. These players belong to cultural and professional organisations, research centres, universities, cultural institutes, theatres, museums and professional associations.

The European programme, [Europe for culture: culture 2007 programme](#), is based on cultural diversity, whilst respecting the principle of subsidiarity, the development and enhancing of the common cultural heritage and co-operation between the member States. This programme must contribute to the development of a European identity from the basic components. It consists of three principal aspects: support for the transnational mobility of individuals working in the cultural sector; support for the transnational circulation of artistic and cultural products and works; and finally support for intercultural dialogue. Cultural operators must be given more opportunities to create networks, carry out projects, be more mobile and improve cultural dialogue throughout Europe as well as in other regions around the globe. The programme outlines three levels of intervention: direct financial support for sustainable, exploratory or "special" co-operation projects in order to enable the European Union to reinforce its cultural influence on an international scale; more structural interventions in favour of co-operation, and support for analysis and information in order to create an environment that will promote co-operation and give priority to common systems and projects.

France, English-speaking Canada and Quebec have introduced strong artistic and cultural education policies, jointly implemented by the ministries of culture and the national education system.

France

France benefited from a [Plan de relance de l'éducation artistique et culturelle en 2001 \(Plan to boost artistic and cultural education in 2001\)](#). Cultural establishments were mobilised to refocus State measures and to develop partnership strategies with local administrations in order to take into account the new issues at stake in society with regard to the education of young people. Co-operation agreements between the *Instituts de formation des maîtres* (IUFM – Teacher training institutes) and the *Directions régionales des affaires culturelles* (DRAC – Regional departments of cultural affairs) were drawn up to ensure better training of those responsible for artistic and cultural education. A mobilisation of the cultural establishments was necessary, and this was achieved through the granting of operational subsidies to establishments that initiate educational measures. Finally, new issues at stake within society needed to be taken into account more efficiently: young people needed to be better informed of the work initiated by the cultural industries, notably through more detailed information on public access to the Internet and more efficient circulation of the documents acquired by the *Centre National de Documentation Pédagogique* (CNDP – National centre of educational documentation).

The [Orientations pour une politique en matière d'enseignements artistiques et d'action culturelle \(Policy guidelines for artistic teaching and cultural measures\)](#) produced by the national ministry of Education, BOEN, n° 40 of October 30, 2003. In 2003,

the quantitative results were satisfactory, whereas qualitative results were mixed. A difference between the official texts and their implementation in the field could be observed, i.e. a diversified training proposal but one which is often not very clear (an increasing number of reforms). This situation has eradicated any profound connection between young people and art. Two objectives were consequently defined: 1) to optimise the decisive role that the educational system can play, notably at primary school, in determining cultural practices by providing all pupils with an artistic, theoretical and practical culture (integrated into a general culture) and 2) to guarantee that those who require it are provided with the necessary training for an artistic profession, or one related to art, in the future. The "national education" system offers artistic teaching, transversal programmes and additional activities. In primary education: artistic teaching is offered as part of national programmes, which are regularly evaluated and favour an inter-disciplinary approach. In secondary education: artistic teaching is obligatory in junior high schools and at certain levels within the *lycée professionnel* (LP – secondary school with a professional vocation). It is optional at the *lycée général et technologique* (LGET – general and technological secondary school). In certain cases (secondary school), it is implemented by teams that combine teachers, artists and cultural professionals, which cover three artistic disciplines: visual arts, the arts of sound and the performing arts. These transversal programmes are implemented within PAC (art and culture project), IDD (discovery itineraries), PPCP (multi-disciplinary projects for a professional vocation), and TPE (supervised personal projects).

Canada

Quebec is undergoing a long process of [développement de la Culture à l'école \(development of Culture at school\)](#). The Quebecers have based their approach on the following principle, "school is a place of culture and culture a source of knowledge and learning" in which teaching is a cultural link. The partnership between the ministry of Culture and the ministry of Education, Leisure and Sport goes back twenty years. The approach has been implemented through the adoption of the Quebec Cultural Policy (1992), followed by the signing of a Draft Agreement (1997) and finally the Declaration *For young people, school and culture* (2000).

[Arts, culture et créativité \(Arts, culture and creativity\)](#) is the approach adopted by the Canada Council of Arts. The status of art, culture and heritage in society has seen phenomenal growth. Cultural creation, production and circulation have moved from a situation where they were almost totally ignored by the economical sphere to a place at the very heart of the new human development strategies. The process began at the beginning of the Sixties, placing emphasis on the professionalisation of arts and culture, with the aim of achieving artistic excellence, and creating major cultural institutions in important towns and regions. (It wasn't until the end of the Eighties that the American and European experiments were initiated). In 2002, Richard Florida wrote about "knowledge workers" and the power of attraction of cultural life in large towns. Currently, art and culture is no longer a single, specific activity sector. Culture is seen as part of personal and community life. We have to strengthen the bonds between education and culture, health and culture, and citizenship and culture. (Simon Brault, vice-Chairman of the Canada Council of Arts).

Reports, studies and articles

Numerous reports and comparative studies have highlighted the impact of art and culture on the behaviour of young people.

[The Arts, creativity and cultural education: an international perspective](#) . Examining nineteen different educational systems, Caroline Sharp and Joanna Le Métails carried out a comparative study in 2000 on arts, creativity and cultural education in Australia, Canada, England, France, Germany, Hong Kong, Hungary, Italy, Northern Ireland, The Republic of Ireland, Japan, The Republic of Korea, Holland, New Zealand, Singapore, Spain, Sweden, Switzerland and the USA. This study was carried out using the International revue of curriculum and assessment frameworks Internet archive (INCA). It highlights various communal objectives: creativity is important and its development must be encouraged in schools. It creates awareness of the fact that cultural education plays an essential role in boosting pupils' involvement. It is also an acknowledgement of the role played by arts in teaching programmes, taking into account the development of creativity. One must find a way of developing and enhancing the status of the arts within the education system.

[Arts and education research: towards an international compendium](#) a report produced in April 2005 by UNESCO in partnership with the Australia Council for the Arts and the International Federation of Arts Councils and Culture Agencies (IFACCA). This report involved demonstrating the impact of artistic programmes on the education of children and young people. The study was carried out on students "at risk" or those on the edges of society. The countries involved in the study were Argentina, Australia, Barbados, Canada, Chile, Hong Kong, Colombia, England, Finland, Germany, India, Malaysia, New Zealand, Nigeria, the Seychelles Republic, Senegal, Singapore, Slovakia, Spain, Holland and the United States. The report was written by Anne Bamford, a doctor at the University of Technology in Sydney.

In 2001, all the European member states expressed a desire to analyse the limits of their own approaches and their art and heritage teaching. The Conference on art and heritage teaching in Europe, [A Must or a-Muse](#) , provided an opportunity for one hundred and thirty participants, representing twenty-nine countries, to make new contacts and exchange data. The idea was to set up a European network for civil servants actively involved in the policy of art and heritage teaching. The Dutch Minister of Education, Culture and Science offered to organise the secretarial aspects of such a network, the goal of which was to exchange information on art and heritage teaching policies between member States of the European Union and to discuss important issues. Three years later, a European conference was organised in The Hague, from September 8 to 10, 2004, [Culture and schooling: art and heritage teaching policies within the European Union](#) . This report was produced by the Dutch Minister of Education, Culture and Science together with the European network of civil servants actively involved in art and heritage teaching. It sheds light on the different objectives, subjects and methods applied by the countries within the European Union when developing lessons on art and heritage, and contributes to the development of comparable European indicators vis-à-vis art and heritage teaching. The aim of the conference was to stimulate debate on art and heritage teaching in Europe, based on the premise that this teaching plays a crucial role in the development of European citizenship within the member states. The assumption was that art and heritage teaching can contribute to a greater understanding between European citizens, and can serve to reveal creative talents. The conference focused on art and heritage teaching in the school environment for children between the ages of 4 and 18, which encompasses both primary and secondary education, with equal priority given to art.

[Trends in Art education from diverse cultures](#). This anthology (1995) groups together art education indicators from twenty-one different countries: South Africa, Germany, Brazil, Chile, China, Egypt, Japan, Czechoslovakia, Switzerland, Zimbabwe.

United States, [Acts of achievement: The role of performing art centers in education](#) (2003). The first study on performing art programmes in education, based on children aged twelve.

[Arts education in secondary schools: effects and effectiveness](#) (2000). Study on the impact of art education in secondary schools in England and Wales. Principally art, theatre, dance and music. This study can be used by teachers, establishment heads, researchers or even politicians.

[Consultation sur les arts et l'apprentissage en vue de la Conférence mondiale sur la place de la culture et des arts dans l'éducation, Commission canadienne pour l'UNESCO \(Consultation on Arts and Learning for the UNESCO World Conference on Culture and Arts in Education, Canadian Commission for UNESCO\)](#), November 2004. For this two-day seminar, 23 participants representing governments and non-governmental organisations met in Toronto to look at the current arts and education situation in Ontario and Quebec. The issues discussed were all linked to artistic education and creativity, accessibility, the quality of artistic education and the reinforcement of the role of the arts in learning. This event was the first of a series of five seminars held throughout the country. The results of these seminars provided a basis for developing Canada's contribution to the preparatory conference for the European region, which was held in Vilnius (Lithuania) in 2005, and to the world conference on art education to be held in Portugal in 2006. Moreover, they represent an important source of information, which will be useful for the development of the Coalition Action Plan for art education in Canada.

Belgium produced a [Note de synthèse \(Summary Memo\)](#) entitled *Culture and Democracy*, in April 2005, the aim of which was to summarise the art teaching situation in schools after several months of legislation. This was part of the meetings initiated by the Minister of Culture and the Minister of Education, the objective being to define the priority measures to be implemented so that art is properly taken into account in the school environment. The working party asked the ministries to focus their work around five issues: a re-assertion of school's essential role in promoting and teaching culture; a structural re-deployment of the artistic and cultural knowledge and practices that are no longer in use; a guarantee of better artistic and cultural training (initial and on an ongoing basis) for all teachers; the creation of a specific training approach for cultural mediators, and the finding of new ways to create access to performing arts and indeed to the entire cultural proposal, thereby enabling all schools and teachers to attend them on a regular basis.

Still in Belgium, a [rapport prospectif sur l'éducation artistique à l'école \(a prospective report on artistic education in school\)](#) in partnership with artists, institutions and cultural operators (2003). This report presents a range of innovative artistic and cultural experiments. It highlights convergences in the educational and cultural programmes, obstacles to their implementation and support for the organisation of cultural activities in School. It suggests recommendations and proposals.

In France, the National Assembly presented a report on [La politique des pouvoirs publics dans le domaine de l'éducation et de la formation artistique : Rapport d'information \(The policy adopted by the State authorities in art education and training: a report\)](#) (Muriel Marland-Militello, 2005). The objective was to study the appropriateness of the different existing art education systems. It also attempted to evaluate the conditions of application in force and looked at the reasons why they are not being applied. This project required the questioning of fifty people at the National Assembly in addition to a field survey in France (Brittany, Alsace and Provence-Alpes-Côte-d'Azur), Italy and Norway.

A memo from the French department of programming and development (DPD), presents a sample of secondary school headmasters/headmistresses who were questioned in October 2001 on the implementing of reforms and notably on the development plan for arts and culture at school. 44% of junior high schools introduced at least one art and culture project (PAC in France) in the *sixième* (11- to 12-year-olds). The number of artistic workshops is growing. More than 170,000 pupils take part in a choir. The artistic activities on offer are optional and varies enormously between establishments. Whilst in nearly one in three junior high schools and one in six LPs (secondary schools with a professional vocation) or LEGTs (General or Technological secondary schools) more than a quarter of all pupils participate in these activities, it is also true that in one in four junior high schools and nearly half of the LPs or LEGTs, less than 10% of all pupils take part in such activities. The development of these activities is a very high priority for the most difficult junior high schools. In the LPs, development is very recent and has been very rapid. The creation of art and culture lessons is also often linked to the implementing of other innovative educational approaches.

[Les pratiques culturelles des adolescents \(the cultural practices of adolescents\)](#) (2003). Jean-François Hersent, at the Department of books and reading, looks at adolescent culture, social cultural heritage, the first "multimedia" generation and the bewitching powers of the image.

Application texts

France and Quebec have produced application texts for art and culture measures in schools.

France

France initially created [Pôles nationaux de ressources artistiques et culturelles dans les régions \(National centres of artistic and cultural resources in the French regions\)](#) (PNR), Ministry of National Education, BOEN n° 18, 2002. The ministries of Education and Culture set up these centres, which combine three partners: a cultural structure; a teacher – training university institute (IUFM) and a regional centre for educational documentation (CRDP). They focus on key topics and are designed to facilitate, on a national scale, the teaching and training of resource people, capable of helping the different partners concerned to draw up, implement and evaluate art and cultural education projects.

In 2005, art education has reinforced the cultural dimension in all disciplines and has helped individuals to acquire transversal skills that can be mobilised in other areas of learning. [Éducation artistique et culturelle : orientation sur la politique d'éducation artistique et culturelle des ministères de l'éducation nationale \(Art and cultural education: guidelines for the art and cultural education policy from the Ministry of National Education\)](#), circular n°2005-014 of 3/1/2005. Art and cultural education improves language levels by developing capacities for analysis and expression. It improves pupils' capacities to make choices and judgements, and helps them to approach their schooling from a lucid and enlightened perspective, and to learn about social and civic life. Art education encompasses all areas of art and culture, a common heritage (both past and present),

which is an integral part of human culture. The partnership is based on a teaching approach structured around three aspects of art and cultural education (visual arts, the arts of sound and performing arts) for all levels, closely linking heritage and contemporary creation. The presence of artists and culture professionals in lessons represents one of the strengths of this approach. Additional support can be provided by the DRAC for each option, but only in secondary schools (workshops, cultural classes and awareness programmes). Measures can be tailored to suit the establishment's global policy.

The *Ligue de l'enseignement* (the Teaching League) and its network take a committed line in l'Accompagnement du plan pour le développement des arts et de la culture à l'école (Accompaniment for the plan to develop art and culture in schools), (the *Ligue* journal, 2001). A collective analysis of the methods adopted to accompany the five-year plan for the development of art and culture in the school environment was carried out in March 2001. This analysis, carried out in partnership with the Ministry of National Education and the Ministry of Culture, brought together one hundred and fifty of the *Ligue*'s departmental managers from eighty-five departmental federations. For the *Ligue*, this plan represents a historic opportunity for the development of art and culture in schools and an excellent lever for "bringing about change" within the school environment. This change could consist of restructuring programmes and practices to provide better balance with a view to acknowledging "sensitive intelligence" or the transversal nature of knowledge required by artistic and cultural lessons. The plan could transform educational practices, which seem to be heading towards a renewed democratic project for schools.

Quebec

Quebec implemented a [Protocole d'entente culture-éducation \(Cultural education draft agreement\)](#), in 2005 (Ministry of Education, Leisure and Sport). This represents a strengthening of the partnership between the Ministry of Culture and Education, taking into account local, regional and national realities in order to develop and improve art and cultural education. The areas targeted are the arts (awareness, education and training), languages and literature, history, heritage awareness, scientific and technical culture and NICT.

[L'intégration de la dimension culturelle à l'école \(The integration of the cultural dimension into schools\)](#) (2003), this report produced by the Ministry of Education, Leisure and Sport, is designed to be used as a reference document for teachers. According to this report, learning experiences that include cultural components broaden pupils' vision of the world, structure their identity and enhance their capacities to act.

International networks of cultural policy research institutes

"Politicians" and organisations involved in art and culture in schools have joined forces through networks designed to facilitate the exchange of experiences. Regional, national, European and international research institutes have been created. A few of these have been listed below:

European networks

Over the last fifteen years, a large number of cultural networks have been created in Europe. The end of the century was marked by a planetary trend for intercultural communication, in which networks play a dominating role. In the Nineties, moreover, a new three-dimensional concept (culture, communication and new technologies) was introduced: the networking of cultures.

[INTERARTS](#) - A European research institute for regional and urban cultural policies, Barcelona

An international cultural co-operation organisation which implements cultural projects, works on socio-economic territorial development in terms of positive social exchange in Europe and develops cultural relations between Europe and the rest of the world.

[Regional research institute for the financing of culture in Eastern and Central Europe](#) Budapest

This research centre is a source of information on the modes of financing cultural life (activities and products) in the countries of Central and Eastern Europe. This research institute covers seventeen States located between the Baltic and the Adriatic. It aims to fill the gap that continues to exist between the huge quantity of documentation available on everything that concerns the radical modification of cultural financing in the region, and reliable first-hand information, which is often extremely difficult to obtain. As a specialist organisation, the Institute aims to facilitate research, supply information and create new contacts in areas linked to the financing of culture and cultural policies, legislation and statistics.

[Creative Exchange](#) - United Kingdom

A network of organisations and individuals that use culture and creativity at an international level to generate sustainable development in areas such as health, human rights, the resolution of conflicts, the environment, governance and democracy. This network offers a platform for dialogue between organisations and agents essentially working as liaisons between non-governmental development organisations, administrations and politicians. It links over seventy partners throughout the world and offers an electronic display service, which apparently creates between six hundred and one thousand contacts.

[ERICArts](#) - European Institute of comparative research in culture, Bonn

This institute is an on-line surveillance system of national cultural policies, operated in conjunction with the Council of Europe and a network of national correspondents, which ensures that it is regularly updated. It was created as an independent multi-national research organisation. It consists of over seventy experts and institutions representing thirty European countries, all endeavouring to resolve issues via a comparative research programme that monitors developments in cultural and media policies, cultural education and various activity sectors of professional artists.

[Observatorio das Actividades Culturais \(Research Institute for Cultural Activities\)](#) – Lisbon

This organisation was founded in September 1996 by the Portuguese Ministry of Culture, the Institute of Social Sciences of the New University of Lisbon (Universidade Nova de Lisboa) and the National Institute of Statistics. This institute gathers, and regularly and systematically circulates, information on the changes observed in cultural activities.

[Agence de la Francophonie \(The Agency for French-speaking\)](#)

The Intergovernmental French-speaking Agency develops co-operation programmes in the fields of education, culture, media, economy and good governance between its fifty states and member governments.

[CULTURELIN Network](#) – Zagreb

The Network of research and co-operation networks for cultural development was created by UNESCO and the Council of Europe in 1989 and at its head office at the Zagreb Institute of international relations (Croatia). In addition to research, its activities include the development of databases and the publication of its journal *Culturelink*.

[EUCLID](#) - European and international information, news and analyses in the sector of arts and culture, Liverpool.

EUCLID provides information and consulting services within a European and international framework. It implements research and evaluation projects for the European Commission, the Council of Europe and other European organisations.

[International Arts Bureau](#) – London

An independent organisation created in 1994, specialising in international cultural affairs. It operates in a variety of fields including research and collection of information; consulting services; monitoring and circulation of information via exchanges with the organisations concerned; publications, and the supply of free information and advice for the institutions and agents in the United Kingdom, which finance cultural activities. The Bureau monitors, at an international level, changes in cultural policies, projects to introduce new legislation and the financing of new projects. Part of the resulting data appears in its publication, the International Arts Navigator.

[Networks in South America](#)

[The São Paulo cultural policy research institute](#)

This institute has no website. It is based at the Museo de Arte contemporaneo (Contemporary Art Museum) – Observatorio de politicas culturales, Sao Paulo (The São Paulo cultural policy research centre), in Brazil

[Observatorio cultura \(Cultural research institute\)](#) - Buenos Aires

This institute, founded by the Faculty of Economic Sciences at the University of Buenos Aires, studies the impact of cultural policies from a national or regional perspective. By producing specialist reports and information, it endeavours to maintain relations with similar institutions throughout the world in order to exchange cultural data.

[Networks in Australia](#)

[Australian Key Centre for Cultural and Media Policy](#) - Griffith University, Australia

This centre's objective is to reinforce awareness of cultural and media policies (and related procedures) and to meet the requirements, in terms of policies, of these two sectors of Australian society. It has created a national research network and published a journal entitled *Culture and Policy*.

[IFFACA](#) - The International Federation of Arts Councils and Culture Agencies

The first national arts network whose vocation is to list the international resources for all sections of the general public that hold positions of responsibility related to the diffusion of arts.

[Australia Council, Arts Victoria](#)

The Australia Council is an organisation whose goal is to support and promote the practice and pleasures of art in all forms.

[Networks in Africa](#)

[Observatory of cultural policies in Africa](#)

The creation of the Observatory of Cultural Policies in Africa (OCPA) was proposed in May 2001 following a series of regional meetings and consultations with experts (Kinshasa, August 2000; Pretoria, January, 2001; The Cape, May 2001), organised jointly by the Organisation of African Unity, the Ford Foundation and UNESCO. Ninety experts, representing various regions of Africa and the different disciplines and organisations concerned, participated in this preparatory consultation process. The Observatory's vocation is to monitor developments in the culture and cultural policies within the region and to encourage their integration into the human development strategies through awareness, information, research, training, networking, co-ordination and co-operation initiatives at both regional and international levels.

[Groupe 30](#) - Dakar, Senegal

Groupe 30 is a South-South exchange network and its credo is cultural mediation. The countries concerned are as follows: Burkina Faso, South Africa, the Ivory Coast, Congo, Central Africa, Cameroon, the Gabon, Ghana, Guinea, Kenya, Niger, Madagascar, Mali, R.D.C, Senegal, Sierra Leone, Tunisia, Chad, Togo and Zimbabwe. Opportunities for co-operation, and consequently for the development of cultural activities, exist. However, an exchange framework, which would bring together the culture players in Africa has up until now been lacking. Rare attempts at creating such a framework have not gone beyond a local level. For the last ten years, Groupe 30-Afrique has filled the niche, for the purpose of creators only

[Support organisations](#)

[Research organisations](#)

The Nottingham Trent University has appointed the first professor of cultural policies in the United Kingdom, Colin Mercer, at the head of the [Research centre for cultural policies and planning](#), which it has recently created at the Faculty of Human Sciences. This centre will provide a solid platform for knowledge and research for people involved in cultural planning and policies, whether in the commercial or subsidised sector, and will help them to adopt a more integrated approach to defining strategies. The Centre will also study the relationships between cultural and economic policies, social and environmental policies, and between sustainable cultural development and the quality of life in communities, towns, regions and nations.

The [Centro de superacion para la cultura](#) has been set up in Havana. This centre is a Ministry of Culture institution, which focuses, on a national scale, on socio-cultural management and development, and on developing human resources through the creation of university diploma capacities and programmes.

[Supervision organisations/resources](#)

[ERICarts European Institute for Comparative Cultural Research](#). See the section on European networks

The [Cult Gazette](#), newsletter from the European parliament for culture, [National Art Education Association](#). This association publishes a journal containing official texts on art, children's development, class practices, history of art education etc.

The [Regional Observatory on Financing Culture in East-Central Europe](#) is a source of information on the modes of financing cultural life in the countries of central and Eastern Europe, and covers seventeen States located between the Baltic and the Adriatic. It aims to fill the gap that continues to exist between the huge quantity of documentation available on cultural financing in the region, and reliable first-hand information, which is often difficult to obtain. As a specialist organisation, the Observatory endeavours to facilitate research, gather and supply information and create new contacts in areas linked to the financing of culture and policies, legislation and statistics

The [International federation of arts councils and culture agencies](#) (IFACCA). The first national arts network whose vocation is to list the international resources for all sections of the general public that hold positions of responsibility related to the diffusion of arts.

The [Observatorio das actividades cultural \(research institute for cultural activities\)](#). See the section on European networks

The *Service culture éditions ressources pour l'éducation nationale* (SCEREN – the Culture, Publications and Resources Department for National Education) published the Catalogue Arts & Culture 2002. This catalogue of arts and culture products includes a selection of over six hundred products published by the CNDP. It illustrates the very rich diversity of the products on offer, on all types of media: books, journals, magazines, videocassettes, CD-ROMs, on-line documents, DVDs etc. It essentially targets teachers but also pupils, parents and cultural players in the field.

Promotional organisations

The [Fondation culturelle européenne \(European Cultural Foundation\)](#) is currently celebrating its 50th anniversary. Created by Robert Schuman and Denis de Rougemont, it focuses on developing a pan-European culture policy, encompassing art, culture, education and media, and is responsible for the Tempus, Erasmus and Eurydice programmes. These programmes target students, young researchers, hundreds of European artists and thousands of young people involved in artistic projects.

School management organisations

Thinking is under way by the [Culture and Education Commission for the European Union](#) on the cultural aspects of the EU and the EU's education policy.

In 1988, the French Ministry of National Education, Further Education and Training created the [Haut conseil de l'éducation artistique et culturelle \(High council of art and cultural education\)](#). This council, considered to be too unwieldy in the way it functioned, has recently been restructured. It now consists of representatives of local administrations, qualified personalities, staff from the educational and/or cultural environment, professionals; an advisor for artistic and cultural education in a DRAC; a representative from the publishing sector and/or the cultural industries and two parent representatives. It provides advice, makes proposals and circulates information.

Experiments: Arts, culture and schooling in "difficult environments"

In France

The essential objectives, particularly in priority education zones, are to democratise access to knowledge and culture, introduce cultural issues into the classroom on an everyday basis and implement projects on a large scale. In order to achieve this, teachers are reviewing their practices and educational approaches as part of a team dynamic. Children are today part of cultural systems that are also systems of values. *"The necessary to-ing and fro-ing between learned culture and popular culture remains extremely difficult to implement as a result of the positioning in our country of these cultures, the cultural representations of pupils in priority education zones and the inadequacies of our teacher training"* (Marceline Laparra, Des rapports entre culture et apprentissages à l'École [the relationships between culture and learning at School], *Pari Rep*, n° 2, October 2002). Marceline Laparra in [Quelle politique culturelle pour quels apprentissages dans l'éducation prioritaire ? \(Which cultural policies should be adopted for which types of learning in priority education?\)](#) proposes the viewpoint that cultural misunderstandings are numerous even within the classroom (or during educational initiatives) as a result of the differences between the cultural practices of families, pupils and teachers. She provides examples of these misunderstandings in both nursery school and elementary school. In her view, teachers use books as a medium for telling stories whereas they can also be used to qualify objects in the world around us, which is also a cultural practice. (Speech at the academic conference on priority education, Châlons-en-Champagne, 17 October 2001). Alain Bougarel asks the question: [Are cultural activities possible in priority education zones?](#) He concludes, *"each slot in the school timetable (whether primary or secondary), must offer pupils intellectual stimulation whilst based on traditional school, cultural or other activities"*. The question is not "culture: yes or no?", but "intellectual mobilisation: yes or no?" whatever the type of activity in question. The Minister of National Education has implemented a plan to provide those involved in cultural activities at school with the necessary resources. [Culture et ZEP \(Culture and priority education zones\)](#) (can be visited on-line) examines the three dimensions that seem to form the basis of a cultural education, notably aiming to develop knowledge appropriation modes: the usage of cultural activities as part of a possible experiment on the relationship between time and space; the usage of cultural mediation with the learning of specific languages and the construction and sharing of communal languages, and finally co-operation with professionals and cultural places that contribute to the diversification of learning situations.

Several studies and articles examine this problem, including [Les bébés et la culture : éveil culturel et lutte contre les exclusion \(Babies and culture: cultural initiation and the fight against exclusion\)](#) by Olga Baudelot and Sylvie Rayna. This study is structured around the presentation of the results of research carried out at the INRP (by the CRESAS, research centre for specialist education and school adaptation) on the development of cultural measures for small children. The question is whether these measures can provide a form of early prevention against maladjustment at school and a means of fighting exclusion. The first part of the study is devoted to the current cultural initiation policy for small children and its implementation, based on the words of the ministerial representatives concerned, and the managers of the national associations and organisations involved in the field. The second part examines the principal results of the analyses made by the co-ordinators of the study, which focus on three levels: national, town policies (characteristics of municipal policies with regard to small

children) and local (measures implemented by the players in the field). The study concludes with a third section, which proposes psychological, sociological and anthropological analyses on young children and culture.

A summer school, [Culture contre l'échec scolaire : former des citoyens en favorisant l'intégration des jeunes en situation d'échec scolaire par l'accès aux lieux de culture \(Culture used to combat failure at school: educating citizens by integrating young people who are failing at school by offering access to places of culture\)](#), organised in 2001, brought together teachers, managers responsible for cultural measures in academies, headmasters/headmistresses and theatre directors. It provided a platform for analysing the role that cultural places can and must play in the successful learning process of citizenship. Workshops and speeches added depth to the debate and offered a means of exchanging practices on the following topics: the appropriation of cultural places by young people, cultural measures at the heart of the educational approach, the cultural policies of schools, feedback with regard to partnerships and the presentation of the programme *Dix mois d'école et d'opéra* (Ten months of school and opera), which essentially targets young people at school in priority education zones, who mostly have very limited access to places of culture.

Schooling in "difficult environments" is treated at the INRP from a more global perspective by the [Centre Alain Savary](#).

Abroad

The United Kingdom is examining the relationships between arts, culture and school in difficult environments. [Arts-education interface: a mutual learning triangle?](#) This report presents the conclusions of a research study on arts and education. Launched in 2001 by the Arts Council of England and the Regional Arts Boards, the study aims to explore the relationships between arts and education through an Arts-based programme. It was carried out in the Education Action Zones (EAZ) of Bristol and Corby. Three objectives were defined: to examine the impacts of the different interventions on pupils, young people, teachers, schools, artists and associations; to explore the factors that impact the scope and quality of results; and finally to draw general conclusions with a view to enhancing these experiments. Young people discovered that learning can be a pleasant experience. The results show that artistic education has an influence on their "mental health".

The experiment carried out in Belgium targeted a population section that was not merely restricted to the school environment. [Participation et expression artistique des publics fragilisés \(the participation and artistic expression of weakened sections of the population\)](#). This project came within the scope of "art and culture" supported by the CERA (which supports societal projects in six areas: the fight against poverty; art and culture; agriculture, horticulture and the environment; medico-social; teaching/training and entrepreneurial projects). It involved encouraging weakened sections of the population (either financially, socially or physically) to participate in cultural activities, calling on the services of professional artists to help them create and direct an artistic production. The participation and artistic expression of particularly weakened sections of the population often lie upstream of a possible social and professional reinsertion programme. Most importantly, this focuses on participants re-gaining confidence in themselves, discovering and exploiting their capacities and talents, and meeting other people in order to produce a high quality project, incorporating their own requirements and pleasures etc. Numerous experiments have shown that the positive impact on their lives can be considerable, and that significant changes can occur.

In Canada, the [Dossier de ressources pour la promotion des art \(Resources for the promotion of arts\)](#), a report by the Canada Council of Arts, is a plea for the promotion of arts – Education and commitment of young Canadians. Participation in artistic activities boosts the confidence of young people and improves academic performances. The arts help young people to develop critical and creative skills that television is not capable of. The arts programmes for young people "at risk" are particularly important as they offer an opportunity for positive expression and pave the way for satisfying careers.

In the United States, [The Arts in Peacemaking: A Guide to Integrating Conflict Resolution Education Into Youth Arts Programs](#). This publication (2002) is the result of four years of partnership between the Arts Endowment and the Office of Juvenile Justice and Delinquency Prevention. It positions the role of the arts as a way of solving conflicts for young people. The report proposes artistic activities for each type of conflict.

International journals have examined this theme. The *Journal of Child psychology and psychiatry*, published an article in February 2005 on the [Evaluation of a classroom program of creative expression workshops for refugee and immigrant children](#). The article describes an evaluation programme for the impact of artistic teaching on immigrant or multi-ethnic children.

[La practica educativa des arte entre ninos y juvenes marginados. Entrevista con M.G.Lima](#). An article by the journal *Culturea y educacion* (Culture and Education) from March 2004. The authors describe the working methods of fine- arts teachers in charge of populations "at risk" and multi-cultural groups.

Conclusion

The countries investigated all have the same convictions and priorities with regard to arts, creativity and cultural education: creativity is important and its development must be encouraged in schools. These countries implement procedures in order to introduce arts into the curricula so as to improve the profile and status of arts in School. Numerous countries produce reports, form commissions and create networks, but these measures are insufficient. Artistic education is by no means available to everyone and even children who benefit from such education during their schooling do not show a sustainable interest in the arts at an adult age (at least not to the degree that one might expect). An evaluation policy for the measures implemented over the last few years now needs to be defined and implemented, both at a quantitative and qualitative level. The experiments carried out should today provide sufficient information for accurately evaluating which measures are efficient in terms of artistic education in France and abroad.

The following key dates represent the highlights of artistic and cultural politics in 2006 and 2007:

- The [UNESCO world summit of arts and education](#) will be held in Lisbon in March 2006. A mini preparatory summit organised by the Australia Council, Arts Victoria and Victorian Arts Centre, was held on 11 and 12 September, 2005. Thirty representatives from nearly twenty countries (including Denmark, the United States, India, England, Spain and the Congo) demonstrated their expertise to guests professor Ken Robinson and professor Anne Bamford.

- The [World summit on Arts and Culture: transforming places, transforming lives](#), to be held in June 2006, in Newcastle Gateshead. This summit will examine three types of "regeneration" through art and culture, i.e. transformations of the physical, social and economic environments. Fifty countries will be represented.
- The [publication of a world research compendium on arts and education](#) published by UNESCO and written by Anne Bamford. This report is based on studies carried out by the FICAAC and the Australia Council. It contains information on the impact of programmes with a high artistic content on the education of children and young people, and includes studies of cases carried out throughout the entire world.
- The creating of a [database on cultural policy experts](#). A project carried out as part of a partnership between the IFACCA and the Beikman Foundation in Holland. This database was created under the management of Diane Dodd (Barcelona). The site is under construction.
- In January 2007, France will be organising (in Paris) a [symposium européen et international sur la recherche en matière d'évaluation des effets de l'éducation artistique et culturelle \(an European and international symposium on research for evaluating the impacts of cultural and artistic education\)](#) on children and young people. The objective will be to summarise the results already obtained and to evaluate the research currently in progress. The field covered by this research goes well beyond the scope of "artistic and cultural education in France", i.e. artistic teaching included in school, measures implemented in terms of artistic and cultural education during school hours and leisure time, and finally artistic teaching provided outside school hours by specialist teaching establishments.

To point out two french and recents books talking about arts "in" and "for" education of children and young people.

- Alain KERLAN "L'art pour éduquer? La tentation esthétique. Contribution philosophique à l'étude d'un paradigme", Québec, Presses de l'Université Laval, 2004.
- Alain KERLAN (dir.), "Des artistes à la maternelle", Lyon, Scérén/CRDP, 2005.

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This newsletter is published on a monthly basis by the **Veille Scientifique et Technologique** division.

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