

# EU policy on cultural education - big aims with limited weight

Piet Hagenars

## 1 Preface: context in advance

‘My expectation is that the various forms of monitoring and mapping and a long-term portal of this kind will clearly lead to more information and, as a reference point, be helpful in forming policy at national and European level [for cultural education]. But as long as these actions are not accompanied by a greater political urgency, I am afraid that their impact will remain limited’ (Knol, 2014: 60).

In the context of the European Life Long Learning Programme, the Comenius project on Visual literacy<sup>1</sup> has created a prototype for a European Framework of Reference on Visual Literacy (CEFR\_VL). This framework is analogous to the Common European Framework of Reference for Languages (CEFR), a guideline used to describe language achievements of learners across Europe. The Comenius project CEFR\_VL took the CEFR framework as an example for the development of the curriculum framework, which describes competencies that European citizens must have in fine arts and applied arts (architecture and design) and in everyday visual culture when participating in society and culture as responsible citizens (ENViL 2015). The question now is to what extent does the work of the Comenius project CEFR\_VL align with European Union (EU) policies on school cultural education and participation.

In 2006, UNESCO published a *Road Map for Arts Education* which included basic comments on the phenomenon of arts and cultural education<sup>2</sup>. ‘Culture and the arts are essential components of a comprehensive education leading to the full development of an individual. Therefore, arts education is a universal human right, for all learners, including those who are often excluded from education’. In the same document, UNESCO set out two approaches to arts in education. ‘The arts can be taught as individual study subjects, through the teaching of the various arts disciplines, thereby developing students’ artistic skills, sensitivity, and appreciation of the arts, and seen as a method of teaching and learning in which artistic and cultural dimensions are included in all curriculum subjects’ (UNESCO, 2006: 3, 8).

EU Member States share many aims for the arts curriculum, such as ‘developing artistic skills, knowledge and understanding; engaging with a variety of art forms; increasing

<sup>1</sup> The Comenius project on Visual literacy is being carried out by ENViL, a European research group of researchers in institutes responsible for curriculum development, in teacher training colleges and in national centers of knowledge. ENViL aims to explore the different concepts of competencies in European Visual Art Education. The acronym stands for ‘European Network for Visual Literacy’.

<sup>2</sup> Arts and Cultural Education, and also cultural education comprise education for the arts, in the arts, and through the arts. Arts and Cultural Education encourages 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 and resource for their present and future life (OMC Working Group 2015).

cultural understanding; sharing arts experiences; and become discriminating arts consumers and contributors. But in addition to these artistic outcomes, personal and social-cultural outcomes, such as confidence and self-esteem, individual expression, teamwork, intercultural understanding and cultural participation, were expected from arts education in most countries' (Eurydice, 2009: 10). Visual literacy as a part of arts and cultural education refers in general to domain-specific tasks and problems in daily life in visual communication, for example the production and understanding of works of art and media images, and the design of objects, sketches and visualisations (ENViL, 2015).

## 2 Approach

The EU has implemented various policy measures to promote appreciation of the arts by young people and to ensure their participation in culture in Europe. This topic is well considered and more ambitious in the new Work Plan for Culture than in the previous ones. In this paper, the EU arts and cultural education policy from 2006-2015 is considered in the perspective of the policy steering instruments, starting with the recommendations for *Key competences lifelong learning* of the European Parliament in 2006. This exploratory paper does not include a systematic analysis of similarities and differences of these steering instruments.

Governmental bodies, such as the European Commission, use different types of steering instruments for the general strategic management of in-school arts and cultural education. These instruments include: *legislation* with regard to organisation, content and funding (including decisions, recommendations and Work Plans); *incentives* through temporary programmes and subsidy schemes; *monitoring and assessment* of programmes, projects and activities; and *communication of values and aims* in, for example, Work Plans and Agendas and reports of OMC Working Groups (see also IJdens & Van Hoorn, 2014).

Steering instruments	2006 - 2010	2011 - 2015
Legislation and communication of values and aims	Key competences lifelong learning 2006 Agenda for Culture 2007 Work plan for Culture 2008-2010	Work plan for Culture 2011-2014 Work plan for Culture 2015-2018
OMC Working Groups	Working Group 2008 - report 2010	Working Group 2010, report 2012 Working Group 2013,- report end 2015
Incentive programmes	Lifelong Learning Programme 2007-2013 Culture Programme 2007-2013	Erasmus+ 2014-2020 Creative Europe,- Culture and Media Programme 2014-2020
Monitoring and research	Evaluation of programmes Eurydice studies (EACEA) NGO studies	Evaluation of programmes Eurydice studies (EACEA) NGO studies

Table 1. Framework for EU steering instruments for in-school arts and cultural education

*This project has been funded with support from the European Commission. This publication [communication] reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein.*

### 3 Legislation - EU Recommendations and Work Plans

On 25 November 2014, the EU Ministers for Culture agreed on a new *Work Plan for Culture* to set the priorities for European cooperation on cultural policy making for the period 2015-2018. The new Work Plan builds on the 2007 *European Agenda for Culture* and on the results of the previous agendas (Work Plans for Culture 2008-2010 and 2011-2014) in addressing the key challenges faced by national and European cultural organisations and enterprises. The four main priorities are accessible and inclusive culture, cultural heritage, cultural and creative sectors (creative economy and innovation), and promotion of cultural diversity and mobility.

Under the first priority of accessible and inclusive culture, an action for the EU Member States is *the development of the key competence of cultural awareness and expression and its integration into education policies* (Council and the Representatives of the Governments of the Member States, 2014: 9). Development of this key competence has been on the agenda since 2006, when the European Parliament requested the European Commission to define basic skills to be developed in lifelong learning. As well as competences, such as communication in the mother tongue, mathematical competence, the key competences now included cultural awareness and expression (European Parliament, 2006: 13).

Cultural awareness and expression is recognised as a necessary competence in today's society, and is just as important as literacy, numeracy and digital skills, and closely interrelated with all other competences. In terms of knowledge, skills and attitudes, the *Recommendation* (2006) specified this competence as creative expression of ideas, experiences and emotions in a range of media, including music, performing arts, literature, and the visual arts (2006: 18).

However, most of the recommendations for the EU Member States are based on the principle of subsidiarity. Thus, action can only be taken at EU level when such action would be more effective than at national, regional or local level. Based on this principle, there is no EU policy on arts education. This is also the case for the framework for visual literacy that ENViL is developing. Consequently, ENViL has to select other methods to disseminate this framework curriculum in EU Member States.

To implement the new competence of cultural awareness and expression, the *Work Plan for Culture 2008-2010* had provision for a Working Group to make recommendations on promoting synergies between culture and education, including arts in education. The Working Group was asked to prepare proposals for the exchange of best practices on activities and structures at regional, national and local level to promote arts and cultural education, formally as an integrated part of the school curriculum, and in non-formal and informal settings. According to the Commission, this working group of Member State experts was to build on the work of ACEnet, the network of civil servants

working on arts and cultural education (Vos, 2010).

The European Commission repeated this request in the *Work Plan 2011-2014*. The second topic under cultural diversity, intercultural dialogue, and accessible and inclusive culture was the development of the key competence of cultural awareness and expression. The Working Group was to identify good practices for the development of this key competence and its integration into education policies. These good practices were to be based on knowledge and attitudes identified in the Recommendation on key competences for lifelong learning of European Parliament of 18 December 2006.

This statement suggests that either the 2008-2010 Working Group had made little progress in developing this key competence, or the recommendations of the Working Group were not taken into account. In December 2010, the European Commission requested identification of this key competence again on the basis of the 2006 Recommendation and without reference to the final report of the Working Group (June 2010). This time, the Commission formulated the target as the development of a good practice manual for culture and education authorities at national and European level. Strangely enough, the request and the targets set for 2008-2010 and 2011-2014 were repeated again in the Work Plan 2015-2018 (see Table 2). It would seem the Commission had not taken the results of the 2011-2014 Working Group into account.

#### **4 OMC Working Groups**

As already mentioned, all three work plans have included a Working Group of civil servants and cross-sectorial experts in the EU Member States to develop a manual of good practice for authorities at national and European level on developing the key competence of cultural awareness and expression. This key competence was first mentioned in December 2006 in the Recommendation on key competences for lifelong learning of the European Parliament and of the Council.

The final report of the first OMC<sup>3</sup> Working Group on developing synergies with education, especially arts education was published in June 2010 (Lauret & Marie, 2010). This report stated 'the implementation of synergies between education and culture depends on a reinforcement of the status of artistic and cultural education in formal, informal and non-formal education and on the recognition of the right to lifelong artistic and cultural education' (2010: 3). The sixteen recommendations and sub-recommendations are relevant at the level of Member States and the European Union. One of these recommendations - number twelve - is relevant to this Comenius project: 'give sufficient support to the initial training of teachers, artists and other culture professionals and their continuing professional development'. The report also stated that an important

<sup>3</sup> The main working method of cooperation among Member States in culture is the Open Method of Coordination (OMC). This is a voluntary cooperation among Member States, sharing their practices and experiences to improve their own work (Conclusions of the Council and of the Representatives of the Governments of the Member States, meeting within the Council, on the Work Plan for Culture 2011-2014. Annex II 2010).

focus needs to be on developing 'strong curricula for arts and culture education at school as a pre-requisite for structural improvement of the general education curriculum' (2010: 6). Further, the Working Group suggested: promoting at European level, the exchange of knowledge and experience on the development of artist and teacher competences in art and cultural education; identifying matching competences between the national and European Qualifications Frameworks (EQF) to facilitate the mobility of teachers and artists active in educational activities, and examining the discipline-specific dimension of teacher competences in the various art disciplines as music, fine arts, dance, theatre and so on, and the status of art disciplines in arts and cultural education (2010: 7). However, no direct answer was given to the Commission's question on how to implement the key competence of cultural awareness and expression. The Working Group recommendations focused on achieving synergies between education and culture.

The subsequent OMC Working Group for the period 2011-2012 considered better access to and wider participation in culture, especially for socio-economically disadvantaged groups. Their report pointed out that culture and creativity are necessary elements of personal development (October 2012). The report further stated that 'schools, from pre-school to secondary schools, are the privileged field for the development of contacts between young people and the arts. Schools have access to the young and a cross-section of groups (from multi-ethnic groups to special needs), they may have the resources to teach them about the arts, and in most countries they have a mandate to do so' (Working Group of EU Member States experts, 2012: 60). However, the report did not touch on arts and cultural education in the school, but focused on how cultural institutions could cooperate with schools to raise interest in culture from an early age. The report stated that museums and performing arts institutions in Europe are increasingly committed to education programmes. Nevertheless, these activities (consisting of visits and cooperation) have little influence on arts education in the curriculum, which depends on the good will of individual teachers and school leaders. In addition, recent budget cuts in most Member States have put cultural education under strain (2012: 60). The report concluded with recommendations for the national level. One recommendation was made at EU level to develop a platform for sharing and exchanging experiences.

One recommendation for the national level is important for this Comenius project. This recommendation states, 'in consideration of the key importance of culture for personal development and creativity, arts and cultural education should be part of the curricula of all school types, including vocational training (2012: 107-108). This was a follow-up to the recommendation made by the previous Working Group on developing strong curricula for arts and culture education at school' (2010: 6).

In 2013, a third OMC Working Group was set up explicitly on cultural awareness and expression, which is the eighth key competence in the Recommendation on key competences for lifelong learning (2006: 13). Arts education and also cultural education (formal, non-formal and informal) take place in two fields, reception and production. The

combination of 'awareness' and 'expression' in one phrase is representative of the main methodological approach in European arts education. 'One cannot create without being aware of something and one can understand an artwork in a deeper and better way if there is a base in one's own experience. That is why a lot of European school curricula claim both aspects with specific emphasis, on practice or on perception, depending on cultural traditions in the different art forms' (Wagner, 2014: 2).

According to Wagner (2014: 4), these two approaches can be considered to be the key to achieving the competence of cultural awareness and expression. The third OMC Working Group made the first definition of cultural awareness and expression as a key competence consisting of components of knowledge, skills and attitudes needed for new generations (Working Group of Member States Experts, 2014; OMC Working Group, 2015: 4).

Work plan	Priorities	Instruments and working methods	Timeline and target outputs
2008-2010	Priority 2: topic 2 Promoting access to culture	<i>OMC Working Group on developing synergies with education, especially art education</i> was asked to report on: Policies to promote synergies between culture and education, including arts in education, and the development of projects, to implement the key competence of cultural awareness and expression; Exchange of best practices on activities and structures at regional, national, and local level to promote arts and cultural education in formal education as an integrated part of school curricula, and in non-formal and informal education (2008: 11).	June 2008 to end 2010 (2 to 3 meetings a year): Output not formulated
2011-2014	Priority A: topic 2 Promotion of cultural diversity and intercultural dialogue	<i>OMC Working Group on better access to and wider participation in culture</i> Identify good practice for the development of the key competence of cultural awareness and expression and its integration into education policies, based on knowledge and attitudes identified in the Recommendation of the European Parliament and of the Council of 18 December 2006 on key competences for lifelong learning (2010: 3).	2013-2014 Good practice manual for culture and education authorities at national and European level.
2015-2018	Priority A: topic 1 Accessible and inclusive culture (Cultural diversity and intercultural dialogue)	<i>OMC Working Group on Cultural Awareness and Expression</i> Identify good practice for the development of the key competence of cultural awareness and expression and its integration into education policies, based on knowledge and attitudes identified in the Recommendation of the European Parliament and of the Council of 18 December 2006 on key competences for lifelong learning (2014: 9-10).	End 2015 Manual of good practice for culture and education authorities at national and European level.

Table 2. Overview of priorities, working methods and targets in work plans 2008-2010, 2011-2014 and 2015-2018

## 5 Incentive programmes

*This project has been funded with support from the European Commission. This publication [communication] reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein.*

At EU level, incentive programmes are meaningful steering instruments for granting funds and subsidies under temporary programmes and subsidy schemes for education and training. One such incentive programme is the *Lifelong Learning Programme 2007-2013*, which is now being continued in the *Erasmus+ Programme 2014-2020*. The current incentive programme for cultural and audio-visual actions and activities is *Creative Europe - Culture and Media Programme 2014-2020* and supersedes the *Cultural Programme 2007-2013*<sup>4</sup>. The current programme has a budget of € 1.46 billion (9% higher than the previous programmes).<sup>5</sup>

The Erasmus+ Programme is designed to enable people at any stage of their life to participate in stimulating learning experiences, and to develop education and training across Europe. With a budget of almost € 7 billion, the first programme ran from 2007 to 2013 and supported a range of exchanges, study visits, and networking activities. The current programme aims to boost skills and employability, and to modernise education, training, and youth work. The programme has a budget of € 14.7 billion, which is a 40% increase compared to current spending levels, and reflects EU commitment to investing in these areas<sup>6</sup>. ENViL was given a grant in 2013 under specified terms and conditions for the design and dissemination of a Common European Framework of Reference in Visual Literacy.

## 6 Monitoring and research

Monitoring and research lead to potential indicators to design, modify or change EU policy on arts and cultural education. Thus, the EU often requires research, for example, on general issues such as the development of creativity for the empowerment of young people, and on specific issues such as in-school arts education and the contribution of cultural institutions to curriculum implementation. The European political agenda reflects different approaches, targets, target groups and social outcomes to which arts education might contribute.

Most people, including policy makers, expect arts education to foster creativity and possibly other skills conducive to innovation. In knowledge-based societies, innovation is a key engine of economic growth, and arts education is increasingly considered to be a means to foster skills and attitudes required for innovation, beyond and above artistic skills and cultural sensitivity. The report entitled *Art for Art's Sake?* (2013) indicated some evidence for arts education contributing to innovation 'because people trained in the arts play a significant role in the innovation process in OECD countries. Recognising the value of arts education for innovation, an increasing number of universities are developing new types of inter-disciplinary curricula or institutions that try to take advantage of the skills developed in arts education' (Winner, Goldstein & Vincent-Lancrin, 2013: 20-21).

<sup>4</sup> For more information, see [http://ec.europa.eu/programmes/creative-europe/opportunities/index\\_en.htm](http://ec.europa.eu/programmes/creative-europe/opportunities/index_en.htm), accessed on September 7, 2015 at 6:34 pm.

<sup>5</sup> An amount of € 1.46 billion means an average amount of € 0.41 per inhabitant of Europe per year.

<sup>6</sup> An amount of € 14.7 billion means an average amount of € 4.14 per inhabitant of Europe per year.



In EU Member States, art is on the curricula of primary and secondary schools and is even an important part of the curriculum in some schools. *Education at a Glance* (2014) shows the proportion of time in the curricula for arts education in primary and secondary schools in the OECD countries. Primary schoolchildren spend on average 45% of the compulsory curriculum on the three subjects: of reading, writing and literature (22%); mathematics (15%); and the arts (9%), usually spread over visual arts, music, theatre and dance. There is considerable variation between countries in time spent in arts education. In Poland and Slovak Republic, arts education accounts for 8% or less of the instruction time, and 15% or more in Estonia, Germany and Slovenia. In Finland, at least 13% of compulsory instruction time is spent in arts education, but schools are required to allocate additional flexible time to arts, music or crafts (OECD, 2014: 430-431). Less attention is given to arts at the lower secondary level. On average, 39% of the compulsory curriculum comprises reading, writing and literature (14%), first and other foreign languages (13%), and mathematics (12%). On average, an additional 11% of the compulsory curriculum is devoted to natural sciences and 10% to social studies. Together with physical education and health (7%) and the arts (7%), these seven study areas form the major part of the curriculum for this age group in all OECD countries. The time spent on learning arts also varies. Arts education accounts for 3% of compulsory instruction time in French speaking Belgium, and 12% or more in Austria and Italy (OECD, 2014: 431-440).

Probably the best-known study on arts and cultural education in the EU is the Eurydice report of 2009, entitled *Arts and Cultural Education at School in Europe*. This study presented comprehensive and comparable information on arts education policy in Europe. It covered the aims and objectives of arts education, its organisation, initiatives and recommendations for development and planned reforms. Information was provided on pupil assessment and teacher education in the arts. The study focused on visual arts and music, drama, dance, media arts and crafts (literature was not included).

The report introduction dealt with EU policy level and gave attention to a resolution on Artistic Studies in the European Union submitted by the Committee on Culture and Education of the European Parliament (2009). Key recommendations included: artistic education should be compulsory at all school levels; arts teaching should use the latest information and communications technologies; teaching of art history must involve encounters with artists and visits to places of culture (2009: 7). The resolution called for greater oversight and coordination of arts education at European level, including monitoring the impact of arts teaching on the competencies of students. According to this report, the consequential *raison d'être* for arts education is the development of creativity by using appropriate pedagogical methods that will have a major impact on career opportunities in the artistic and creative market sector (2009: 9).

The report was discussed in the European Parliament in Strasbourg on 23 March 2009 and praised by Jan Figel, Commissioner for Education and Culture (Figel, 2009). The Parliament adopted the resolution on 24 March (European Parliament, 2009). This resolution is used as a call to EU Member States to recognise the importance of promoting artistic education and creativity in a knowledge-based economy and to establish joint strategies to promote artistic education policies and policies for training

specialist teachers.

Various studies on Member State policies on arts and cultural education have been carried out by independent experts and non-governmental organisations in Europe. The study *European Arts Education Fact Finding Mission* published by Educult, Austrian Institute for Cultural Policy and Management in 2012 provided a structural tool to close the information gap on resources and to provide data to facilitate evidence-based policy and empower practitioners to discuss funds and resources. The importance of personal commitment in arts and cultural education and the unstructured recording of financial resources in cultural institutions and public services led to a follow-up study entitled Arts Education Monitoring System (AEMS) (2011-2013). The report set out the difficulties in defining current cultural education practices.

To begin, there is little agreement on the concept of arts and cultural education. International studies demonstrate the wide range of definitions that serve different objectives in every country. In Spain and Hungary, for example, the concept describes training programmes for professional artists, while a much broader definition is applied in Germany and Austria. This definition extends to policy areas, such as economic development, social inclusion and the mandatory formal education system. In providing a structure to understand this complexity, the AEMS report stated 'more robust evidence is needed to keep on monitoring the development of arts and cultural education across Europe, or the sector will remain precarious and subject to the political fads and sweeping changes of emphasis that have characterised the period of this study' (Educult 2013: 3-4).

And finally there are two editions of the International yearbook for research on arts education (2013 and 2014) with a contemplative article by Daniel Gad (Germany) on *Perspectives on Arts Education within International Cooperation: a culture-political reflection*. This serious lack of regional, national and international strategies and efforts is an issue that hampers progress because 'without those, arts education will certainly continue to be marginalized' (Gad, 2013: 253).

## 7 Conclusion

Steering instruments in EU policy largely comprise communicating values and aims, alongside temporary subsidy schemes to encourage and support cultural cooperation in Europe. These instruments aim to bring the European common cultural heritage to the fore (Culture Programme), and to support learning opportunities from childhood to old age in every single life situation (Lifelong Learning Programme). There is increasing focus on political statements and policy development, with less attention to policy measures and their implementation.

There is little indication of how the European Commission has evaluated the Work Plans for Culture and the reports of the OMC Working Groups. Even though the first OMC report was published in June 2010, the only response from the EU Member States in December 2010 was that the *Work Plan for Culture 2011-2014* should be build 'on the June 2010 recommendations of the OMC Working Group on developing synergies with

education, especially arts education' (the Council and the Representatives of the Governments of the Member States, 2010: 3).

The *Conclusions of the Member States on a Work Plan for Culture 2015-2018* (2014) gave little attention to the Working Group report presented in October 2012. The only mention of the outcome was made in the *Report on the implementation and relevance of the 2011-2014 Work Plan for Culture* (2014). The statement was made that Member State experts analysed more than eighty policies and practices and gathered them together in the good practice manual published in 2013<sup>7</sup>. This led them to conclude that the issue of access is also an issue of lack of public demand and that audience development has to be encouraged. The section of the report concluded with the comment, 'an OMC Working Group is currently focusing on developing cultural awareness and expression through education at all levels' (European Commission, 2014).

However, it is not clear what is happening at national level, because this has not been systematically examined. There is little information about whether and how EU Member States prepare and implement policies on in-school arts and cultural education. Even the Compendium Cultural Policies and Trends in Europe, which is a tool for research with Section 8.3.2 providing information on arts in school, cannot be used for comparisons because information is often out dated and thus unreliable and not analogous.

An external evaluation report on the Open Method of Coordination (2013) used by the European Commission stated there is 'potential to achieve greater impacts, through stronger connectivity and dissemination channels between OMC participants and key decision-makers at national level' (2013: iv). The evaluation report recommended the following, 'retain and further develop the use of dissemination plans for OMC outputs and consider in collaboration with Member States how more resources can be made available to translate more outputs in order to improve dissemination' (McDonald, Mozuraityte, Veart & Frost, 2013: 85).

EU policy seems to be focused on formulating and setting activities for the OMC Working Groups, on the assumption that the policy will be implemented by the Member States. In this way, the EU ensures common policy carried out by the Member States, according to the principle of subsidiarity. In terms of content, EU policy aims to explore and promote arts and cultural education as catalysts for supporting and fostering creativity and innovation. The EU requires action based on the recommendations of the successive OMC Working Groups. Nevertheless the EU does - apparently - nothing with them itself. Words seem to stay without any action.

Action has to come from the Member States and in the case of the common European

<sup>7</sup> The publication year of this report was not 2013 but 2012 (October 2012), as the cover shows. For more information: [http://ec.europa.eu/culture/policy/strategic-framework/documents/omc-report-access-to-culture\\_en.pdf](http://ec.europa.eu/culture/policy/strategic-framework/documents/omc-report-access-to-culture_en.pdf), accessed on September 7, 2015 at 2:49 pm.

framework of reference on visual literacy from ENViL itself. It was a challenge to ask UNESCO to support dissemination of the framework because of the outcome of its second World Conference on Arts Education in Seoul in 2010. The Seoul Agenda *Goals for the development of Arts Education* (2010) provides a very strong strategic instrument on a worldwide level to promote and encourage in-school cultural education, considering the UNESCO statement that the Seoul Agenda 'will serve as a concrete plan of action' (UNESCO, 2010: 2). Perhaps, ENViL can cooperate with the recently created European Network of Observatories in the Field of Arts and Cultural Education (ENO)<sup>8</sup>, and with The International Society for Education through Art (InSEA) and the European League of Institutes in the Arts (ELIA) to disseminate the framework curriculum so that learners can resolve domain-specific tasks and problems of everyday life in visual communication.

Finally, strategic considerations go in advance of further development of a European policy agenda for cultural education. Meaningful are policy principles in which attention is given to social and economic ambitions in the European context. This weight can be emphasized when the importance of art and cultural education is linked to such social and political issues in the Member States and at European level: citizenship, youth, education and the education and teacher training (Van Hoorn, Hagenaaars & Maaijwee, 2009). The quote at the beginning of this articles needs to be taken into consideration 'but as long as these actions are not accompanied by a greater political urgency, I am afraid that their impact will remain limited' (Knol, 2014: 62).

Piet Hagenaaars (1948) is the former Managing Director of Cultuurnetwerk Nederland (2001-2012) and the National Centre of Expertise for Cultural Education and Amateur Arts (2013). He started his career as a teacher of art and art history in secondary and higher education (1970-1979) before becoming director of the Municipal Museum in Oss (1979-1992). In 1992, he took up the post of Director of the Faculty of Arts at the Fontys University of Fine and Performing Arts, and in 1999 he became Managing Director of LOKV, the Netherlands Institute for Education in the Arts, in Utrecht.

Hagenaaars has written a significant number of policy-related publications in the field of cultural education. In addition to his daily work, he is actively involved in provincial and national institutes and commissions in his capacity as policy advisor, board member and chairman, including the Crown membership of the National Council for the Arts. Hagenaaars is now working on a PhD thesis on Cultural Education policy in the Netherlands 1975-2015 at the Center of Historical Culture in Erasmus University Rotterdam.

<sup>8</sup> For more information see: <http://www.lkca.nl/onderzoek/europees-netwerk-cultuureducatie> Consulted on 15-12-2015 at 11:57.

## Sources and bibliographic references

Committee on Culture and Education (2009). *Report on artistic studies in the European Union* (2008 / 2226 INI). Brussels: European Parliament 2004-2009.

Council of the Representatives of the Governments of the Member States (2010). Conclusions of the Council and of the Representatives of the Governments of the Member States, meeting within the Council, on the Work Plan for Culture 2011-2014. *Official Journal of the European Union C325/1*, 2 December 2010.

Council of the Representatives of the Governments of the Member States (2014). Conclusions of the Council and of the Representatives of the Governments of the Member States, meeting within the Council, on a Work Plan for Culture 2015-2018. *Official Journal of the European Union C463/4*, 23 December 2014.

Education, Youth, Culture and Sport Council (2010). *Work Plan for Culture 2011-2014. Conclusions of the Council and of the representatives of the governments of the member states, meeting within the Council*. Brussels: Council of the European Union.

Educult (2012). *European Arts Education Fact Finding Mission. Final Report*. Vienna: Educult.

Educult (2013). *Arts Education Monitoring System (AEMS). Final Report*. Vienna [etc.] / Educult [etc.].

ENViL (2015) <http://envil.eu/en/> Accessed September, 20, 2014.

European Commission (2007). *European agenda for culture in a globalizing world*. Communication from the Commission to the European Parliament, the Council, the European Economic and Social Committee and the Committee of the Regions (10 May 2007). Brussels.

European Commission (2014). *Report on the implementation and relevance of the Work Plan for Culture 2011-2014*. Report from the Commission to the European Parliament, the Council, The European Economic and Social Committee and the Committee of the Regions (25 August 2014). Brussels.

European Parliament (2006). Decision No 1720/2006/EC of the European Parliament and of the Council of 15 November 2006 establishing an action programme in the field of lifelong learning. In: *Official Journal of the European Union: L 327/45 - 24.11.2006*. Brussels: European Union.

European Parliament (2006). Recommendation of the European Parliament and of the Council of 18 December 2006 on key competences for lifelong learning. In: *Official Journal of the European Union: L 394/10 - 30.12.2006*. Brussels: European Union.

*This project has been funded with support from the European Commission. This publication [communication] reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein.*

European Parliament (2009). *Artistic studies in the European Union. Report A6-0093/2009*. Strasbourg.

European Parliament (2009). *European Parliament resolution of 24 March 2009 on artistic studies in the European Union (2008/2226 (INI))*. Strasbourg.

Eurydice (2009). *Arts and Cultural Education at School in Europe*. Brussels: Education, Audio-visual and Culture Executive Agency.

Figel, J. (2009). *Reaction on the Report 'Artistic studies in the European Union'*. Debate in the European Parliament on 23<sup>rd</sup> of March 2009. Strasbourg.

Gad, D. (2013). Perspectives on arts Education within International Cooperation: a culture-political reflection. *International Yearbook for Research in Arts Education*. Volume 1 (2013). Berlin: Waxmann. pp. 249-254.

Hagenaars, P. (2014). Quality Agenda for Cultural Education: a firm foundation. In: M. van Hoorn (ed.). *Quality Now! Arts and cultural education to the next level*. Utrecht: LKCA, pp. 13-33.

Hoorn, M. van, Hagenaars, P. & Maaijwee, J. (2009). Cultuureducatie in Europees perspectief. *Kunstzone*, 8<sup>th</sup> edition July/August 2009 - nrs. 7/8.

IJdens, T. & Hoorn, M. van (2014). The art of arts education policy. An exploratory analysis of public management in arts education policy. In: M. van Hoorn (ed.). *Quality Now! Arts and cultural education to the next level*. Utrecht: LKCA, pp. 50-66.

Knol, J.-J. (2014). On the Mapping of Cultural Education in Europe and More. *International Yearbook for Research in Arts Education*. Volume 2 (2014). Berlin: Waxmann. pp. 75-62.

Lauret, J.-M. & Marie, F. (2009). *European Agenda for Culture. Open Method of Coordination. Working Group on developing synergies with education, especially arts education. Intermediate report*. European Commission.

McDonald, N., Mozuraityte, N., Veart, L. & Frost, S. (2013). *Evaluation of the Open Method of Coordination and the Structured Dialogue, as the Agenda for Culture's implementing tools at European Union level. Final Report for the European Commission Directorate-General for Education and Culture*. Ecorys UK Ltd.

OECD (2014). *Education at a Glance 2014: OECD Indicators*. Brussels: OECD Publishing.

OMC Working Group (2015). *Cultural Awareness and 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'. Working Title.* Brussels.

UNESCO (2006). *Road Map for Arts Education. The World Conference on Arts Education: Building Creative Capacities for the 21st Century.* Lisbon, 6-9 March 2006.

UNESCO (2010). *Seoul Agenda: Goals for the Development of Arts Education.* Seoul: Second World Conference on Arts Education.

Vos, I. (2010). *ACEnet, an international network on arts and cultural education and its concrete results.* Brussels: CANON Cultural Unit of the Flemish Ministry of Education and Training.

Wagner, E. (2014). *Manual, part 2 Concepts.* OMC-Group on Key Competence # 8, Cultural Awareness and Expression. 4th meeting, 11th / 12th March 2014 - Riga.

Winner, E., Goldstein, T. & Vincent-Lancrin, S. (2013). *Art for Art's Sake? The impact of Arts Education,* Educational Research and Innovation. Brussels: OECD Publishing.

Working Group of EU Member States' experts (2012). *A report on policies and good practices in the public arts and in cultural institutions to promote better access to and wider participation in culture.* Brussels: Council of the European Union.

Working group of Member States' experts (2014). *Council Work Plan for Culture 2011-2014. Topic n° 2 Development of the 8th key competence 'Cultural awareness and expression'.* Minutes of the 3<sup>rd</sup> plenary meeting, 18-19 November 2014. Brussels.

### **List of sources websites European Reference Visual Literacy**

Creative Europe: EU. [http://ec.europa.eu/culture/library/index\\_en.htm](http://ec.europa.eu/culture/library/index_en.htm)

Dodea: Fine Arts, Visual Arts Standards.  
<http://www.dodea.edu/Curriculum/VisualArts/standards.cfm>

EDUCULT: Fact Finding Mission. Documents. <http://educult.at/forschung/aems/>

ELIA. The European League of Institutes of the Arts. The primary international network organisation of major arts education institutions & universities.

European Commission – Culture - News. [http://ec.europa.eu/culture/news/2014/2711-work-plan-culture\\_en.htm](http://ec.europa.eu/culture/news/2014/2711-work-plan-culture_en.htm)

*This project has been funded with support from the European Commission. This publication [communication] reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein.*

European Language Portfolio. What connects the Language Portfolio with the Common European Framework of Reference, and how does it help promote multilingualism? Accessed on June, 18, 2014.

<http://www.languageportfolio.ch/page/content/index.asp?MenuID=2496&ID=4189&Menu=17&Item=6.2.4>

European Network of Visual Literacy (ENViL). A group of European specialist of didactics, curriculum developers, teacher trainers and scientists in the field of the school subjects Arts, Design, Art Education, Visual Communication (since 2010 organized in the European Network of Visual Literacy – ENViL) has been working since 2013 on the project CEFR\_VL (acronym for European Framework of Reference on Visual Literacy). <http://envil.eu/en/>

Europees Referentiekader Talen. What is ERK? Accessed on June, 18, 2014.

<http://www.erk.nl/docent/Wat/>

OECD. Five curriculum outlines (2004). Accessed June, 20, 2014.

<http://www.oecd.org/education/school/31672150.pdf>

InSEA. International Society for Education through Art. InSEA is an association on a worldwide basis of those concerned with education through art is necessary in order that they may share experiences, improve practices and strengthen the position of art in relation to all education. <http://www.insea.org/insea/about-insea>

OECD. Library working education papers. [http://www.oecd-ilibrary.org/education/oecd-education-working-papers\\_19939019](http://www.oecd-ilibrary.org/education/oecd-education-working-papers_19939019)

Taaluniversum. Het Gemeenschappelijk Europees Referentiekader. Accessed on June, 18, 2014,

[http://taaluniversum.org/onderwijs/gemeenschappelijk\\_europees\\_referentiekader/](http://taaluniversum.org/onderwijs/gemeenschappelijk_europees_referentiekader/)

UNESCO. Portal Arts education. Road Map. Accessed on June, 20, 2014.

<http://www.unesco.org/new/en/culture/themes/creativity/arts-education/official-texts/road-map/>

Wikipedia. Common European Framework of Reference for Language. Accessed on June, 18, 2014,

[http://en.wikipedia.org/wiki/Common\\_European\\_Framework\\_of\\_Reference\\_for\\_Languages#References](http://en.wikipedia.org/wiki/Common_European_Framework_of_Reference_for_Languages#References)