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on artistic studies in the European Union
(2008/2226(INI))

Committee on Culture and Education

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MOTION FOR A EUROPEAN PARLIAMENT RESOLUTION

on artistic studies in the European Union (2008/2226(INI))

The European Parliament,

- having regard to Articles 149 and of 151 of the EC Treaty,
 - having regard to the Recommendation 2006/92/EC of the European Parliament and of the Council of 18 December 2006 on key competences for lifelong learning¹,
 - having regard to the Decision No 1350/2008/EC of 16 December 2008 of the European Parliament and of the Council concerning the European Year of Creativity and Innovation (2009)²,
 - having regard to the Council Conclusions of 24 and 25 May 2007 on the contribution of the cultural and creative sectors to the achievement of the Lisbon objectives and of 21 and 22 May 2008,
 - having regard to the 2008 joint progress report of the Council and the Commission on the implementation of the Education and Training 2010 work programme - Delivering lifelong learning for knowledge, creativity and innovation³
 - having regard to its resolution of 7 June 2007 on the social status of artists⁴,
 - having regard to its resolution of 10 April 2008 on a European agenda for culture in a globalising world⁵,
 - having regard to its resolution of 10 April 2008 on cultural industries in Europe⁶,
 - having regard to the recommendations in the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions of 20 October 2005,
 - having regard to Rule 45 of its Rules of Procedure,
 - having regard to the report of the Committee on Culture and Education (A6-0093/2009),
- A. whereas the European Union, true to its motto ‘Unity in Diversity’, should acknowledge its common history, and can do so through the history of European art because of its intrinsic universal nature,

¹ OJ L 394, 30.12.2006, p. 10.

² OJ L 348, 24.12.2008, p. 115

³ OJ C 86, 5.4.2008, p.1.

⁴ OJ C 125 E, 22.5.2008, p. 223

⁵ P6_TA(2008)0124.

⁶ P6_TA(2008)0123.

- B. whereas schools should once again become the main place for democratising access to culture,
- C. whereas artistic and cultural education, of which image education forms a part, is an essential element in the educational system of the Member States,
- D. whereas artistic and cultural education is an essential component in the education of children and young people, since it contributes to the development of free will, sensitivity and openness to others; whereas it is a key issue in equal opportunities and a precondition for truly democratising access to culture,
- E. whereas in order to meet the challenge of democratising access to culture, it is necessary to promote artistic awareness at all levels and at all ages, to recognise the importance of group and amateur artistic activities, and to promote access to education in the arts,
- F. whereas, regrettably, Member States too often feel compelled by economic imperatives to reduce the place given to the arts in overall education policy,
- G. whereas artistic education is the basis for professional training in the field of the arts and promotes creativity, as well as physical and intellectual development in that sphere, encouraging closer and more productive links between education, culture and the arts,
- H. whereas schools and centres for art and design education help to develop philosophies, to create new artistic styles and movements and to open up different cultural worlds, which strengthens the European Union's image in the world,
- I. whereas training is very important for the success of professionals in the artistic and creative sector,
- J. whereas artistic studies that focus on developing a career and profession require of the students, in addition to talent, a solid cultural basis that can only be acquired through multidisciplinary and systematic training; whereas this increases the opportunities for access to employment in the sector, in so far as it provides a general education, a research methodology, entrepreneurial abilities and business knowledge, as well as skills in various areas of activity which are relevant to contemporary art,
- K. whereas the economic potential and potential in terms of employment represented by creative, cultural and artistic companies and industries in the European Union have a great influence on the development of the artistic sector,
- L. whereas the technological revolution has resulted in increased competitiveness within and between countries, and that this has meant that intellectual capabilities and creativity occupy a dominant place within the Lisbon Strategy,
- M. whereas the rapid and constant changes taking place within our societies require increased adaptability, flexibility, creativity, innovation and communication between people in the work sphere; whereas these qualities should be promoted by the education and training systems in the various Member States, in accordance with the objectives of the above mentioned 'Education and Training 2010' programme,

- N. whereas account should be taken of the fact that there are significant disparities between the existing artistic education models in the various Member States,
- O. whereas account should be taken of the fact that, as a result of globalisation and the increased mobility of citizens, as well as the successive enlargements of the European Union, education on culture and on its diversity is an important element in preserving identity and promoting intercultural and inter-religious understanding; whereas the objectives of the European Year of Intercultural Dialogue of raising awareness of and promoting culture should continue beyond 2008,
1. Considers that artistic education should be a compulsory element in syllabuses at all school levels, in order to promote democratisation of access to culture;
 2. Stresses the importance in both school curricula and vocational training and lifelong learning programmes of continuing courses to promote and develop creativity at all ages as part of the process of lifelong learning;
 3. Recalls that one of the aims of artistic and cultural education is to contribute to civic education and that one of its roles is to enhance our capacity to think and to contribute to personal development in intellectual, emotional and physical terms;
 4. Acknowledges the role of the arts as an important contributor to innovation in society and the economy within the European Year of Creativity & Innovation 2009;
 5. Draws the attention of the Council and the Member States to the role of European culture and its diversity as a factor in integration, and the importance of artistic and cultural education at European level, including the safeguarding of traditional cultural values in different regions;
 6. Notes that ever-increasing numbers of students of art subjects are interested in pursuing their studies in a Member State other than their own and, as a result, encourages the Member States to coordinate their policies with regard to artistic education at European Union level, to exchange best practices and to increase mobility of both students and teachers in this sector;
 7. Suggests improving the mobility of professionals in the artistic sector through increased attention to the issue of recognition of qualifications. This should be done by encouraging training institutions and employers to relate to the European Qualifications Framework (EQF), so that competences and qualifications in the sector can be compared at the European level;
 8. Urges the Commission in this connection to work together with the Member States in establishing a mobility framework for Europeans engaged in artistic and creative activity, with particular emphasis on mobility for young artists and students of art subjects;
 9. Considers, whilst recognising that this is a matter for the Member States, that policies on artistic education ought to be coordinated at European Union level, particularly in relation to:

- describing the nature, content and duration of artistic studies, for their different ‘publics’,
- the link between artistic education, creativity and innovation,
- the effectiveness of artistic education policies from the viewpoint of their socio-economic impact,
- achieving a balance between theoretical study and practical initiation, so as to ensure artistic education is not abstract,
- the application and development of the methods and strategies of artistic education in line with the requirements of the information society,
- the training of specialised teachers and the training of ‘artist engineers’ of the new medium alongside that of traditional specialised teachers;

10. Calls on the Council, the Commission and the Member States to:

- recognise the importance of promoting artistic education and creativity in the context of a knowledge-based economy, in accordance with the Lisbon Strategy,
- define the role of artistic education as an essential pedagogical tool in enhancing the value of culture in a globalised, multicultural world,
- establish joint strategies for the promotion of artistic education policies and policies for training teachers specialising in this subject,
- recognise the important role played by artists in society and the need to establish specific competences for artistic education within the educational process,
- encourage the national representatives in the recently established Education & Culture Working Group in the framework of the Open Method of Coordination (OMC) for Culture to discuss the role of the arts in different educational contexts (formal, informal and non-formal) and at all educational levels (from pre-primary to and beyond professional training in higher arts education) and also the training required for specialist teachers,
- encourage the national representatives in the OMC Working Groups on the Cultural Industries to address professional training and the continuing professional development of artists, managers, teachers, facilitators and other professionals in the cultural sector as a central theme,
- invite the relevant stakeholders in civil society to share their knowledge and expertise in this area with regards to the process taking place in the OMC,
- improve the provision of professional training in the artistic sector by recognising higher arts education at all three levels as outlined by the Bologna Declaration process (Bachelor, Master, Doctorate), thereby improving the mobility of artists within the

EU,

- introduce special arrangements to promote artistic education in the context of the multiannual culture programme,
 - recognise the importance of group and amateur artistic activities;
11. Insists that the teaching of art history must also involve encounters with artists and visits to places of culture, so as to arouse curiosity and provoke reflexion on the part of students;
 12. Emphasises the importance of using the resources provided by new information and communication technologies and the Internet as channels for modern teaching geared to contemporary practice when introducing the artistic dimension into school curricula;
 13. Stresses in this respect the essential contribution of enterprises such as Europeana, the European digital library;
 14. Recommends that a European portal for artistic and cultural education be developed jointly and that artistic education be included in the Member States' educational curricula, in order to safeguard the development and promotion of the European cultural model, which is especially prized internationally;
 15. Calls on the Council, the Commission and the Member States to monitor progress in incorporating artistic education into school curricula; suggests in particular to the Commission that it promote studies needed to produce reliable information on the impact of such teaching on the level of education and competences of students in the European Union;
 16. Instructs its President to forward this resolution to the Council, the Commission and the Member States.

EXPLANATORY STATEMENT

Artistic education is universally considered to be a vital element of education as it is traditionally understood. Currently, although it is a compulsory subject in many educational systems in the various Member States, there are still significant differences between artistic education models in the EU.

Whereas, historically, artistic studies were linked to education during the earlier years, currently the *lifelong learning* approach and the development of new information and communication technologies (ICTs) have expanded the area traditionally devoted to art and culture, and have generated new forms of access and display for the sector.

In the globalised, complex, interdependent world in which we live, the constant advance of ICTs has also favoured the promotion of a knowledge-based economy, in which intellectual capabilities and creativity occupy a pre-eminent place.

In addition, our heterogeneous and multicultural societies have enhanced the value of the role of culture and the wealth of its diversity, which are fundamental in improving the way in which different peoples and cultures coexist. Thus, in a context where citizens are more mobile, cultural education has become an important element in preserving identity and promoting intercultural and inter-religious understanding, as has been highlighted by the European Year of Intercultural Dialogue 2008, with its objectives of raising awareness of and promoting culture.

Moreover, artistic education offers nations the means to develop the necessary human resources devoted to making good use of the wealth of their cultural heritage. The arts are simultaneously manifestations of culture and ways of communicating knowledge of the subject. In this sense, artistic education programmes help people to discover the diversity of cultural expressions, develop their sensitivity to them, and assist in the discovery of the pleasures of art and culture. In addition, they reinforce individual and collective identities and values, and protect cultural diversity. It should not be forgotten that art and design are an element in the development of society, in so far as they help to develop philosophies and to create new artistic styles and movements, strengthening the European Union's image in the world by enabling it to be projected internationally, beyond its immediate surroundings.

It should be pointed out that the special nature of the European cultural model, namely the wealth of its cultural and linguistic diversity, is referred to in the EC Treaty (Article 151), as one of the Union's fundamental aims, and that the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions has been in force since 18 March 2007.

From another viewpoint, the rapid and constant changes taking place within our societies require increased adaptability, flexibility, creativity, innovation and communication between people in the work sphere, as the 'Education and Training 2010' programme also points out. In addition to this, there is a growing requirement for competitiveness in many spheres, which is the reason for the priority placed by many educational systems on promoting the

development of creativity within school curriculums through educational programmes developed using appropriate pedagogical methods, which have a great impact on the subsequent integration of students into the artistic and creative sector of the market. To that end, it is important to broaden the content of artistic education to improve integration into the labour market in this sector, as well as the potential for artistic activity in the new digital era.

In fact, artistic activity involves the mastery of certain skills, knowledge and subjects that have long had a close link with advances in science and technology. Thus, throughout history, the arts have used the most advanced technologies of their time, and a large number of aesthetic theories have been influenced by scientific thinking. In turn, know-how and certain artistic disciplines have also given rise to technical advances, contributing to the process of increasing knowledge and to mankind's transformation of the world. Although artistic creation cannot be reduced to the mere application of scientific or technological knowledge, technologies can be useful to art without having been conceived with that end in mind, just as art can stimulate technological research and development, embracing other applications that go beyond artistic activity. Finally, artistic education promotes closer and more productive links between education, culture, ICTs and the arts in the 21st century.

These are some of the considerations which point to the importance of reaching a consensus on establishing Europe-wide coordination of artistic education.

RESULT OF FINAL VOTE IN COMMITTEE

Date adopted	17.2.2009
Result of final vote	+: 29 -: 0 0: 0
Members present for the final vote	Maria Badia i Cutchet, Giovanni Berlinguer, Guy Bono, Nicodim Bulzesc, Marie-Hélène Descamps, Věra Flasarová, Milan Gaľa, Claire Gibault, Vasco Graça Moura, Lissy Gröner, Luis Herrero-Tejedor, Ruth Hieronymi, Ramona Nicole Mănescu, Adrian Manole, Manolis Mavrommatis, Ljudmila Novak, Doris Pack, Christa Prets, Karin Resetarits, Pál Schmitt, Hannu Takkula, Helga Trüpel
Substitute(s) present for the final vote	Gyula Hegyi, Iosif Matula, Christel Schaldemose, Ewa Tomaszewska
Substitute(s) under Rule 178(2) present for the final vote	Raül Romeva i Rueda, Salvador Domingo Sanz Palacio, Alejo Vidal-Quadras