

# 2013-21 FOR A POLICY OF DEVELOPMENT OF THE PERFORMING ARTS: ARTISTIC AND CULTURAL EDUCATION THROUGHOUT LIFE

Artistic and cultural education (EAC) throughout life partakes of an ambitious project in society. It bears repeating how fundamental it is to development of the person and citizen. On the other hand, collective artistic practices are also vectors of a better “living together” and their corporeality balances the new digital activities. They still remain too marked by the cultural capital of each individual, particularly their family heritage and official qualifications.

Between 1973 and 2008 the attendance at cultural facilities by workers has declined while that of the most advantaged socio-professional categories has increased. These inequalities of access to art and culture are compounded by regional imbalances, social inequalities and living conditions. Regional initiatives depend on the political intentions of the elected and the financial resources of the communities. Moreover, the price of specialised artistic education in conservatories is an obstacle to the engagement of young people and amateurs. Finally, stereotypes of sexual representation and the lack of “diversity” development weigh on artistic practices.

“In higher education, only student associations offer cultural activities”

The EAC must therefore start as a generalised artistic practice at as young an age as possible and continue throughout life. However, schools hardly fulfil this function. This situation is the result of the decline in arts activities in nursery schools, the weak structuring of primary school art lessons and the lack of collective artistic practices early in secondary school, and even more so later on,

when they become merely optional. In higher education, only student associations offer cultural activities.

“Cultural institutions are struggling to renew their audiences and to open up to greater social variety.”

Specific artistic and cultural education devices lack consistency and only reach 10-20% of young people. Some areas are marked by interesting initiatives but these are unevenly distributed regionally.

This difficulty in reaching all audiences throughout life is aggravated by insufficient complementarity between the different agents of artistic and cultural education, despite their investments. The associations play a vital role in offering intergenerational and regional activities. They thus support amateur practices, which are one of the keys to the stimulation of cultural development. They suffer however from uncertain financing.

“The specific features of artistic and cultural education are inconsistent and will only reach 10 to 20% of young people.”

For their part, artists are constrained by rules that do not allow for the recognition of their work with schools. Cultural institutions are struggling to renew their audiences

and to open up to greater social variety.

Finally, the lack of initial and continuing training of all stakeholders is an obstacle to the generalisation of artistic and cultural education.



## Claire Gibault

orchestra conductor is general and artistic director of the Paris Mozart Orchestra. Vice-President of the Section for Education, Culture and Communication at ESEC, she represents the Qualified Individuals Group.

## Contact:

claire.gibault@orange.fr  
+33(0)6.88.88.10.62

The ESEC recommends reducing inequalities to provide access to artistic and cultural education for everyone, across all the regions and to:

## **PLACE ARTS AND CULTURAL EDUCATION (EAC) AT THE HEART OF THE EDUCATION SYSTEM**

- ✓ In school:
  - Involve parents in the implementation of the EAC programme;
  - Encourage EAC activities at pre-school to stimulate the awakening of cognitive and sensory faculties and the socialisation of children;
  - Create areas dedicated to these activities within each new secondary school, pooling those present within communes;
  - Encourage the presence of artists in schools by allowing them to visit more often each year;
  - Generalise the offering of EAC to all secondary schools;
- ✓ In training centres for apprentices:
  - Develop artistic workshops in the context of agreements with leadership and the Regional Management of Cultural Affairs (DRAC) and cultural structures;
- ✓ In higher education:
  - Encourage the actions of student cultural associations in institutions by providing cultural programmes and participatory art workshops.

## **OPEN UP ARTS AND CULTURE EDUCATION TO NEW AUDIENCES**

- Desegregate the artistic genres and open up courses to diversity;

## **DEVELOP EAC IN OTHER AREAS OF LIFE**

- ✓ In the business world:
  - Support and develop the actions of committees internal to companies and encourage regional social dialogue;
  - Develop artist residencies in businesses;
- ✓ In hospitals:
  - Generalise the cultural component of hospital projects, artist visits and art therapy initiatives;
- ✓ In prisons:
  - Generalise than make mandatory cultural activities in all prisons and jails;
- ✓ The care of the elderly, independent or dependent
  - Develop the availability of EAC in all establishments, homes, social and community centres, adapting it to the specific nature of these structures and forging partnerships with cultural institutions.

## **DEVELOP THE COMPLEMENTARY OF THE EAC STAKEHOLDERS**

- ✓ A structured national leadership:
  - Operate a national policy of equalisation by giving priority to assisting the most vulnerable regions;
  - Enable those who are most distanced from artists and institutions to interact with them;
- ✓ An established regional dialogue:
  - Establish EAC policies coordinating at regional and inter-communal levels;
- ✓ Coordination between cultural institutions and all EAC stakeholders:
  - Establish a cultural referent responsible for making the link between schools and cultural structures to organise academic and extracurricular time;
- ✓ EAC in Europe:
  - Promote a policy of student mobility in artistic sectors, creating a place for EAC in all European mobility programmes;
  - Promote exchanges between amateurs in the context of town twinning;
  - Revitalise popular education as a tool of transformation of the regions and society
- ✓ The valuation of collective amateur practices:
  - Develop joint artistic projects between amateurs and professionals;
- ✓ Define a framework for funding and cooperation:
- ✓ Promote the movements of popular education as facilitators of regional projects, including their actions in regional arts education plans;

## **TRAIN STAKEHOLDERS: TEACHERS, ARTISTS, AMATEURS**

- ✓ Set up an EAC module within teacher training institutions;
- ✓ Give cultural institutions the mission of developing inter-professional training programs directed at all stakeholders in the EAC.