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Abstract
This deliverable provides a policy overview and best practice report on arts-based education across Europe

Document history

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About CLiViE

The Cultural Literacies' Value in Europe (CLiViE) project develops and applies a Theory of Change (ToC) methodology and Social Return on Investment (SROI) framework to increase our understanding of the value of cultural literacy through arts-based education on social cohesion. It will be delivered through four main phases: it 'maps' arts-based education within the context of cultural literacy learning across different learning environments and over different stages of a young person's education; it 'evaluates' arts-based education to help identify and assess their actual outputs and outcomes; it 'values' arts-based education activities through calculating its impact to further contribute to our understanding of the 'where', 'when', 'what' and 'how' young people's cultural literacies are developed, and differentiated in various learning environments; and it 'practices' pedagogies through developing an innovative set of practices and materials to support art-based educators to develop social justice and inclusion and improve the lives of young people through collaborative pedagogy. It has been designed to meet the three main research outcomes of the work programme topic: the ToC methodology and SROI framework for cultural literacies will directly increase our understanding of the value of cultural literacy on social cohesion; the evidencing of value in arts-based education and the collaborative pedagogy practices in cultural literacy through the co-creation of communities of practice (COPs) and a professional development programme (PDP) for arts educators will support the targeted commissioning of activities that will increase cultural literacy in Europe; and the innovative methodology for data gathering (and engaging) through emotional cartography allows young people to find a voice through more effective initiatives to foster cultural literacy around European cultures. CLiViE is funded under the call topic HORIZON-CL2-2023-HERITAGE-01-07 - Promoting cultural literacy through arts education to foster social inclusion, and brings together a multidisciplinary team from thirteen partners across eight countries:

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1. Introduction

This deliverable (D2.1) provides a policy overview and best practice report on arts-based education across Europe. It aims to map policies on cultural literacy and arts-based education across Europe considering as major policy organisations the United Nations Educational, Scientific and Cultural Organisation (UNESCO), the European Union (EU), and the Organisation for Economic Co-operation and Development (OECD). These three public organisations were chosen because they are key players in addressing policy recommendations and guidelines in the field of arts-based education which can then be adopted by the EU member states.

They all share a common understanding of arts-based education and recognize the significant role of arts in fostering creativity, critical thinking and cultural awareness, along with social inclusion. Their approach to culture and arts is not "art for art's sake" but rather using them to overcome educational poverty, as a means for social inclusion, as a driver of "global citizenship education (GCED)" and to further sustainable development. In all cases, the common starting point of their arts-based education policies is strongly linked to the **United Nations Agenda 2030 Sustainable Development Goals** (SDGs), in particular goal number 4: Quality Education, which is aimed to *"ensure inclusive and equitable quality education and promote lifelong learning opportunities for all"*. As a specific target, they mention the intent to *"ensure that all learners acquire the knowledge and skills needed to promote sustainable development, including, among others, through education for sustainable development and sustainable lifestyles, human rights, gender equality, promotion of a culture of peace and non-violence, global citizenship and appreciation of cultural diversity and of culture's contribution to sustainable development"*.

Arts education has been acknowledged for its ability to promote cultural awareness and facilitate intercultural dialogue. From this point of view, these organisations also share a common view and vision around cultural literacy comprising all strategic skills needed to live in a global context.

2. Methodology

This report analyses documents from UNESCO, the EU and the OECD related to cultural literacy and arts-based education. Only major documents containing a precise reference to culture and education and to arts-based education have been included in the analysis.
Policy documents published between 1997 and 2024 were selected, considering the first preparatory document published by UNESCO in 1997 as a milestone in arts-based education policies. The selection criteria for policy documents were as follows:

- Policy relevance and impact on the cultural literacy and arts education field;

- Public availability and online access as the documents were sourced online.

The documents are available in the public domain through organisation websites. The selection of documents was not intended to be exhaustive but rather to include all key policy initiatives in order to provide a comprehensive body of data for analysing the field of arts-based education and cultural literacy policies. Each organisation has produced different types of documents reflecting diverse approaches, methodologies and views such as recommendations, strategies, manifestos, monitoring reports, evaluation and research reports, funding programmes.

Below are listed the three organisations under study:

UNESCO: documents being analysed;

OECD: documents being analysed;

EU: documents being analysed:

- European Commission;
- European Parliament;
- Council of the European Union and European Council;
- EACEA (European Education and Culture Executive Agency).

For each document being analysed, the following issues have been considered to understand

similarities and differences in the approaches:

- evolution of arts-based education policies;
- methods and tools of intervention (whether working groups, research reports, declarations, manifestos, frameworks, agendas, fundings, projects);
- stakeholders involved (whether schools, art and cultural institutions, artists, universities, civil society);
- targets addressed (whether teachers, artists, students);
- themes.

Regarding themes, for data collection and content analysis tools, a series of keywords – such as culture and education, "*arts-based education", "arts education"*, *"cultural literacy"*, *"social inclusion"*, *"soft skills"*, *"creative thinking"*, *"cultural diversity"*, *"cultural awareness"* – were used to detect the most frequent words and expressions connected to our research topic. Documents were analysed in a diachronic way to study changes and developments in approaches and themes.

3. Policy by Institution

This section contains an overview of the policy documents of the three major policy organisations under study: UNESCO, the EU and the OECD.
UNESCO is the first organisation being analysed, having produced the first declarations and policy recommendations containing references to relations between the arts, culture and education (1997). It is followed by the EU and then by the OECD.

3.1. UNESCO

As it states in its mission, UNESCO considers "education and culture" as core assets to "*contribute to peace and security by promoting international cooperation in education, sciences, culture, communication and information"*. UNESCO's programmes contribute to the achievement of the SDGs defined in the 2030 Agenda, adopted by the UN General Assembly in 2015. In its vision, UNESCO *"develops educational tools to help people live as global citizens free of hate and intolerance. UNESCO works to ensure that every child and every citizen has access to quality education. By promoting cultural heritage and the equal dignity of all cultures, UNESCO strengthens the bonds between nations. [...] Cultural diversity is under attack and new forms of intolerance, rejection of scientific facts and threats to freedom of expression challenge peace and human rights. In response, UNESCO's duty remains to reaffirm the humanist missions of education, science and culture"*.

In this perspective, UNESCO, in its policies and recommendations, advocates for the integration of arts-based education as part of a holistic approach to learning but also to promote cultural diversity.

UNESCO presents its policy recommendations through declarations and manifestos following UNESCO conferences, meetings and general assemblies. Looking at the evolution of these documents, a more concrete approach has been adopted in the development of programmes, road maps, agendas and frameworks that can be applied by member states.

In the following paragraphs, we analyse specific UNESCO policy documents.

- **1997**

  UNESCO Educating for a Sustainable Future: A transdisciplinary vision for concerted action

  International Conference on Environment and Society: Education and Public Awareness for Sustainability, Thessalonika, Greece

As already mentioned, this preparatory policy document can be considered the starting point for discussions of arts-based education policies as, for the first time, it emphasizes the role of culture as a key element of a comprehensive approach to education for sustainable development in a section dedicated to the relations between culture and sustainability. However, there is no specific reference yet to arts-based education, which is mentioned in subsequent documents (e.g., UNESCO, 2006).
It came out as a preparatory document preceding the 1997 International Conference on Environment and Society: Education and Public Awareness for Sustainability, in which a new line of work on education and sustainability was proposed. Previous conferences in this field had been organized, such as the Intergovernmental Conference on Environmental Education in Tbilisi in 1977, but the conference held in 1997 was the first to make reference to the key role played by culture in re-orienting education toward sustainability. The document advocates for a multidisciplinary approach to education, and this approach is declared to be a key element for developing solutions to sustainability issues. Very broad reference to specific stakeholders and targets is made within the document, and strategies and best practices that the member states should adopt are mentioned.

- **1999**

  UNESCO General Conference, Paris

Member States endorsed an appeal made by the Director-General to promote arts education and creativity at school. This was the first general reference to arts education made in an official UNESCO policy document.

- **2005**

Convention on the Protection and Promotion of the Diversity of Cultural Expressions, Paris

This document advocates for the promotion cultural diversity. In particular, in article 10, there is a precise reference to the role played by education and culture in promoting a diversity of cultural expressions. It calls for better cooperation among stakeholders with international and regional organisations to set up educational training and exchange programmes in the field of cultural industries.

- **2006**

Road Map for Arts Education

The World Conference on Arts Education: Building Creative Capacities for the 21st Century Lisbon

As already mentioned, this was the first UNESCO policy document to make a precise reference to arts education. The document is the result of the first-ever UNESCO World Conference on Arts Education held in 2006 in Lisbon. The document aims to promote a common understanding among stakeholders of the key role played by arts education in *"building creative capacity and cultural awareness for the 21st Century"* (p.14). In this document, the role of arts education in fostering cultural diversity and awareness and creativity is particularly stressed, stating, *"Arts Education is one of the best media for nurturing creativity*" (p.12). The document supports the consideration of arts education as an essential part of quality education.

The conference document therefore advocates for arts education, but it also gives several definitions of what is meant by arts education and what its key elements are: *"Study of artistic works; Direct contact with artistic works (such as concerts, exhibitions, books, and films) and Engaging in arts practices"* (p.8).

The document also identifies concrete strategies to promote arts education along with research in this area in the context of learning at national, local, school and teacher levels, thus recognizing the key importance of a collaboration between stakeholders and partners (such as schools, cultural institutions, artists, local communities and also governments) for an effective implementation of arts education.

A list of stakeholders, including those coming from the educational and arts field, is presented, especially pointing out the need for education for both artists and teachers.

No reference is made to specific target groups or student age groups as, instead, arts education is conceived as part of a life-long learning strategy.

This Road Map is meant to be used as a *"template, a set of overall guidelines for the introduction or promotion of Arts Education"* (p.14) that can be adopted by the member states. The document ends with specific recommendations addressed to Educators, Parents, Artists, and Directors of Schools and Educational Institutions, Recommendations for Government Ministries and Policy Makers and for UNESCO and Other Intergovernmental and Non-governmental organisations. As presented in the document, the recommendations are developed in terms of advocacy and recognition of arts education as well as in terms of policy strategy, implementation, research, training, and building of collaborations and partnerships between schools and artists, municipal and ministerial levels. As an annex to the document, a series of case studies at the international level is presented that particularly emphasise the need to develop the mutual educating teachers and artists and partnerships at the school, teacher, local and national level, while examples of arts education initiatives addressed to students are generally outlined.

- **2010**

UNESCO Seoul Agenda: Goals for the Development of Arts Education

World Conference on Arts Education, 2nd, Seoul

This document collects the recommendations of the Road Map in an advocacy document which invites UNESCO member states, civil society, professional organisations and communities to employ the proposed strategies and implement the action items. A further implementation of the Road Map strategies is therefore required. The document presents a set of specific goals, strategies and action items. Goal 1 aims to ensure that arts education is accessible for all, which is made possible, among others way, through a transformation of the educational system and through capacity building. Goal 2 aims to work to create high quality arts education activities and programmes through the development of standards and training activities for educators and artists, but also through collaboration between educators and artists in both school and extracurricular programmes. Goal 3 aims to foster creativity and innovation through arts education and to apply the principles and

practices of arts education to help solve the social and cultural challenges facing today's world, recognizing the role of arts education in the promotion of social responsibility, social cohesion, cultural diversity, and intercultural dialogue.

In this document, although it focuses on strategy and does not go into detail about specific concrete actions, important keywords such as well-being, art education to promote inclusion and dialogue between cultures already emerge.

It calls for a cooperative effort among UNESCO member states, educators and artists to realize these goals, thus mentioning the key stakeholders. As an innovation from previous documents, specific reference is made to out-of-school programmes and, more generally, to educators rather than only to teachers. The document stresses the need to facilitate collaboration between educators and artists both in schools and in out-of-school programmes, in particular by elaborating innovative cultural projects within various learning environments. A general reference to targets is made, citing those ultimately benefitting from these policies, such as children, youth, and life-long learners of all ages. As in the previous Road Map, education is meant to be a life-long process and not only targeted at younger generations.

- **2011**

UNESCO General Conference, 36 C/Resolution 38, Paris

This document contains the UNESCO General Conference proceedings and includes the Proclamation of the International Arts Education Week held in the fourth week of May.

This proclamation was made to encourage all stakeholders, including member states, civil society, professional organisations, and communities, to raise awareness around the importance of arts education.

- **2013**

The Hangzhou Declaration: placing culture at the heart of sustainable development policies

This declaration recommends including a focus on culture as part of the post-2015 UN development agenda, and it reaffirms the potential of culture as a driver and *"enabler"* of sustainable development. This also includes the role played by arts education and cultural initiatives in the education field. More

precisely the document emphasises, for the first time in such a comprehensive way, the key role of cultural literacy as an integral part of quality education and inclusive societies. It states, *"Special support should be provided to cultural programmes that foster creativity and artistic expression, learn from the experiences of the past, and promote democracy and the freedom of expression, as well as address gender issues, discrimination, and the traumas resulting from violence"* (p.3).

Within the framework of sustainable development, the document supports the promotion of "cultural rights". The first definition of cultural rights comes from art. 27 of the **Universal Declaration of Human Rights**, released in 1984 by the UN, stating that *"everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits"*. UNESCO, in this document, further develops the meaning of cultural rights in their connection to SDGs and to education and cultural literacy, stating that: "*Cultural rights are guaranteed through equal educational opportunities but also through equal access to cultural goods and services, free participation in cultural life, and freedom of artistic expression are critical to forging inclusive and equitable societies [...] Cultural values, assets and practices, including those of minorities and indigenous peoples, should be integrated into educational and communication programmes, and they should be safeguarded and given adequate recognition. Cultural literacy in schools is an integral part of quality education, and it should play an important role in the promotion of inclusive and equitable societies"* (p.8).

No specific reference to stakeholders and targets is made within the document.

- **2016**

  UNESCO Education 2030: Incheon Declaration and Framework for Action for the implementation of Sustainable Development Goal 4: Ensure inclusive and equitable quality education and promote lifelong learning opportunities for all

- **2016**

  Unpacking Sustainable Development Goal 4: Education 2030; guide

In both documents, which contain specific references to strategies and actions developed by UNESCO to develop the Sustainable Development Goal 4 on Education 2030, there is no reference to arts-based education apart from the recognition of culture's contribution to sustainable

development and of the need to foster cultural diversity and intercultural education.

- **2021**

UNESCO Executive Board, 211 EX/39

This document calls for UNESCO and the member states to update their policies on arts education, also considering the impact of digital technologies in today's post pandemic era, and the importance of life-long learning. This is the first document in which the digital dimension is mentioned as a tool supporting arts education. The document contains a series of recommendations addressed to member states aimed at starting a consultation process and establishing "Guidelines and Policy Recommendations on Culture and Arts Education" in 2022. These activities would later be included in the 2024 **UNESCO A Framework for Culture and Arts Education**, which is presented below. As mentioned, the preparation of the revised UNESCO global Framework for Culture and Arts Education requires an inclusive and participatory consultation among a variety of stakeholders, including member states, UNESCO Chairs and partner networks as well as non-governmental organisations, regional organisations, local governments, cultural institutions, culture and arts education teachers, individual experts, and youth.

- **2022**

UNESCO World Conference on Cultural Policies and Sustainable Development – MONDIACULT 2022, Mexico City, Final Declaration

In the MONDIACULT conference declaration, a specific section (section n.13) of Cultural Policies is dedicated to the relation between *"Culture and education",* where a precise reference is made to "*the importance of enhancing synergies between culture and education"* with specific objectives, which are not implemented in specific actions: "(i) expanding learning outcomes and enhancing quality education – especially for young people – as well as the appreciation of cultural diversity, multilingualism, arts education and digital literacy, including in school curricula and lifelong learning, as well as through artificial intelligence; (ii) fostering the systemic integration of culture into formal, informal and non-formal education, including by valuing the contribution of all segments of society to the transmission of knowledge; (iii) supporting technical and vocational education and training (TVET)

in the cultural sector through structural investment in public policies to foster the necessary adaptation of skills, to support employment; as well as (iv) investing in the educational and social role of museums, creative hubs, libraries, archives and cultural institutions". In this regard, the document advocates for a stronger engagement of stakeholders and especially of cultural institutions in educational programmes.

The document also calls for the development of a revised UNESCO framework on culture and arts education, *"to encompass the evolutions of the cultural sector, in collaboration with relevant stakeholders, such as UNESCO National Commissions and expert networks"*. This declaration, as later presented, served as the preparation for the new framework.

- **2024**

UNESCO A Framework for Culture and Arts Education

The Framework was produced as the result of UNESCO World Conference on Culture and Arts Education held in 2024 in Abu Dhabi, United Arab Emirates. The conference brought together several stakeholders in the field of culture and education, such as Culture and Education Ministers, UN agencies, intergovernmental organisations, and UNESCO partners.

The framework emerged from a series of participatory consultations made across all regions on Culture and Arts Education from 2021, involving several stakeholders to update the previous framework, also in light of the changes happening with the pandemic the promising role played by digital technologies in the educational field.

This framework was created in the context of an increasing interest in and desire for the integration of culture and arts into education. For this reason, the document defines culture and the role of culture for educational means: *"Culture and arts education include teaching and learning about, with and through the arts and culture, as well as all forms of cultural and artistic expressions"* (p.3); *"Culture and Arts Education position culture including the arts as an educational tool, an approach, and a field of study, research and practice"* (p.3); and *"Culture and the arts enable, expand, and sustain spaces and communities of learning"* (p.5). Culture and arts education is defined as *"an ecosystem, which covers educational activities for all people, delivered in all contexts and in formal, non-formal and informal settings"* (p.5). In other words, culture is meant as a trigger, an enabler included in different activities, practices, expressions, materials and methodologies.

The framework contains 3 objectives: 1. ensuring inclusive and quality education in line with SDG Goal 4 Education 2030; 2. stressing the importance of digital tools in promoting intercultural dialogues but also of addressing the challenges of digital divide; 3. calling member states and stakeholder to a more effective and practical intervention in the field of culture and arts education with relevant policies, strategies and programmes in and across the culture and education sectors.

The need for multi-stakeholder collaboration is also stressed in this framework, including educational and cultural institutions, government bodies, cultural spaces and activities, memorial and heritage sites, artists and other cultural professionals and practitioners, researchers, local communities, the private sector, foundations and civil society organisations. As in the previous document, a precise reference to age and target groups is not made, while the framework is meant to work *"towards a lifelong and life wide development of knowledge, skills, attitudes, values and behaviours, such as creativity, critical thinking and artistic skills"* (p.4).

The 5 strategic goals (access, inclusion and equity; quality; diversity; sustainability; institutionalization of cultural and artistic education ecosystems) are very similar to the ones already presented in previous policy documents, while on a more practical level, a series of *"implementation modalities"* are included. They are in the fields of governance, legislation and policy, including the need for regulations prioritizing arts programmes and financial support for them, insisting on the need for funding, also thanks to public and private partnerships. The need for collaboration and partnership with the academic field is also mentioned, in view of strengthening the evaluation and research systems towards systematic, complete, collaborative, interdisciplinary platforms for the development of data collection, analysis and monitoring.

This section presents two interesting keywords: *"learning environments"*, including not only learners but also cultural places, thus broadening the concept of spaces for learning to formal and non-formal places such as specialized schools, museums, galleries, libraries, entertainment venues, creative hubs, cities and municipalities, including members of the UNESCO Creative Cities Network and the Global Learning Cities Network; and also *"learning experiences"*, including various modalities, such as learning-by-doing, mentorships and internships, as well as public and private partnerships, to enrich educational experiences.

Finally, this section stresses the need to increase digital and information literacy and to broaden access to digital technologies for culture and arts education to allow a better integration of different technologies and tools into learning processes. Together with digital skills, there is a clear emphasis

on the role of arts and culture in education, which aligns closely with the STEAM (Science, Technology, Engineering, Arts, Mathematics) approach. The document recommends that we "*harness the potential of culture and arts education to strengthen develop creativity and the ability to innovate, such as through a Science, Technology, Engineering, the Arts, and Mathematics (STEAM) approach" (p.6)*. Culture and arts education, which can be developed through a STEAM approach, are therefore regarded as means to develop creative and innovative skills. These *"implementation modalities",* such as *"learning environments and experiences"* and the focus on digital technologies and STEAM, emerge as the most innovative aspects of this new framework.

→ Considering this analysis, the policy documents released by UNESCO remain mostly high-level and general, with limited suggestion of specific actions, focusing on general principles such as collaboration and training. They contain recommendations functioning as guidelines or frameworks that member states should adopt at a more practical level. The role of culture in education and sustainable development is stressed throughout these policy documents and is followed by a direct reference to arts-based education and cultural literacy. It also highlights the inclusion of arts-based education within a broader framework of life-long learning, emphasising both formal and informal education, but without reference to specific target or age groups. In the evolution of these documents, additional and more practical elements are introduced, such as informal education, the involvement of various types of stakeholders, including not only schools but also artists and cultural institutions, the integration of technologies and digital tools, the importance of creating ecosystems and learning environments supporting the learning process and providing opportunities to exercise cultural rights. The concept of "cultural rights" comes as a general umbrella in the UNESCO policy approach to arts education, as equal educational and cultural opportunities are the basis of cultural rights. In this framework the general objective of UNESCO in promoting arts education is meant to foster cultural rights and to promote inclusive policies and equal access to and participation in culture.

3.2. The EU

The EU has created various initiatives, policies, and funding programmes, recognizing the strategic role played by culture and arts education in fostering cultural awareness and diversity, social inclusion and especially a common European identity.
The EU's involvement in education is established by the Treaty on the Functioning of the European Union, article 165 (ex-article 149 TEC), which states that the *"European Union should contribute to the development of quality education by encouraging cooperation between Member States"*.

Initiatives, policies, and funding programmes have been developed in collaboration with European institutions such as the European Parliament, with its Committee on Culture and Education, the Council of the European Union and the European Council which work on a policy level with a series of recommendations and overviews. On the executive and administrative level, the European Commission has a specific Department of Education, Youth, Sport and Culture with specific areas dedicated to Culture and another to "Youth, Education and Erasmus+", and the European Education and Culture Executive Agency (EACEA), divided in two departments of "Erasmus + and Eu Solidarity Corps" and "Creativity, Citizens, EU values and joint operations". The Department supports these policies through a series of funding programmes, such as Creative Europe, Erasmus+.
The Creative Europe programme (2007-2013, 2014-2020 and 2021-2027) provides direct support to cultural and creative activities. The support to cultural and arts education is only envisaged within the call and is not precisely mentioned as one of the objectives of the calls, even though arts education initiatives are included in the projects.
Erasmus+ is the EU's programme to support education, training, youth, and sport covering different categories of learners (pupils, students, trainees and teachers) with the aim of doubling the number of participants and reaching out to learners coming from disadvantaged backgrounds by 2025.
Among others, Horizon Europe, as the main funding programme for research and innovation, supports research projects embracing arts education, cultural literacy and the STEAM approach.

In the following, policy documents are analysed in a diachronic way, regardless of European institution. Documents addressing arts education include publications, recommendations, initiatives, programmes and include educational and cultural policies coming from the educational and creative sectors and advocate for integration between the two fields.

- **2000**

Lisbon Strategy

European Council

This agenda, while not containing specific reference to arts-based education, recognizes the crucial role of education and culture seen as an integral part of economic and social policies.
The document highlights the need to make Europe *"the most competitive and dynamic knowledge-based economy in the world capable of sustainable economic growth with more and better jobs and greater social cohesion"* (p. 4). Culture and creativity are seen as key competences to be included in the EU strategic framework for European cooperation.
This is made possible also through an innovative approach to education and culture. For this reason, life-long learning is a milestone of the Lisbon Strategy, implying that learning cannot be promoted in a single stage of life, but should become a permanent condition of social life. For this reason, the agenda does not address specific targets, even though a major focus is given to higher education. In this framework "Education and Training 2010" is the programme of activities to support the agenda. The strategy also adopts an Open Method of Coordination (OMC) on culture and education, with specific working groups or cluster groups: the "Open Method of Coordination (OMC) - Working Group on Synergies between Culture and Education".

- **2004**

Report on Education and Training 2010 (E&T 2010) programme

European Commission and Council of the European Union

This is the first report on the progress made in the European countries in the implementation of the Education and Training 2010 (E&T 2010) programme. However, it makes no reference to arts education and culture or their role in education. The report addresses significant challenges, such as the social exclusion, stating that education must be independent from socio-economic background, but without proposing effective and concrete actions to avoid it.

- **2006**

Recommendation of the European Parliament and of the Council on key competences for lifelong learning

European Parliament and Council of the European Union

This document advocates a new approach to life-long learning strategies and identifies 8 key competences that are fundamental for everyone in a knowledge-based society. The approach applied by the EU is specifically meant to have an economic function and is consistent with the idea of building a European knowledge-based economy.

The last competence enumerated is *"Cultural awareness and expression"* as the *"ability to appreciate the creative importance of ideas, experiences and emotions in a range of media such as music, literature and visual and performing arts"*. It identifies essential knowledge, skills and attitudes related to this competence. *"Cultural knowledge includes an awareness of local, national and European cultural heritage and their place in the world. It covers a basic knowledge of major cultural works. [...] It is essential to understand the cultural and linguistic diversity. [...] Cultural expression is essential to the development of creative skills, which can be transferred to a variety of professional contexts. [...] A positive attitude also covers creativity, and the willingness to cultivate aesthetic capacity through artistic self-expression and participation in cultural life"*. The definition and implementation are broad and not related to specific stakeholders or targets.

- **2007**

European Agenda for Culture

European Commission

The agenda calls for the integration of culture in education curricula as a way to promote cultural awareness and diversity across Europe. Among the objectives is the need to *"promote creativity in education by involving the cultural sector in building on the potential of culture as a concrete input/tool for life-long learning and promoting culture and arts in informal and formal education (including language learning)"* (p.9). It makes no reference to stakeholders or targets, apart from the mention of the category of youth.

The European Commission produced a **Communication on the European Agenda** for the European Parliament, the Council, the European Economic and Social Committee and the Committee of the

Regions which was answered by a resolution of the Council encouraging arts education and active participation in cultural activities, with a view of developing creativity and innovation.

- **2008**

Work Plan for Culture 2008-2010

Conclusions of the Council and of the Representatives of the Governments of the Member States, meeting within the Council

Council of the European Union

This is the first triennial Work Plan adopted under the European Agenda for Culture. The Work Plan defines the initiatives to be carried out in the cultural field at the national and Community levels for the period 2008-2010. The second priority is "*promoting access to culture, in particular through the promotion of cultural heritage, multilingualism, digitisation, cultural tourism, synergies with education, especially art education, and greater mobility of collections*" (p.1). More specifically, it sets up a working group on "*promoting synergies between culture and education*". It focuses on the implementation of the key competence of 'cultural awareness and expression' and the exchange of best practices regarding the promotion of arts and cultural education (formal, non-formal or informal).

- **2009**

REPORT on artistic studies in the European Union

European Parliament

In March 2009, the European Parliament passed a resolution on Artistic Studies in the EU which recommended that arts education be made compulsory at all school levels, that arts teaching should use the latest information and communication technologies, and that there should be greater oversight and coordination of arts education at the European level (European Commission, 2009, p.8). It calls on the Council, the Commission and the member states to monitor progress in incorporating artistic education into school curricula.

- **2009**

Arts and cultural education at school in Europe

European Education and Culture Executive Agency (EECEA) and Eurydice

This research report offers an overview of the state of arts education policy across Europe. The general starting point is that arts education enables the development of creativity as well as social skills. The study refers to initiatives and projects involving artists, with the aim of encouraging arts education in schools. The report presents several challenges to the effective implementation of arts education and the development of an *"arts and cultural curricula"* such as little time investment, the lack of assessment criteria for art education and also the fact that artists should be better involved in education programmes. It advocates for the creation of partnerships between the art world and schools as a good way forward in order to meet these challenges and, more generally, to promote arts education in schools. A specific reference to targets is made regarding primary and lower secondary education as well as cultural disciplines, showing that visual arts and music are given more attention than other fields.

- **2009**

The new strategic Framework for European Cooperation in Education and Training (E&T 2020)

Council of the European Union

This framework builds on the previous strategy and sets new strategic objectives to be achieved by 2020. From the previous framework, the importance of intercultural dialogue and social cohesion is stressed along with the adoption of inclusive policies aimed at guaranteeing equal access to quality education for all. In particular, the framework aims to address the following strategic objectives: 1. Making life-long learning and mobility a reality; 2. Improving the quality and efficiency of education and training; 3. Promoting equity, social cohesion and active citizenship; 4. Enhancing creativity and innovation, including entrepreneurship, at all levels of education and training. A specific focus on cultural awareness and creativity is made in the last creative objective which calls for the development of partnerships between research institutions, cultural actors, and creative industries. A series of priorities are also covered, including the target groups, with a focus on two education targets: reducing the rates of early school leaving to below 10%, and at least 40% of 30-34–year-olds completing tertiary education. The strategic framework also includes more operational level benchmarks and working methods for implementation.

- **2010**

Europe 2020 Strategy. A European strategy for smart, sustainable, and inclusive growth.

European Commission

This document contains strategies and actions by the EU to develop the SDGs by 2020, with a loose reference to the integration of arts, culture and education.

- **2013**

Arts Education Monitoring System (AEMS) Final Report

European Commission

This is a European research project funded by the European Commission's Culture Programme, containing comparative analysis and monitoring of arts and cultural education. The research was developed by several research organisations from across Europe. It provides a definition of cultural and arts education as well as an explanation of the importance of arts education in fostering creativity and cultural awareness. It calls for stronger financial support by governments to ensure its implementation. It gives a clear overview of stakeholders at the European and national levels, but also in cultural institutions and civic organisations. Finally, the project includes the development of an empirical instrument for arts education.

- **2015**

Cultural Awareness Expression Handbook

Open Method of Coordination (OMC) Working Group of EU Member States' Experts on the Development of the Key Competence 'Cultural Awareness and Expression'

European Commission

This handbook was the result of the working group on "Cultural awareness and expression" established in 2014 following the framework of the EU OMC, aimed at supporting policy reform in areas where the EU has no direct competence. It follows previously mentioned 2006 Recommendation of the European Parliament and the Council on key competences for life-long

learning which contain cultural awareness and expression.

The document starts by explaining important terms (competences, arts education, cultural education) and recommends new approaches for developing new cultural awareness skills.

This document has a more practical approach. It presents a series of lessons learned and eleven policy recommendations to put cultural awareness and expression into practice. Policies include EU, national and local levels, in educational and cultural fields, as well as supporting Interconnected Policy Development. The recommendations also include the need for a better exchange of research, policy actions and good practices, and links between the Commission and member states with bodies such as UNESCO, the Council of Europe, and the OECD. Action points related to the policy recommendations mention precise stakeholders, especially pointing out the need for professional development for teachers and educators, and targets, covering all levels of school education and all forms of education (pupils of different age groups).

- **2017**

Arts, culture, and cultural awareness in education

European Parliamentary Research Service (EPRS)

European Parliament

This report contains in-depth analysis of the state of the art of arts education, highlighting UNESCO and OECD documents and others research in the field. It also provides socio-economic data and scientific arguments to demonstrate the potential benefits of arts and cultural education to facing global challenges.

The document gives an overview of policies adopted by the EU in the field.

- **2017**

Strengthening European Identity through Education and Culture

Communication from the Commission to the European Parliament, the Council, the European Economic and Social Committee and the Committee of the Regions Empty

European Commission

This is a communication about the role of culture and education in fostering European identity and

making Europe a competitive market with a creative and productive workforce.

- 2018

COUNCIL RECOMMENDATION of 22 May 2018 on key competences for lifelong learning

Council conclusions on moving towards a vision of a European Education Area

Council of the European Union

This recommendation addressed to the European Commission and to member states calls for developing a broader range of competences. It outlines essential skills and knowledge that all individuals need for personal fulfilment, employability, social inclusion and active citizenship and presents a Reference Framework which includes eight key competences. The eighth competence is the cultural awareness and expression competence.

It also asks member states to adopt these recommendations through a series of concrete actions that should have a wide range of educational, training and learning settings, including formal, non-formal and informal, in a life-long learning perspective. There is general reference to stakeholders in the document and to targets that, in a life-long learning perspective, covers all age groups.

The Council also adopts the recommendation on moving towards a vision of a European Education Area.

- **2018**

A new European Agenda for culture

European Commission

This document updates the previous European Agenda for Culture (2007) and points out the integration of culture and education, suggesting a clear link between levels of education and participation in culture. It also reconsiders the cross-sectoral action on Cultural Awareness and Expression - one of the eight key competences recognized at the European level - which will be explored in the context of the revised Key Competence Framework for Lifelong Learning.

The agenda presents a series of challenges for today's globalized world along with strategic objectives and actions. The New Agenda has three strategic objectives, with social, economic and external dimensions. It also outlines concrete actions that the Commission will implement, such as supporting

the validation phase of the project "Teaching, assessing and learning creative and critical thinking skills in education" of the OECD, with a view to including a creativity module in the Programme for International Student Assessment, and to promote music and the arts in education and training, including as a priority theme Erasmus+ (2019) in higher education. In terms of its targets, there is a stronger emphasis on higher education and professional skills rather than on younger targets.

- **2019**

Work Plan for Culture 2019-2022

European Commission

This Work Plan contains an action related to "Sustainability in cultural heritage" aimed at fostering the creativity of young people, stressing that from an early age, both culture and education promote the development of creative skills and critical thinking. Digitalisation shapes new models of access to culture and enables the development of interest among young people and engages them as active audiences.

In the next Work Plan for Culture, **Work Plan For Culture 2023–2026**, there is no mention of culture and education or the need for creative skills.

- **2020**

Communication from the Commission to the European Parliament, the Council, the European Economic and Social Committee and the Committee of the Regions on Achieving the European Education Area by 2025

European Commission

This communication contains all the objectives and concrete actions to be achieved to create a European Education Area by 2025, with the specific aim that *"everybody should have access to quality education and training in a genuine common European learning space. Learners and teachers should be able to move easily between education systems in different Member States, while a culture of lifelong learning should become the norm"*.

The document presents the efforts and the actions and illustrates the division of the European Education Area along six dimensions: Quality, Inclusion and gender equality, Green and digital

transitions, Teachers and trainers, Higher education, Geopolitical dimension.
A series of actions to be implemented by the member states and the stakeholders is presented. The document presents data and actions addressed to different age groups. No specific references to cultural and arts education are contained in the policy document.

- **2021**

Council Resolution on a strategic framework for European cooperation in education and training towards the European Education Area and beyond (2021-2030)

Council of the European Union

In this document, the Council adopts a **resolution on a strategic framework for European cooperation in education and training** for the period 2021-2030.

Adopting the views of the Commission and of the Council, the European Education Area has been set and organized into seven working groups divided by age groups or by specific strategic objectives: **Early Childhood Education and Care, Schools Education, Higher Education, Vocational Education and Training and the Green Transition, Adult Learning: Opening Up Opportunities for All, Digital Education: Learning, Teaching and Assessment, Equality and Values in Education and Training.**
The European Education Area also promotes STEAM approaches to remove traditional barriers between subjects, to connect STEM and ICT education with the arts, and to develop cultural awareness and creative skills.

→ Considering EU policy documents, the EU, unlike UNESCO, takes a more functional and concrete approach to culture, education and arts-based education. The EU primarily views arts-based education as an asset, serving as a tool to develop competencies such as cultural awareness that contribute to competitive economic goals in the need to make Europe the most competitive and dynamic knowledge-based economy. This is the general and initial framework in which culture, education and arts education are embedded. The EU's focus is on how arts education can be a strategic tool for economic competitiveness and, later, also for social

cohesion, diversity and inclusion, which have become a more recent European strategic focus. In more recent policy documents, the need to foster culture, education and arts education as a means to develop a European cultural identity is stressed, as well as the need to adopt inclusive policies aimed at guaranteeing equal access to quality education for all. The EU's more practical and goal-oriented view of arts-based education also tends to be more targeted and actionable, though reports often still lean towards offering recommendations to member states.

3.3. The OECD

The OECD is a forum and knowledge hub for data, analysis and best practices in public policy. The OECD focuses on improving education systems through evidence-based policies. It does so through research reports, standards, analyses, assessments and projects which help to build policy strategies. Compared to the other organisations, the OECD develops surveys and programmes which better focus on specific targets and age groups. It has in its organizational structure the OECD Directorate for Education and Skills which supports states in comparing and sharing their educational policies. The department conducts various surveys and develops programmes covering all aspects of educational systems, including policies and teaching methods in these fields for our target groups. In most cases, these surveys, including **OECD Learning Compass 2030**, **OECD Education Policy Outlook**, **OECD Education Policy Perspectives**, **The International Early Learning and Child Well-Being Study, OECD Survey on Social and Emotional Skills, Programme for International Student Assessment (PISA), The OECD Teaching and Learning International Survey (TALIS)**, do not have a specific reference to arts education but to the development of creative thinking, which is not only developed through arts and cultural activities. The following is an overview of the documents released by the OECD with a specific reference to arts education.

- **2013**

Art for Art's Sake? The Impact of Arts Education

This document has already been quoted by other international organisations, including the aforementioned **Arts, culture, and cultural awareness in education** released by the European Parliament.

It investigates the role of arts education in the development of a broad range of skills. It aims to analyse the impact of arts education on *"'skills of innovation': technical skills, skills in thinking and creativity, and character (behavioural and social skills)"* but especially on the so called *"artistic skills" and "artistic habits of mind" (p.18-19)*, which are the most important to be developed; it states: *"the main justification for the art is clearly the acquisition of artistic skills [...] By artistic skills we mean not only technical skills developed in different arts forms [...] but also the habits of mind that are developed in the arts"* (p.261-262).

The report states that even though arts education has positive effects on broader skills, which need to be documented by a good set of data, its intrinsic value and impact has to be recognised: *"The primary justification of arts education should remain the intrinsic value of the arts and the related skills and important habits of mind that they develop. The impact of arts education on other non-arts skills and on innovation in the labour market should not be the primary justification for arts education in today's curricula" (p.22)*. In other words*, "the value of arts for human experience is a sufficient reason to justify its presence in school curricula whether or not transfer results from arts education" (p.249)*.
The document concludes with a policy agenda for the advocacy of arts education in school curricula, defending the intrinsic value of the arts and arts education:
"Even though we find evidence of the impact of arts education on skills outside of the arts, the impact of arts education on other non-arts skills and on innovation in the labour market is not necessarily the most important justification for arts education in today's curricula" (p.265).
While policy makers and international organisations take for granted the impact on and relations between arts education and the development of broader skills, the document underlines that there are not sufficient data and analyses proving the relation between arts education and the development of creativity, problem solving and critical thinking in students, and the report attempts to bridge this gap. The document presents the effects of multi-arts education giving an overview of the impacts for each artistic discipline including music, visual arts and theatre. This is an innovation compared to the previously analysed documents which have not considered the different effects of specific arts fields and have taken for granted the relation between arts education and the development of student creativity and problem solving. It recommends that policymakers and educators recognize the value of arts education and support its implementation through adequate funding, teacher training and curricular design. Another issue which is tackled, and which is strategic for the younger target, is the motivational reason to have arts education in our curricula to avoid premature school leaving. The document refers to specific targets of children, students and young people without mentioning specific age groups. The document is specific for targets attending schools, and the general approach adopted by European organisations for life-long learning is not present.
In terms of stakeholders, the report includes schools and formal education in the object of its study.

- **2017**

The OECD Handbook for Innovative Learning Environments

This handbook draws on reports conducted within the Innovative Learning Environments (ILE) Project developed by the OECD which aims to analyse how to optimise learning environments in schools. It includes 4 themes: learning principles; the innovative learning environment framework; learning leadership and evaluative thinking; and transformation and change. The document stresses the need for a better collaboration with multiple stakeholders from different contexts in the cultural field and especially with cultural institutions (museums and libraries) to guarantee better learning environments. No precise reference to specific age groups is made.

- **2019**

Fostering Students' Creativity and Critical Thinking

This report identifies the key elements of creativity and critical thinking, how they are developed in school activities, and which approaches foster them or not. The document starts from the assumption that, while policy makers and teachers consider creativity and critical thinking to be key skills for today's globalized society, the ways in which these skills are developed in schools have yet to be an object of study. It is also often taken for granted what is meant by "creative". The report aims to test the belief that teaching for creativity equates to embedding the arts while creativity and critical thinking can be developed in all kinds of disciplines through the right type of tasks. The assumption made is, therefore, that arts education is not the only means for developing these skills in a pedagogical setting. The report shows, however, different examples of activities in specific fields of arts education, such music, and visual arts (graffiti).

It is based on an analysis conducted in eleven countries of primary and secondary school teachers and students. Student targets are divided by age group and school level, but other variables such as socio-economic status are also considered.

The analysis reviews existing educational activities and aims to test some educational resources that can foster creativity and critical thinking in primary and secondary education.

- **2023**

PISA in focus. How are education systems integrating creative thinking in schools?

This document is the result of a survey conducted in 2022 (PISA Creative Thinking test) and analyses

how creative thinking is included in schools. It aims to question what policies are needed to ensure the development of these skills as part of their formal education, and how to develop learning environments where creative thinking can flourish.

The analysis includes a definition of creative thinking *"Creative thinking is the ability to generate, evaluate and improve ideas that can lead to original and effective solutions, advances in knowledge, and impactful expressions of imagination, according to PISA's definition. This focuses on the cognitive processes and outcomes associated with everyday creativity that can be developed through practice and honed through education"* (p.2). This definition includes a broad range of educational activities which are not specific to the artistic and cultural field. The reference to arts education is loosely made.

As mentioned, PISA is specific for a target of 15-year-old students.

- **2024**

New PISA results on Creative Thinking: can students think outside the box?

This document analyses how to teach, learn and assess creative thinking as an innovative field within the Programme for International Student Assessment (PISA). While containing reference to creative thinking, the document generally refers to arts education as a field for developing these skills.

As mentioned, PISA is specific for a target of 15-year-old students.

→ Considering the OECD documents and reports, the main objective and focus of the OECD is to develop and improve educational systems and enhance skills, particularly those related to creative thinking, which can also be developed through arts-based education. In fact, the OECD views arts-based education as a tool for developing these skills and as a way to strengthen students' profiles, with broader system-wide effects. In these terms, the OECD's perspective appears to be more closely aligned with that of the EU in terms of the development of creative thinking and skills.

The reports released by the OECD attempt to demonstrate the impact of arts education, noting the lack of data and research in this field. It investigates the role of arts education in the development of a broad range of skills, but they also defend the intrinsic value of the arts and of arts education.

The OECD advocates and encourages policymakers to invest in and include arts education in school curricula. A more precise reference to specific artistic disciplines and to the different impacts they can bring is made compared to the UNESCO and EU documents. The OECD reports do not contain any specific references to the STEAM approach; the role of the arts in developing a broad range of skills is stressed, especially in more recent documents and in the new PISA approach, including the PISA Creative Thinking test.

4. Conclusions

The analysis conducted has compared the approaches, terms, definitions and objectives utilised by the three organisations, UNESCO, the EU and the OECD. As already summarised, there are several differences and similarities in these policy documents which, in some cases, reflect the general objectives of these organisations (see **Annex 1** for a summary).

As mentioned, the need to foster a common and cohesive European identity and to develop a competitive market in a knowledge-based economy has been one of the initial and key elements of promoting culture and arts-based education in the EU general frameworks and agenda, which has been put side by side with the broader objective of promoting diversity and inclusion through culture and education. In other terms, the EU initially saw arts education as a means for developing skills such as cultural awareness which could be useful for increasing competitiveness and building a knowledge-based economy. The EU initially treated the topic in an instrumental way, even though more recently a wider approach to culture as a means to foster social inclusion has been taken.
In UNESCO, there has always been a more general and high-level focus, developed through recommendations, on the role of culture and arts-education as a means to promote cultural rights, equal access and participation in culture, also in connection to the SDGs. The OECD, while it appears to be more closely aligned with the EU in stressing the need to develop creative thinking as a key skill, diverges from the UNESCO and the EU in its more analytical approach developed through reports and research, which has stressed the need to study the impacts of arts education in fostering creative thinking, but has also pointed out the need to promote the arts for art's sake, defending the intrinsic value of the arts and of arts education. The effects and impacts of arts education as a driver of social inclusion, and as means for the development of creativity, critical thinking and cultural awareness, are often taken for granted in these policy documents, while the OCED analyses the relations, impacts of arts education and ways in which these skills are developed.

Considering this, several similarities among these organisations can be pointed out. As with other cultural and educational policies, culture and, in this specific case, arts education is viewed predominantly as an essential means for promoting inclusion, diversity and cohesion, as well as for developing cross-cutting skills (differently defined as cultural awareness and creative thinking) aimed, as previously mentioned in the case of the EU, at making Europe a more competitive market.

As highlighted in the OECD study (**2013** **Art for Art's Sake? The Impact of Arts Education**), this correlation is not always supported by scientific data; the value of arts education can also be solely connected with developing specific artistic skills, what the document calls "artistic habits of life." The document suggests that the intrinsic value of art is often forgotten, where art is valued for art's sake, rather than merely as a tool for other objectives.

This also explains why these documents (with the exception of **2013** **Art for Art's Sake? The Impact of Arts Education**) rarely go into detail in explaining the different features of each cultural domain (music, theatre, visual arts, dance) and the distinct impacts they can generate.

As a common point, it is also possible to underline that all three organisations emphasize the importance of arts education in specific documents focused on this subject. However, when it comes to more general documents related to Culture or Education (such as the European Agenda or documents related to the implementation of SDG Goal 3 Education 2030), arts education is often not even mentioned. This approach reduces the effectiveness of arts education implementation by these organisations and member states as it is not fully embedded in their objectives and actions.

Additionally, terms such as "cultural literacy", "arts education" and "cultural rights" are usually taken for granted and used in an uncritical manner, assuming that culture can naturally serve as a tool for social inclusion and skills development without actual proof of its impact, apart from the research conducted by the OECD. It is generally taken for granted that arts-based education and cultural literacy may foster social inclusion rather than, as suggested in a previous literature review, sometimes favour social exclusion.
Moreover, the EU, in particular, puts education and culture together in its documents, declarations, programmes and departments, but the mutual relation between the two is not always fully developed.

The general approach is often focused on the concept of life-long learning which, although very interesting in its ability to engage all target groups over time, often results in policy implementation being very broad and not targeted at specific audiences, particularly for the age groups under study in this project. As noticed, only in a few cases do the documents cite policies and actions specifically addressed to specific target groups. The impact of art-based education among the different age cohorts is considered in European Educational Agenda working groups which are divided in school levels.

Regarding the stakeholders and their engagement, the policy documents contain a reference to the different categories: member states (ministers of culture and education) and, in some cases, municipalities, schools, teachers, educators, cultural institutions, and artists. However, cultural operators (such as sound engineers, organizers, etc.s), who could provide other types of skills, are only broadly outlined.

More recent documents contain references to the concept of "learning environments", which still needs to be practically developed as it is unclear whether dedicated spaces for artistic activities are foreseen in schools as well as for the STEAM (Science, Technology, Engineering, Arts, and Mathematics) approach, which is increasingly recognized in the policy discourse, acknowledging the value of integrating various disciplines, including the arts, in the development of creative, innovative and holistic skills.

The issue of lack of funding and the need for resources clearly emerges, with recommendations for member states to address this economic challenge. Considering specific funding programmes enacted by these organisations, the EU does not seem to have a specific funding programme for education. Erasmus+ exists, but it funds student mobility and ad hoc projects rather than initiatives focused on arts education. Within the Creative Europe programme, several arts education projects have been funded, but the guidelines for the call do not explicitly mention support for arts-educational activities, only capacity building, which is addressed to professionals in the cultural sector and not to the age groups under study. The Horizon Europe "Promoting cultural literacy through arts education to foster social inclusion" programme under which this project is funded, and the previous funding programme, is a clear evolution of perspective with a precise focus in the field.

As a matter of fact, looking at the evolution of these policy documents and reports in the three organisations under study, it is possible to identify a noticeable shift from mere intentions to more programmatic documents and concrete actions, which are more evident in the case of the EU with the creation of the European Education Area while they still remain at a more general level of recommendations in the case of UNESCO. While there is a general trend towards more concrete actions, programmes, frameworks, agendas, funding programmes and working groups, the need for more specific policy implementations must be stressed even though they grant to member states the flexibility to adopt and implement these policy strategies considering the diverse traditions and approaches applied by each country in the field of culture and arts education.

The following table compares and summarises the differences and similarities in terms of key objectives, approaches, types of documents, themes, funding mechanisms, challenges, and recent developments across the three organisations.

Annex 1: Summary

Areas of interest	UNESCO	EU	OECD
Key objectives	Promoting cultural rights, equal access and cultural participation aligned with SDGs.	Developing cultural awareness, European identity, and skills for competitiveness in a knowledge-based economy and, more recently, social inclusion.	Promoting creative thinking and analysing impacts; highlighting the intrinsic value of arts.
Policy approach	High-level recommendations; broad focus on cultural rights and SDGs.	Initially instrumental (economic), later broadened to include social objectives such as diversity and inclusion. Concrete approach through dedicated departments, working groups and funding.	Analytical and evidence-based; emphasis on studying impacts and the intrinsic value of the arts.
Type of policy documents and interventions	Conference Proceedings, Declarations, Agendas, Road Maps, Frameworks	Strategies, Agendas, Reports, Work Plans, Frameworks White Papers, Recommendations, Communications, Working Groups, Departments, Areas, Funding Programmes.	Reports, Analyses, Tests, Handbooks
Approach to culture and arts education	Arts as driver of social inclusion. Uncritical approach.	Arts as driver of economic development, European identity and social inclusion.	Focus on art for art's sake. Critical approach to impacts.

		Uncritical approach.	
Arts Education Policy Integration	Arts education often sidelined in broader policy documents.	Arts education and culture are grouped together in departments and policy documents, but the relationship between the two is underdeveloped.	Analyses of the relations and impacts of the arts and education.
Themes	Cultural literacy, cultural rights, STEAM.	Cultural literacy, cultural awareness, STEAM.	Artistic habits of life, creative thinking, critical skills.
Stakeholders	Broad mention of member states, schools, cultural institutions, teachers and recently educators, artists; Focus on formal, non-formal and informal education.	Broad mention to member states, municipalities, schools. Larger focus on formal education.	Specific focus on schools and art settings.
Targets	No target age groups. Life-long learning approach.	Life-long learning approach. School levels considered in the working groups.	Analysis of various age groups (especially over 15 years old in PISA test).
Art disciplines	Broadly addressed.	Broadly addressed.	Specific cultural fields analysed.
Funding	Recommendations to member states to have specific funding programmes, but without concrete mechanisms.	Broader programmes like Erasmus+, Creative Europe and Horizon Europe without specific focus on arts education.	Evidence-based approaches to need for funding but lacks funding programmes.

Challenges	General recommendations, lacking detailed implementation strategies or funding mechanisms.	Broad policy goals, limited funding dedicated specifically to arts education.	Challenges in showing the impacts of the arts and of arts education considering the lack of data.
Recent developments and themes	Trend towards more concrete actions but still remains based on high-level recommendations. Recent focus on cultural rights, learning environments and STEAM.	Shift towards actions like the European Education Area. Recent focus on STEAM, diversity and inclusion.	Emphasis on innovative learning environments. Trends towards tests to assess creative thinking,

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