

è 11 novembre di u 1992.

presentanti di stabilimenti d'insignamentu artisticu di l'Europa sana (musica, sinemà, architettura) sò stati unanimi à aduttà u testu qui sottu.

MANIFESTO FOR ARTS EDUCATION IN EUROPE

1. WHY ART IS SO IMPORTANT

Arts Education is more than ever necessary in this final decade of the 20th century. The creative Arts have to be recognised for what they are : one of the major formations of human thought - contributing to lived experience in parity with science and philosophy. Therefore Arts Education Institutes have not only an educational but also a civic responsibility to meet the challenges currently faced by mankind. Consequently, Arts Institutes are deeply affected by the various technical and political developments of our time. They should neither seek to back away from this complexity, nor should they feel compelled to look for special treatment. In the current process of the unification of Europe, the plurality of Arts Education and its openness to contemporary realities determine the important role it can play in order to make the emergent European entity more thrilling, attractive and more conscious of its cultural responsibilities than it has so far been in its market-community form.

2. ARTS EDUCATION

Arts Education is a crucial component of general education. This should be recognised at a national as well as at an international level. Therefore, Arts Education should be allocated more attention and space in the primary and secondary level curriculum. It should also be developed and integrated more fully within further and higher education. In the way that it is taught, pedagogic freedom and initiative is as essential to the creative and performing arts disciplines as the classical and scholarly approaches already are. Individuality, imagination and innovation should be encouraged and developed within the student experience. In this respect, the pedagogic process of Arts Education is unique when compared to other academic disciplines. New artistic and pedagogic centres should be developed to enable students to respond creatively and critically to the massive impact of science and the new technologies on culture. The reformation of the «academy» into a fluid network of transnational resources, programmes and communities, will require the structural integration of science, technology and the arts.

3. VALUE OF THE ARTS

gress, when measured against market criteria and mass cultural trends. Additionally they add the values of creative expression to human activity. These factors are not meant to suggest that the function of Arts Education Institutes can be reduced or debased to a narrow-minded anticipation of the immediate economic or financial potential of their outcomes. They cannot be expected to participate in the modelling of a spiritually disabled unidimensional, marketable, human stereotype. The marketable value of the Arts will always and only be a subsidiary benefit when compared to their creative, social and human value.

4. EUROPE AND BEYOND

The providers of Europe's Arts Education must reflect upon and help resolve the difficult issue of achieving social and cultural balance between identity and plurality, unification and diversity within this continent and beyond.

ELIA will undertake to promote equality of opportunity for all students and staff regardless of gender, cultural origin, disability, religious commitment or affiliation. ELIA believes that one of its strengths lies in the cultural diversity of its people ; and it will seek ways therefore to celebrate and integrate its diverse cultures. It is necessary to engage in discourses with the cultural «other» to ensure that knowledge of their art historical achievements do not remain suppressed and absent from the dominant discourse of European art history. Only such a discourse will assure that Europe becomes a diverse and plural cultural space.

a) Arts Education is a learning process which awakes consciousness and curiosity towards other cultures, both of which are urgently needed components of contemporary education.

b) The political and economic unification of Europe is the ideal opportunity to stimulate awareness of neighbouring cultures.

c) Such openness should not be limited within Europe's borders. The purpose of openness within unification is not to build a super-European ego or a European stronghold replacing smaller and narrower nationalistic egos. The emerging educational opportunity should also be applied to non European cultures as the cornerstone of a global process of internationalisation.

d) Diversity must be preserved and encouraged. It is only through dialogue between discrete cultures that their common enrichment can be achieved. Internationalisation must not mean standardisation and homogenisation. Systems of higher education in the arts should be sufficiently flexible to support the variety of content inherent in this kind of education. Arts Education should not be required to fit into general systems which tend to standardise higher education in general without examining the specific requirements of the different disciplines. Accepting the equivalence of levels, the content of courses is a matter of free choice : content will necessarily differ.

e) The delicate balance between encouragement

over-exaltation of provincial or national identity, destabilising and damaging and, on the other hand, we must guard against the ever-present possibility that provincial and national diversity will be overshadowed by the technical advancement of multinational, mass-consumer culture. It is only through learned and cultivated approach to other cultures that the optimum can be expected of the blend which results. The responsibility implicit in this form of approach is one for which both the educators and those involved in Arts Education constantly and sensitively prepare.

5. INTERNATIONAL COOPERATION AND EXCHANGES

Students of the Arts, being the future of Europe we seek to form, should be given every opportunity to explore and understand for themselves the vital, living cultures within this continent as well as to be exposed to the many changes taking place in society at large.

a) It would seem necessary that schools, national governments and supra-national institutions pay greater attention to the administrative structures that are prerequisites for establishing and maintaining international cooperation.

b) Therefore, the ERASMUS programme should be maintained and expanded to include courses recognised at the highest professional level. It takes the view that governments should recognise the equivalence between professionally recognised courses and higher education courses. Above ERASMUS must be maintained at a European level as it is now, rather than be delegated to national agencies.

c) More attention should be given to the measures of support required to prepare students for exchange study so that they may use the opportunity for real discovery and understanding of other cultures. Greater attention should be given to the measures of support required to develop methods for research within Arts Institutions. Consequently, collaboratin between researchers and the exchange of results should be encouraged.

d) Arts Education should be a permanent component of the TEMPUS programme.

e) More attention must be given to the need for Arts Education participation within the ERASMUS, TEMPUS, COMETT and LINGUA Programme. Active recognition given to the long-term potential of networks such as ELIA which operate in this subject to the principle of subsidiarity.

f) European and National agencies for further initiative and development in Arts Education, should recognise the need to support inter-disciplinary and cultural projects.

g) Postgraduate arts students who recently completed their courses of study should have the opportunity to enter professional life through cooperative programmes at a European level. Institutions and organisations preparing young artists for professional practice should be supported with regular financial assistance from the