

## 8. THE NONFORMAL APPROACH OF THE ART EDUCATION SYSTEM IN MOLDOVA IN THE LIGHT OF GLOBAL REFORMS

Margarita Tetelea<sup>289</sup>

**Abstract:** *The article is dedicated to the proceedings of the World Conference "Cultural and Artistic Education", organized by UNESCO and hosted by the United Arab Emirates in its capital Abu Dhabi, which brought together almost 1,000 stakeholders from culture and education - including 90 ministers, 125 representatives of UNESCO member states. As the main outcome of this World Forum, UNESCO member states unanimously adopted a new global FRAMEWORK for cultural and artistic education, strengthening their commitment to integrated approaches to culture and education. The new UNESCO Framework emphasizes the need for lifelong learning in culture and the arts in all types of educational institutions with the aim of placing culture and the arts at the center of educational policies, strategies, curricula and programmes. The framework also focuses on the capabilities of digital technologies in cultural and artistic education to help promote intercultural dialogue and linguistic diversity.*

**Key words:** *arts education, cultural education, arts education, framework, lifelong learning, music/arts schools*

### 1. Introduction

During February 13-15, 2024, I had the great honor of representing our country and the "Alec Russo" State University of Balti at the World Conference on CULTURAL and ARTISTIC EDUCATION, organized by UNESCO (United Nations Educational, Scientific and Cultural Organization), hosted by the United Arab Emirates in its capital Abu Dhabi and which brought together almost 1,000 stakeholders in culture and education – including 90 ministers, 125 representatives of UNESCO Member States. As a main outcome of this World Forum, UNESCO Member States unanimously adopted a new global FRAMEWORK for cultural and artistic education, strengthening their commitment to integrated approaches to culture and education.

### 2. Discussions

The new UNESCO Framework stresses the need for lifelong learning in culture and arts in all types of educational institutions with the aim of placing culture and the arts at the centre of educational policies, strategies, curricula and programmes. The Framework also focuses on the capabilities of digital technologies in cultural and artistic education to contribute to the promotion of intercultural dialogue and linguistic diversity.

The adopted text of this Framework also recognises that learning IN, THROUGH and WITH cultural diversity is vital for fostering communication and mutual understanding. It emphasises the need for a greater focus on authentic cultures and heritage and calls for the strengthening of relations between educational and cultural institutions. This means creating more partnerships between schools and cultural institutions, including UNESCO World Heritage sites, as well as

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<sup>289</sup> Associate Professor PhD., Master of Arts, „Alec Russo” State University, Bălți, Republic of Moldavia, email: mtetelea@yahoo.com, ID ORCID <https://orcid.org/0000-0002-6614-6948>

cultures, traditions and festivals inscribed on the UNESCO List of the Intangible Heritage of Humanity.

The adoption of this Framework is not an end in itself. Its recommendations are intended to be translated into concrete public policies. UNESCO is supporting this process, enabling Member States to share experiences, launch innovative reforms and exchange good practices. UNESCO and the United Arab Emirates have announced a first major initiative that includes grants and an international mobility programme for teachers, as well as capacity-building for Member States through expert visits, knowledge exchange and training.

### **3. Results**

Reflecting on this major and extensive document, I dare to extrapolate its importance and impact on the working conditions in the Republic of Moldova. From several discussions with colleagues in the field, I have found that this Framework should be not only a basis for reflection and the creation of new forms of artistic and cultural education, enriching the existing ones, but also a protection against the abandonment or decline of regional systems of artistic and cultural education whose excellence does not need to be demonstrated.

Let us now turn to the countries resulting from the breakup of regional political blocs and systems, mainly in Central and Eastern Europe. These newly independent states are faced, among other things, with the great problem of losing their orientation and values, but above all with the dangerous temptation to get rid of their Soviet past indiscriminately. However, a sorting of this controversial legacy is absolutely necessary in order to identify unique and brilliant achievements, including in the areas covered by the Framework.

I would place in this category the Republic of Moldova, heir to a precious tradition of institutionalized artistic education through its network of schools/lyceums/colleges of music/arts/plastic arts. Music schools, in particular, which have no equivalent in other parts of the world, receive school-age students for a 5- or 7-year program of in-depth and comprehensive study in music, in parallel and in addition to the classical general education curriculum. This learning program is daily and covers all music-related subjects, namely-musical performance (instrumental/vocal/choral), music theory, solfeggio and music history.

These schools have the same grading and certification system as general schools and are perceived as strong and prestigious institutions for the artistic and cultural development of children. I insist on the fact that these are schools that do not necessarily aim only at training professional musicians, but also at instilling in a broad public, from an early age, an artistic and cultural sensitivity, familiarizing them with the universal creative genius in the field of music and, why not, awakening vocations.

Moreover, these schools are not exclusive to the capital or larger cities, but are located throughout the country, with a strong presence in district centers, and even in many villages. However, in the face of current trends of globalization and standardization, centered on models originating from a small number of power poles, concentrated mainly in Western Europe and North America, there is an urgent need to raise awareness of the uniqueness and fragility of certain regional models,

little known, but nevertheless excellent, in the field of arts and cultural education.

#### **4. Conclusions**

Similarly, we must resist the natural tendency to view with suspicion anything that might be associated with a decayed and despised political and social system, including the beautiful things it has generated. It takes a lot of discernment to distinguish between the two.

A decline has already begun and has been documented, the prestige of music schools is decreasing and they are being replaced by other models, perceived as more European or modern. In order to counteract the loss of a unique and fragile institutional tradition in the field of arts education, it may be necessary to inscribe the model of specialized music/arts education in the Republic of Moldova on the UNESCO Intangible Heritage List.

It would also be important for this Framework to cover the specific challenges faced by the countries of Central and Eastern Europe, as a result of the dismantling of old blocs or systems, and to develop the very valuable regional models in the field of arts and cultural education, such as the art education system in the Republic of Moldova.

#### **References**

<https://www.youtube.com/watch?v=dJKN6TGBRmg&t=32s>