

**EUROPEAN AGENDA
FOR CULTURE**

**WORK PLAN FOR CULTURE
2015-2018/2011-2014**

DECEMBER 2015



AND CULTURAL AWARENESS EXPRESSION HANDBOOK

**OPEN METHOD OF COORDINATION (OMC)
WORKING GROUP OF EU MEMBER STATE EXPERTS
ON THE DEVELOPMENT OF THE KEY COMPETENCE
'CULTURAL AWARENESS AND EXPRESSION'**

ANNEX



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In the framework of the Open Method of Coordination (OMC) Working Group on Cultural Awareness and Expression, 22 participating Member States have identified interesting practices which provide good illustrations of how development of the key competence can be fostered in a direct or indirect way. This annex describes each of these good practices.

AUSTRIA

A. bink – built environment education for young people (Initiative Baukulturvermittlung für junge Menschen)

General information	
Timeline	Founded in 2010
Description	<p>The <i>Verein Initiative Baukulturvermittlung</i> (Built Environment Education Association) is a group of Austrian initiatives and projects who work together with the aim of bringing architecture, planning, structural engineering and construction to children and young people. Strengthened cooperation between participants with the same goals fostered greater awareness of the importance of educating children and young people on the built environment and of the need for an extensive platform for school and extra-curricular activities.</p> <p>The platform, www.bink.at, is intended to encourage young people to take an interest in architecture and the urban environment.</p> <ul style="list-style-type: none">• Infrastructure (e.g. building, environment, virtual platform)• Network/partnership
Striking features	This type of nationwide network comprising regional institutions and people is unique in the field of education on the built environment, not only in Austria, but in Europe as a whole.
Key competence	
How does this good practice example relate/contribute to the 'Key Competence of Cultural Awareness and Expression'?	We all live, work and move in designed environments. Feeling comfortable and confident in these spaces is crucial for formation of identity and maturity. Experiencing space is one of the most fundamental events of human existence. Experience shows that children and young people are very interested in and aware of their surroundings. Recognition of architecture is a learned skill which stimulates spatial comprehension and understanding of design potential and the built environment. Education on architecture and the built environment entails both appreciation and expression, improves visual, linguistic and decision-making skills and enables responsible participation in the built environment.
Culture	
To which skills does this good practice example relate?	<ul style="list-style-type: none">• Producing/making• Perceiving/analysing• Reflect upon arts/culture (production as well as perception)
To which aspects of culture does this good practice example relate?	<ul style="list-style-type: none">• Applied arts/design (e.g. decoration, architecture, fashion)• Interdisciplinarity: contribution of arts and culture to other non-artistic or non-cultural topics (e.g. environment, social climate, social inclusion, health, active lifestyle, sports)
Target group(s)	
	<ul style="list-style-type: none">• Children/youth• Organisations (NGOs, companies, stores, creative industries, entrepreneurs, representatives, etc.)• Others: schools
Description	<ul style="list-style-type: none">• Children and young people inside and outside school, teachers, educators

Objective(s)

General mission/ Objective(s) Educating people about the designed and built living environment helps them to understand their responsibility for it and become aware of its effects. Because everyone lives and moves in designed spaces, awareness of the built environment should be an everyday skill.

Although architecture has the most immediate impact on our daily lives of any form of artistic endeavour, only some of us have a conscious perception of our environment. Fewer still are aware that good design is an essential component of our well-being and a core part of our cultural identity.

The goal of the website is to increase access by making information and material easily available.

Documentation on and evaluations of finished projects, ideas and classroom learning materials are available at the site, along with a calendar of built environment educational events. The site also provides a discussion forum for exchanging experience with other initiatives in Austria and elsewhere and theoretical articles and commentaries, as well as relevant literature and links.

This good practice helps the target group with

Skills
To know and to articulate personal needs and wishes in relation to the built environment (the area where most income is spent) and to stimulate planners and the public to improve the quality of projects in this field.

Knowledge
To learn about the history of the built environment and about tasks and professions in planning and construction.

Attitudes
To gain a perception of the diversity of the environment, to understand goal conflicts in relation to planning and to develop the ability to find consensus between different user groups.

Key actors

People who are responsible for this good practice example come from the field(s) of **Young people, schools, cultural organisations**
Verein Initiative Baukulturvermittlung grew out of a network of local initiatives in the Austrian provinces and operates across Austria. The partners are associations, offices or individuals who promote contemporary architecture, represent a local professional society or university, or work as educators.

Formal education/Schools

Is this good practice example related to the formal education system? Some of the partners in the network are teachers who help to disseminate the activities within the school system. The teaching material developed by *bink (Baukulturkompass)* is promoted by some local education authorities.

The *RaumGestalten* project series, which has been jointly implemented for more than 15 years by KulturKontakt Austria, the Austrian Architectural Foundation and the Chamber of Architects and Engineers allows schools to engage with aspects of the built environment over the course of a semester.

If the formal education system is involved in this good practice example, how is it related to the school curriculum? The formal education system is not necessarily involved in this good practice.

If schools are involved in the example, is it based on a written/ formal curriculum? No

Information

Resources A member of the network is in charge of each project, receiving a small amount of money and additional resources. The projects are supported by public funds, funding from the Chamber of Architects and Engineers and, in some cases, private sponsors.

Organisation/Manager The *Verein Baukulturvermittlung* is a publicly-funded cooperative association managed by its members. The main decisions are taken at biannual meetings.

Initiative

- Various persons (non-formal group of individuals)
- Combination of responsibilities: more than one organisation (partnership of formal groups or organisations)

Website www.bink.at (also available in English)
Contact: Dr. Barbara Feller, Chairwoman
bink Initiative Baukulturvermittlung für junge Menschen
office@bink.at

Recommendation(s)

Recommendations for actors in the field:

Form networks. With a network it is possible to realise bigger projects of nationwide interest and it is easier to increase visibility and raise cultural awareness.

Bring different relevant actors in a specific cultural field together. Bringing together relevant actors in a given cultural field (in this case the built environment) helps to improve knowledge of the topic and enables them to benefit from each other's experience. Additionally, the exchange among the actors helps to develop team spirit and improve the work and cultural expression of the different actors.

B. Brunnenpassage – KunstSozialRaum (ArtsCommunitySpace)

General information

Timeline Since 2007

Description Brunnenpassage is a community art centre where people from different backgrounds can meet and develop art projects together, make music, and perform dance, drama and theatre, rehearsing with professional artists and performing on stage.
It is located in the middle of a street market of which around 70 % of the customers are from Turkish, Indian, Serbian and other backgrounds.
It is based on the belief that access to art and culture is a human right. Art gives people an opportunity to define their identity and express themselves fully.
All arts projects carried out within Brunnenpassage demonstrate that cultural diversity definitely enriches our society.
Participation is free of charge.

- Infrastructure (e.g. building, environment, virtual platform)
- Project

Striking features At Brunnenpassage, two elements of cultural expression, creation and performance, are part of the regular programme. It is a unique place open to everyone. The team includes people who speak Turkish, Serb, Croat, Bosnian, Spanish, Slovak, Albanian, Chinese, English, French, Hebrew, Arabic and German. Brunnenpassage has a huge impact when it comes to raising cultural awareness and bringing together different communities. It is a driving force for promoting the different cultural backgrounds of the people who live in that part of Vienna and beyond and bringing them together.

Key competence

How does this good practice example relate/contribute to the 'Key Competence of Cultural Awareness and Expression'?

By making it easy to participate in cultural activities (both hands on and as part of an audience), Brunnenpassage gives people the chance to express their ideas, experiences and emotions through a range of media, including music, performing arts, literature and visual arts.

Bringing together people from different (migrant and non-migrant) backgrounds improves understanding of the cultural and linguistic diversity in our society. This type of cultural and artistic collaboration can foster open-minded attitudes towards and respect for diversity of cultural expression. This kind of positive attitude also leads to creativity and the willingness to cultivate one's aesthetic sense through artistic self-expression and participation in cultural life.

Culture

To which skills does this good practice example relate?

- Producing/making
- Perceiving/analysing
- Reflect upon arts/culture (production as well as perception)

To which aspects of culture does this good practice example relate?

- Arts (e.g. visual arts, music, dance, literature, drama)
- Heritage/history/tradition (e.g. weaving, wood carving, making jewellery, religious traditions, storytelling)
- Subculture/different cultures (e.g. hip hop culture, Roma culture, urban culture, immigrant cultures)
- Interdisciplinarity: contribution of arts and culture to other non-artistic or non-cultural topics (e.g. environment, social climate, social inclusion, health, active lifestyle, sports)

Target group(s)

- Children/youth
- Parents/families
- Elderly/seniors

Description

- People of different backgrounds, foreigners, migrants, Austrians, Muslims, Christians, young and old people

Objective(s)

General mission/Objective(s)

Brunnenpassage is a community art centre offering numerous cultural, social and political encounters aimed at fostering cooperation between people of different backgrounds (foreigners, migrants, Austrians, Muslims, Christians, young and old people).

This good practice helps the target group with

Skills

Dance, voice training, performance, acting, film and photography, fine arts.

Knowledge

Anti-discrimination and cross-cultural awareness, film and theatre training.

Attitudes

Empowerment, confidence building, community involvement, cross-cultural practice.

Key actors

People who are responsible for this good practice example come from the field(s) of

People of different backgrounds, foreigners, migrants, Austrians, people of all religious beliefs, young and old people

Formal education/Schools

Is this good practice example related to the formal education system?

The formal education system is not involved in this good practice.

Information

Resources Brunnenpassage's financing comes from public funds, sponsors, private patrons and voluntary contributions from event participants.
The team consists of employees (art director, project managers, administrator, technical director, technicians) and volunteers.

Organisation/Manager The organisation responsible for Brunnenpassage is Caritas Vienna.

Initiative Combination of responsibilities: more than one organisation (partnership of formal groups or organisations).

Website www.brunnenpassage.at (also available in English)

Contact: Mag. Ivana Pilic, Artistic Director
info@brunnenpassage.at

Recommendation(s)

Bringing together people from different (migrant and non-migrant) backgrounds leads to better understanding of the cultural and linguistic diversity in our society. This kind of cultural and artistic collaboration can foster open-minded attitudes towards and respect for diversity of cultural expression.

Societal diversity should be mirrored within organisations working in the arts, culture and education.

BELGIUM

FLANDERS

A. Read it Loud – Urban Woorden

General information

Timeline 6 months

Description Urban Woorden wanted to know if specific types of books can help empower young people from ethnically diverse backgrounds. This initiative will answer these questions in a number of ways.

To achieve this aim and empower young people through literature, the Read it Loud project focused on selecting, together with young people, literature that spoke to them. This method is based on the idea of critical pedagogy. Most of the selected books had some relevance to the hip hop/urban culture that now dominates the realities of many young people in urban areas. Urban Woorden set up Read it Loud readers/discussion groups in Brussels, Gent and Leuven. The groups met every Wednesday in the three locations. Each group had its own facilitator who was slightly older than the target group, who were between 13 and 18 years of age. Additionally, each book had a V.I.P (a well-known figure in the Flemish arts and cultural landscape) who read along and was present at one session to discuss what the book meant for them. The books read were Tupac Shakur's, 'How to Grow a Rose from Concrete', 'Drarrie in de Nacht' by Fikry El Azzouzi and 'KleeneKronieken' by Neske Beks.

- Project

Striking features Read it Loud believes that hip hop does not stop at music. After all, it is a culture. Hip hop also lives within books. By reading books from the likes of Tupac Shakur and discussing the works within the groups, Urban Woorden hoped to help the participants in the group to identify with some of the stories and also to awaken a greater sense of empowerment that will hopefully, in turn, lead to the participants themselves writing. What Urban Woorden found throughout the course of reading the three books in the three cities is that some of the young people were able to translate some of the stories into their own life situations. Some young people dealing with racism in school or daily life used Read it Loud as a safe space where they could express their frustration and create a more positive community feeling with the other individuals within the group.

Key competence

How does this good practice example relate/contribute to the 'Key Competence of Cultural Awareness and Expression'?

By supplementing books read in school with books not on the reading list of many schools in Flanders, Read it Loud enhanced the sense of empowerment of the young people within the group. Even more importantly, it increased and widened their cultural awareness and competences. They discovered new worlds in the books they read and learned how to express their dreams, fears and challenges creatively, not only within their present context but also in the future.

Culture

To which skills does this good practice example relate?

- **Reflect upon arts/culture (production as well as perception)**
Read it Loud allowed the young people not only to discover new books but also to reflect on their own reality. A few of them faced racism and discussing these things created a shift in their perceptions which ultimately led to some of them wanting to write about their own experiences in poems and get involved new stories and media.

To which aspects of culture does this good practice example relate?

- Arts (e.g. visual arts, music, dance, literature, drama)
Hip hop, literature.
- Heritage/history/tradition (e.g. weaving, wood carving, making jewellery, religious traditions, storytelling)
Hip hop as a culture, heritage and tradition. Getting past its image as simply a type of music is important.
- Subculture/different cultures (e.g. hip hop culture, Roma culture, urban culture, immigrant cultures)
Using the power of hip hop and urban realities to create a heightened sense of self for young people in general, but especially those from ethnically diverse backgrounds and second/third generation immigrants.

Target group(s)

- Children/youth

Description

This project was aimed at people between 13 and 18 years of age from ethnically diverse backgrounds. Many of them lived in urban settings, potentially faced discrimination and had some kind of affinity for hip hop, although these were certainly not requirements.

Objective(s)

General mission/ Objective(s)

The project aimed to widen the literary horizons of young people from ethnically diverse backgrounds through the reading of books that had some element of hip hop and urban culture. It was important to give them space to develop a stronger sense of self, increase their feeling of empowerment and identify more strongly with who they are as individuals while realising they are part of a larger strong community.

This good practice helps the target group with

Skills

Reading and expressing themselves, their fears and their dreams.

Knowledge

Gaining a wider sense of what literature has to offer, helping them to realise that there are books that tell their stories and increasing their understanding of what hip hop culture is.

Attitudes

The project aimed to create a safe space where they could gain a greater sense of themselves, broaden their horizons and feel generally empowered.

Key actors

People who are responsible for this good practice example come from the field(s) of

Young people, schools, cultural organisations

Formal education/Schools

Is this good practice example related to the formal education system?

This good practice is related to schools. Urban Woorden included a research aspect to Read it Loud. A masters student studying anthropology at the University of Amsterdam looked at how and if Read it Loud created a stronger identity and whether it led to empowerment.

Does creating a social space where young people from ethnically diverse backgrounds come together to share their thoughts on reading with others lead to a sense of empowerment and engagement in society at large and specifically increase their interest in literature, while at the same time allowing them to successfully engage and excel within a Flemish school context?

If the formal education system is involved in this good practice example, how is it related to the school curriculum?

Read it Loud first and foremost provided the young people in the group with an alternative literature list to that which they were studying within the Flemish educational system. Furthermore, the research aspect allowed us to see if Read it Loud actually allowed the young people to engage more, including within the Flemish educational system.

If schools are involved in the example, is it based on a written/formal curriculum?

Schools were not involved in an objective manner. They were more a subject of our work.

Information

Resources This project was funded by the Vlaams Fonds voor de Letteren (Flemish Literary Fund). It engaged three volunteer facilitators who were given a volunteer stipend. Administration was performed by a single employee of Urban Woorden and research was conducted by a student of the University of Amsterdam as part of her master's thesis.

Organisation/Manager Read it Loud was managed by the non-profit social cultural organisation, Urban Woorden.

Initiative

- One person/individual
- One organisation (formal group or organisation)

Website <https://www.facebook.com/ReadItLoudBE> and <http://urbanwoorden.be>

Recommendation(s)

It is important that young people be presented with literature in which they are able to recognise themselves and which genuinely addresses their realities. It is also important that young people follow regular syllabuses but their horizons, as well as those of their educators, can be broadened by reading books that incorporate other elements of society, which might be at the periphery of, and not acknowledged by mainstream cultures. Educators and public administrators need to engage more with and unlock the power of use of subcultures such as hip hop to stimulate young people. Young people, especially from immigrant and ethnically diverse backgrounds need alternative ways to discover and unlock their own abilities, which can lead to them gaining a stronger sense of identity while feeling empowered to face new challenges. Furthermore, literature and hip hop can be used as a bridge for young people to access other cultural spheres, for example media or theatre. It is also important to investigate the ways in which critical pedagogy, which enters and uses the social realities of young people, can engage, educate and empower them.

B. ME YOU US: exhibition about identity and interaction with the other

General information

Timeline Travelling 2-year exhibition (different location every 2 weeks at 25 cultural centres in Flanders and Brussels)

Description Today, young people discover and develop themselves in a highly diverse society. With ME YOU US, the cultural organisation, Rasa aims to create a space where they can exchange thoughts and ideas about the theme of identity and interaction with the other. In the exhibition, Rasa displays top-quality multimedia art work from Belgian and international artists, like Francis Alÿs, Nick Cave, Anthony Goicolea and Koen Vanmechelen. Rasa developed a mobile app, a game, and information and philosophical questions to challenge the participants to continue their research about identity.

- Project

Striking features

- It is adapted to the target group, with themes that attract them.
- It tells an integrated story about artists and education; the education was part of the concept from the beginning.
- It is recognisable from a video by Christine Clinckwith testimonials.
- It uses tools that are linked to the target group's environment (app and booklet).
- It is the fruit of a long experience with the theme of identity (Rasa and partners, volunteers).

Key competence	
How does this good practice example relate/contribute to the 'Key Competence of Cultural Awareness and Expression'?	In the exhibition, Rasa offers cultural works, including from popular contemporary culture. With the app, the youngsters can express themselves.
Culture	
To which skills does this good practice example relate?	<ul style="list-style-type: none"> • Perceiving/analysing • Reflect upon arts/culture (production as well as perception)
To which aspects of culture does this good practice example relate?	<ul style="list-style-type: none"> • Arts (e.g. visual arts, music, dance, literature, drama) Contemporary visual arts. • Media (e.g. film, television, newspaper, online) Film, mobile application. • Subculture/different cultures (e.g. hip hop culture, Roma culture, urban culture, immigrant cultures) Identity, groups.
Target group(s)	
	<ul style="list-style-type: none"> • Children/youth • Parents/families
Description	Identity is a really important topic for adolescents. They are forming their self-image, creating social relationships and participating socially and culturally in these relationships. Their idea about themselves is largely defined by the way they think others see them. The more diversity in the target group, the better.
Objective(s)	
General mission/Objective(s)	This project will be used to make people aware of the importance of thinking about identity. Especially in this diverse and fast-changing society, it's important to be aware of all of the different identities, and types of identity. We reflect on who we think we are, what influences and constructs our identity and how we interact with the other.
This good practice helps the target group with	<p>Skills The art helps participants to engage in difficult conversations. They learn to express their opinions and thoughts. Rasa aims to create a safe space where they can talk openly about identity and to guide them in a positive interpretation of identity.</p> <p>Knowledge This project aims to generate more knowledge about contemporary visual arts and about the way the artists reflect on identity. The participants can recognise their own stories in the art. By using the app as an educational tool with rich and aesthetic content, they are invited to think about it further.</p> <p>Attitudes Through the arts, this project aims to give young people greater insight into identity, to give them more self-awareness and self-confidence and to help them to come to a better understanding of one another, as an inevitable step towards increased tolerance for others and general well-being. We don't want to give answers, we want to ask questions and make people reflect.</p>
Key actors	
People who are responsible for this good practice example come from the field(s) of	<p>ME YOU US is a Rasa project (Rasa is a cultural organisation that makes travelling exhibitions with contemporary art).</p> <p>The partners are the cultural centres who host the exhibition and invite the target groups defined by Rasa.</p> <p>They are encouraged to invite not only schools but also other groups (e.g. vulnerable groups through social organisations). The exhibition is made for adolescents but is suitable for adults too.</p>

Formal education/Schools

Is this good practice example related to the formal education system?

Schools are invited to visit the exhibition with a guide. The teacher can choose how to integrate the exhibition into the school curriculum. Rasa provides all kinds of different tools to help them to review the exhibition visit in the classroom (for ME YOU US the app and the booklet, for example).

The app will be translated into English this summer for an international exchange at Destelheide, Belgium. This exchange will be organised together with Dharts, the art education team at Destelheide. Cultural youth organisations from England, the Netherlands and Belgium will inspire each other with their ideas about the theme of identity, during one week in July 2016. The exhibition and the app will be used as a starting point.

Information

- Resources**
- Rasa staff organisation: 4 part-time (3 full-time equivalent) staff.
 - The main financial source is structural funding from the Flemish government (Rasa is a recognised organisation under the Arts Decree 'Kunstendecreet' and so is eligible for support).
 - Around 25 % of funding is from project income, which mainly consists of revenue from participation of community and cultural centres, guided tours and lectures by Rasa employees.
 - For every new production, Rasa is actively looking for sponsorship and extra project-based funding.

Organisation/Manager Private

Initiative One organisation (formal group or organisation)

Website www.rasa.be

BELGIUM

FRENCH SPEAKING COMMUNITY

A. Support for expression and creation in the non-formal youth education sector

General information	
Timeline	<ol style="list-style-type: none"> 1. Specific permanent/structural support to youth centres active in cultural education 2. Four annual calls for <i>ad hoc</i> projects
Description	<ol style="list-style-type: none"> 1. The structural support is aimed at youth centres who develop a permanent programme of cultural expression, and creation and diffusion of youth productions, through the use of one or several means of communication or physical, artistic or sociocultural channels. 2. The support for projects is aimed at youth centres, youth organisations and informal youth groups who develop cultural expression, production and diffusion projects. <ul style="list-style-type: none"> • Policy measure/policy programme
Striking features	<ol style="list-style-type: none"> 1. Because it allows youth centres to specialise in certain fields of culture in order to give space/expertise/time to young people who want to improve their skills in the cultural field. 2. Because it opens the door for informal groups of young people to launch cultural expression projects.
Key competence	
How does this good practice example relate/contribute to the 'Key Competence of Cultural Awareness and Expression'?	<ul style="list-style-type: none"> • It familiarises young people with different cultural media. • It puts young people in contact with professionals/artists in various fields. • It allows young people to experiment with various cultural media in a collective environment. • It allows young people to develop technical skills in various artistic fields. • It allows young people to use artistic or socio-artistic media to develop and express a collective opinion on society.
Culture	
To which skills does this good practice example relate?	<ul style="list-style-type: none"> • Producing/making • Perceiving/analysing • Reflect upon arts/culture (production as well as perception)
To which aspects of culture does this good practice example relate?	<p>Nothing is pre-defined; it depends on what the associations and groups propose. The support is mainly provided for these three aspects.</p> <ul style="list-style-type: none"> • Arts (e.g. visual arts, music, dance, literature, drama) • Media (e.g. film, television, newspaper, online) • Subculture/different cultures (e.g. hip hop culture, Roma culture, urban culture, immigrant cultures)
Target group(s)	
	<ul style="list-style-type: none"> • Children/youth • Youth organisations
Description	<ul style="list-style-type: none"> • Groups of young people (mainly 12-26 years of age) attending youth centres • Groups of young people attending youth organisations and informal groups

Objective(s)

General mission/ Objective(s) To support cultural participation, i.e. expression and creation, in the youth sector (associations of non-formal education):

- through structural support for youth centres (half-time employee + yearly grant);
- through timely support for cultural projects led by young people.

This good practice helps the target group with The project aims to develop:

- **artistic skills** in creation and expression in various cultural fields;
- **soft skills** in managing cultural projects;
- **attitudes** of openness to the opinions of other people through collective projects.

Key actors

People who are responsible for this good practice example come from the field(s) of Youth sector (non-formal education), more precisely youth centres (or youth clubs) which work as local associations developing cultural projects with young people.

Formal education/Schools

Is this good practice example related to the formal education system? No

Information

Resources As with all youth sector activities in Wallonia-Brussels, the project functions on a subsidiarity principle; the public policies are implemented by non-profit organisations which receive funding. There is no direct public sector action in the field.

1. The structural support allows employment of a half-time employee and a yearly grant of more than EUR 7 000. Currently, seven youth centres (out of 150) benefit from this kind of permanent support.
2. The support for projects allows provision of grants from EUR 1 000 to 9 000. There are four open calls a year, for a total annual budget of EUR 690 000. Between 150 and 200 projects are funded each year.

Organisation/Manager Public

Initiative Politicians/administration/policy makers/government

Website www.servicejeunesse.cfwb.be

Recommendation(s)

1. Member States should provide structural grants for youth associations which can lend expertise and professionalism to cultural practice during leisure time.
2. Member States should organise calls allowing small grants for cultural projects initiated by youth associations and informal groups of young people.

B. Decree concerning cultural education: artistic and cultural projects + privileged partners

General information	
Timeline	6 months (short-term projects)/1 year (medium-term projects)/3 years (selected partners)
Description	Artistic and cultural projects in the larger sense (music, dance, cinema, plastic arts, citizenship, literature, digital arts) through cooperation between artist and teacher during teaching hours at school, but also at cultural venues, e.g. museums, theatres, etc. Emphasis is placed on participative action and creativity.
	<ul style="list-style-type: none"> • Policy measure/policy programme • Project • Network/partnership
Key competence	
How does this good practice example relate/contribute to the 'Key Competence of Cultural Awareness and Expression'?	By concrete participation in creative processes
Culture	
To which skills does this good practice example relate?	<ul style="list-style-type: none"> • Producing/making • Perceiving/analysing • Reflect upon arts/culture (production as well as perception)
To which aspects of culture does this good practice example relate?	<ul style="list-style-type: none"> • Arts (e.g. visual arts, music, dance, literature, drama) • Applied arts/design (e.g. decoration, architecture, fashion) • Media (e.g. film, television, newspaper, online) • Heritage/history/tradition (e.g. weaving, wood carving, making jewellery, religious traditions, storytelling) • Subculture/different cultures (e.g. hip hop culture, Roma culture, urban culture, immigrant cultures) • Interdisciplinarity: contribution of arts and culture to other non-artistic or non-cultural topics (e.g. environment, social climate, social inclusion, health, active lifestyle, sports)
Target group(s)	
	<ul style="list-style-type: none"> • Children/youth
Description	<ul style="list-style-type: none"> • Kindergarten, and primary and secondary education (6 to 18 years of age)
Objective(s)	
General mission/Objective(s)	<p>Enable access to culture and different kinds of creative and artistic expression during school education.</p> <p>Develop participants' critical spirit by stimulating their creativity, imagination and sensibilities.</p>
This good practice helps the target group with	<p>Skills Artistic skills in creation and expression in various cultural fields.</p> <p>Attitudes Developing critical spirit, curiosity and open-mindedness.</p>
Key actors	
People who are responsible for this good practice example come from the field(s) of	Schools and cultural organisations (including museums)

Formal education/Schools

Is this good practice example related to the formal education system? The projects are managed by artists/cultural organisations and teachers during teaching hours at school.

Information

Resources Mostly direct public sector contributions (regional, provincial, municipal) but certain projects also benefit from financial aid from private foundations.
The Culture-Education Cell manages an annual budget of EUR 876 000 (200 to 250 projects are funded each year).

Organisation/Manager Public

Initiative Politicians/administration/policy makers/government

Website www.culture-enseignement.be

Recommendation(s)

The duty of active cooperation between artists/cultural organisations and teachers.

CROATIA

A. The Backpack (full of) Culture

General information

Timeline	Public call once a year – the programme runs continuously throughout the year.
Description	<p><i>A Backpack (full of) Culture</i> is part of government policy for kindergartens, and elementary and high schools, meaning that the beneficiaries are 3-year old children and pupils from 6 to 18 years of age. The programme is a joint initiative of the Ministry of Culture of the Republic of Croatia and the Ministry of Science, Education and Sports of the Republic of Croatia and is a joint investment in the area of education and the area of culture at state level.</p> <ul style="list-style-type: none">• Policy measure/policy programme• Project
Striking features	It is the first programme of its kind in Croatia and it is adapted to the needs of counties and local government units. The Ministry of Culture and the Ministry of Science, Education and Sports give basic recommendations as to the programme's implementation.

Key competence

How does this good practice example relate/contribute to the 'Key Competence of Cultural Awareness and Expression'?

The programme is intended exclusively for art and cultural education, but has a wide range of possible impacts in terms of increasing cultural awareness and expression, firstly by targeting those who need it most: local communities that suffer dislocation due to poor connections or are far away from main cities. The project also engages professional artists and students who very often are struggling to find jobs. By developing art and cultural education, the project aims to develop innovative practices in all fields of society.

Culture

To which skills does this good practice example relate?	<ul style="list-style-type: none">• Producing/making Visual arts, architecture, design, theatre, dance, cinematography.• Perceiving/analysing Literature, visual arts, performance practices.• Reflect upon arts/culture (production as well as perception) Development of critical thinking, raising the profile of the above-mentioned disciplines.
To which aspects of culture does this good practice example relate?	<ul style="list-style-type: none">• Arts (e.g. visual arts, music, dance, literature, drama) Visual arts, music, dance, literature, drama.• Applied arts/design (e.g. decoration, architecture, fashion) Decoration, architecture, public spaces, fashion.• Media (e.g. film, television, newspaper, online) Film, television, newspaper, online.• Heritage/history/tradition (e.g. weaving, wood carving, making jewellery, religious traditions, storytelling) Weaving, wood carving, making jewellery, religious traditions, storytelling.• Subculture/different cultures (e.g. hip hop culture, Roma culture, urban culture, immigrant cultures) Hip hop culture, urban culture.• Interdisciplinarity: contribution of arts and culture to other non-artistic or non-cultural topics (e.g. environment, social climate, social inclusion, health, active lifestyle, sports) Environment, social climate, social inclusion.

Target group(s)

- Children/youth
- Parents/families
- Elderly/seniors
- Organisations (NGOs, companies, stores, creative industries, entrepreneurs, representatives, etc.)

Description *A Backpack (full of) Culture* is part of government policy for kindergartens, and elementary and high schools, so the beneficiaries are 3-year old children and pupils from 6 to 18 years of age.

Objective(s)

General mission/Objective(s) The programme provides children and young people with access and brings them closer to art and culture, develops their aesthetic culture and generally sensitises children and young people to the field of art and culture. The pupils are trained to take a positive approach to all types of art and culture.

This good practice helps the target group with

Skills
The target group should improve in reading, writing, film making, music, dance, drawing and visual culture, acting, expressing creativity, design, theatre and play.
They should also gain knowledge of art and culture, and specifically heritage, literature, music, theatre, dance, film and journalism.
At the same time, the project should develop understanding of art and culture in general, and expression of creativity and individuality, and foster critical thinking, problem solving, innovative approaches and social skills.

Key actors

People who are responsible for this good practice example come from the field(s) of

The specificity of the project comes in its cooperation with art academies and their students who take part in the workshops for children and young people within the programmes they have created in cooperation with their lecturers. Given their age, students can develop a good rapport with children and young people, act as motivators and sensitise children and young people to the field of art and culture and help them to develop a positive approach to all types of art and culture.
A Backpack (full of) Culture is a joint investment in the areas of education and culture at national and local level involving all counties and municipalities.
The programme involves NGOs, artistic organisations, public institutions like museums, professional artists, freelance professionals, initiatives in the field of creative industries and designers.

Formal education/Schools

Is this good practice example related to the formal education system?

Achievement of national curriculum objectives
The content must be aligned with the objectives of the national curriculum, including its specific areas.
A high-level approach means that the art and culture programme offers children and pupils a high level of artistic quality and professional standards.
Programme authors and implementers are experts/professionals in various artistic fields (writing, fine arts, theatre, music, dance, film and other fields, as well as art academy students).

If the formal education system is involved in this good practice example, how is it related to the school curriculum?

Regularity of programme implementation
The programme must be implemented regularly in each class and each school year.
In the first phase, the Backpack is intended for kindergartens and schools away from city centres for which culture and art programmes are less accessible.
The programme is not integrated into the curriculum, but it nonetheless enhances it.

<p>If schools are involved in the example, is it based on a written/formal curriculum?</p>	<p>Culture-school cooperation Schools and the cultural sector at all levels must cooperate closely. Schools must be included in the programmes and given a plan of activities.</p> <p>Division of roles Between the schools and the cultural sector.</p> <p>Local-level responsibility and involvement Individual school responsibility, responsibility of the counties and municipalities included in the programme to strengthen the sense of inclusion of all parties and facilitate local variants of the Backpack (full of) Culture.</p>
<p>Information</p>	
<p>Resources</p>	<p>The staff consists of employees of the Directorate for the Development of Culture and Art, Backpack (full of) Culture programme. The project is funded from the annual budget of the Ministry of Culture.</p>
<p>Organisation/Manager</p>	<p>Public institution – Ministry of Culture of the Republic of Croatia. There is a special agreement with the Ministry of Science, Education and Sport.</p>
<p>Initiative</p>	<p>Politicians/administration/policy makers/government</p>
<p>Website</p>	<p>www.min-kulture.hr/default.aspx?id=8787 www.min-kulture.hr/default.aspx?id=10094</p>
<p>Recommendation(s)</p>	
<ul style="list-style-type: none"> • Bring culture to small communities; • learn form the project's good example of public funding; • develop a strategic cultural policy for art and cultural education; • include local communities and smaller cities and towns in project development; • target vulnerable groups; • tap into EU projects for additional funding (social funds, for example); • ensure continuity of the project and extend it from children to over 55s; • generate social impact (such as by supporting professional artists who can use such programmes to find jobs as art teachers); • raise awareness of the importance of formal and informal education. 	

B. Novigrad's Spring – School of Applied Art

General information	
Timeline	It takes place in the Rivarela Primary School every spring, and it lasts for 7 days.
Description	<p>The programme was put into operation for the first time in Novalja on the island of Pag in 1974, and in the beginning it involved pupils and teachers from just a few primary schools. It moved to Novigrad in 1990, and has been held there ever since. In 1997, the School of Applied Creativity came under the jurisdiction of the Croatian Ministry of Science, Education and Sports, and the Education and Teacher Training Agency. Since then, talented pupils of primary schools from all Croatian counties have been joining the Novigrad's Spring programme.</p> <ul style="list-style-type: none"> • Policy measure/policy programme • Infrastructure (e.g. building, environment, virtual platform) • Project • Tool (e.g. hardware, software, instrument) • Network/partnership • Other
Striking features	The principles of correlation between workshops and modern education are taken into consideration and respected. A team of school counsellors and psychologists monitors the School's activities and all work by the pupils who join the programme is recorded and photographed.

Key competence	
How does this good practice example relate/contribute to the 'Key Competence of Cultural Awareness and Expression'?	<p>Novigrad's Spring has become a unique school for talented pupils and teachers in Croatia. The main goal is to stimulate creativity. Both pupils and teachers learn through games and their inner motivation is given free rein. All work is done without ringing of bells or time limits, over two shifts, often involving whole days and nights. The whole process is easy and useful thanks to simultaneous teaching and learning.</p> <p>The programme is for gifted pupils whose talents have been noticed and confirmed, and who want to develop and improve their artistic and cultural skills and abilities. Approximately 350 pupils from all counties attend each year.</p>

Culture	
To which skills does this good practice example relate?	<ul style="list-style-type: none"> • Producing/making Visual arts, architecture, design, theatre, dance, cinematography. • Perceiving/analysing Literature, visual arts, performance practices, journalism and media publishing. • Reflect upon arts/culture (production as well as perception) Development of critical thinking, raising the profile of the above-mentioned disciplines.
To which aspects of culture does this good practice example relate?	<ul style="list-style-type: none"> • Arts (e.g. visual arts, music, dance, literature, drama) Visual arts, music, dance, literature, drama. • Applied arts/design (e.g. decoration, architecture, fashion) Decoration, architecture, public spaces, fashion. • Media (e.g. film, television, newspaper, online) Film, television, newspaper, online. • Heritage/history/tradition (e.g. weaving, wood carving, making jewellery, religious traditions, storytelling) Weaving, wood carving, making jewellery, religious traditions, storytelling. • Subculture/different cultures (e.g. hip hop culture, Roma culture, urban culture, immigrant cultures) Hip hop culture, urban culture. • Interdisciplinarity: contribution of arts and culture to other non-artistic or non-cultural topics (e.g. environment, social climate, social inclusion, health, active lifestyle, sports) Environment, social climate, social inclusion.

Target group(s)

- Children/youth
- Parents/families
- Elderly/seniors
- Organisations (NGOs, companies, stores, creative industries, entrepreneurs, representatives, etc.)
- Others (teachers in primary and secondary school)

Description

- The groups of pupils who attend the workshops are heterogeneous, but they have same or similar interests and capabilities in spite of their different ages (ranging from fifth to eighth grade and sometimes including secondary school students).
- Children can attend the School of Applied Creativity (one, two, three or even four times).
- Teachers who achieve remarkable results in extracurricular activities in their regions and other social circles are also a target. Approx. 40 teachers from all counties attend.
- Coaches are regionally renowned professionals known for their achievements and results in various social and educational fields. In this category one might find successful teachers, advisers, writers, journalists, choreographers and various artists in the fields of music, fine arts or film. There are 22 coaches taking 20 workshops per year.
- Gifted pupils whose talents have been noticed and confirmed, and who want to develop and improve their artistic and cultural skills and abilities. There are approx. 350 pupils from 17 counties in 2015.

Objective(s)

General mission/ Objective(s)

The School aims to make pupils, and especially teachers, accept a different, innovative and modern way of approaching educational topics that can be disseminated in the schools from which they come.

A team of psychologists and school counsellors monitors the whole working process of the School in order to give advice for its further development and improvement.

The programme consists of the following workshops: *Words, Music and Sounds, Motion, Pictures and Fine Arts.*

This good practice helps the target group with

The programme provides children and young people with access to art and culture, develops their aesthetic sense and generally makes them more aware of the field of art and culture. The pupils are trained in a positive approach to all types of art and culture.

Skills

Through this programme, children and young people develop their skills in art and culture.

Knowledge

Learning and teaching art and cultural subjects.

Attitudes

Raising awareness of the importance of art and cultural education.

Key actors

People who are responsible for this good practice example come from the field(s) of

The Croatian Ministry of Science, Education and Sports and the Education and Teacher Training Agency.

Formal education/Schools

Is this good practice example related to the formal education system?

Novigrad's Spring has become a unique school for talented pupils and teachers in Croatia. The School aims to make pupils, and especially teachers, accept a different, innovative and modern way of approaching educational topics that can be disseminated in the schools from which they come.

If the formal education system is involved in this good practice example, how is it related to the school curriculum	The programme is under the jurisdiction of the Croatian Ministry of Science, Education and Sports and the Education and Teacher Training Agency. Novigrad's Spring – School of Applied Art enriches the school curriculum with new and innovative approaches to the core meaning of artistic subjects.
If schools are involved in the example, is it based on a written/formal curriculum?	Whether a written or formal curriculum is involved depends on the leader of each specific workshop.

Information

Resources	The county educational bureaus cover the cost for a certain number of pupils. The teachers are chosen by the Education and Teacher Training Agency and are financed by the Ministry of Science, Education and Sports.
Organisation/Manager	<ul style="list-style-type: none"> • Steering committee • Elementary school 'Rivarela', Novigrad-Cittanova • Education and Teacher Training Agency
Initiative	<ul style="list-style-type: none"> • One person/individual • Various persons (non-formal group of individuals) • One organisation (formal group or organisation) • Combination of responsibilities: more than one organisation (partnership of formal groups or organisations) • Politicians/administration/policy makers/government
Website	www.novigradsko-proljece.com/

Recommendation(s)

	<ul style="list-style-type: none"> • The importance of informal education; • the importance of joint programmes for children, young people and teachers; • the need for flexibility. Since plans and programmes of workshops are conceived and implemented by each coach with respect to the general theme of the programme, there is the possibility to adapt workshops to certain groups; • use of innovative practices, and new learning and teaching technologies; • development of methodologies.
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CYPRUS

A. The Bazars of the City

General information

Timeline 2011 to present

Description This educational programme is one of several which are developed and implemented by the Department of Primary Education of the Cyprus Ministry of Education and Culture, with regard to museum education. It is run at the Leventis Municipal Museum in Nicosia, a modern museum that records the history of the town in an objective and balanced way. The programme deals with Nicosia's bazar during the years of Ottoman rule (1571-1878) and British colonisation (1878-1960). During these years, the bazar constituted a core element of the city's life, where people with different cultural identities would gather and purchase goods from craftsmen in order to meet their everyday needs. Through a series of activities, students increase their awareness of Cyprus' cultural heritage and, subsequently, express their thoughts and feelings, in cultural and artistic ways, regarding the way in which their own cultural identity relates to the past and present of their city's cultural environment.

- Policy measure/policy programme
- Infrastructure (e.g. building, environment, virtual platform)

Striking features As well as its thought-provoking focus and content in relation to cultural heritage, the programme offers students 'lived experiences' in a modern, friendly and enjoyable educational environment, which is, most importantly, highly effective with regard to its aims and has direct educational outcomes.

Key competence

How does this good practice example relate/contribute to the 'Key Competence of Cultural Awareness and Expression'?

The programme develops students' knowledge in relation to Cyprus' cultural history and heritage (i.e. cultural awareness) and urges them to think, respond and create critically (i.e. through cultural expression) in relation to their country's cultural, social and physical environment in a way that enables them to redefine how their cultural behaviour is influenced by their immediate environment.

Culture

To which skills does this good practice example relate?

- **Producing/making**
It develops students' cultural expression by honing their skills in acting and role-play (e.g. playing the role of a craftsman selling his goods at the bazar), performing and composing music (e.g. recreating the sounds of the city), drawing (e.g. representing images of the city), etc.
- **Perceiving/analysing**
It develops students' skills related to cultural enquiry, 'interacting' with the museum's exhibitions, analysing and commenting on literary texts as primary cultural sources and comparing past and present cultural artefacts.
- **Reflect upon arts/culture (production as well as perception)**
It promotes students' ability to rethink and revise their existing beliefs and practices relating to their cultural heritage and cultural environment.

To which aspects of culture does this good practice example relate?

- **Arts (e.g. visual arts, music, dance, literature, drama)**
Drawing, visual arts, literature, music, drama.
- **Applied arts/design (e.g. decoration, architecture, fashion)**
Traditional costumes, urban architecture, cooking.
- **Media (e.g. film, television, newspaper, online)**
Students watch a film in which actors portray various roles that existed in the bazar, with digital representations of the city's architecture (e.g. the baths) and music which are all consistent with the cultural environment of the era. The film develops through the eyes of a traveller who describes what he sees and encounters during his visit to Nicosia.
- **Heritage/history/tradition (e.g. weaving, wood carving, making jewellery, religious traditions, storytelling)**
The programme revolves around the topic of professional identities which existed in the past, mostly related to craft. In the bazar, there used to be weavers, woodcarvers, jewellers, shoemakers, etc. Also, people with different religious identities, such as Orthodox, Latin and Armenian Christians, and Muslims used to interact and cooperate with each other at the bazar.
- **Interdisciplinarity: contribution of arts and culture to other non-artistic or non-cultural topics (e.g. environment, social climate, social inclusion, health, active lifestyle, sports)**
The programme makes references to the sports (e.g. cricket) that were brought to the island by the British.

Target group(s)

- Children/youth
- Others: schools

Description

The programme is for Grade 6 students (age 11-12) of primary schools within and outside of Nicosia, and is developed by two museum educators/primary teachers from the Cyprus Ministry of Education and Culture.

Objective(s)

General mission/ Objective(s)

The objective is for students, through inspiring, enjoyable, fruitful and creative experiences in a museum, to develop a positive relationship with museums so that they appreciate their country's cultural heritage, history and arts and develop lifelong learning skills and attitudes with regard to cultural awareness and expression.

This good practice helps the target group with

Skills

Enquiry into and investigation of primary cultural sources, cooperation, critical thinking, responding and creating.

Knowledge

Knowledge of the history of Cyprus.

Attitudes

Empathy with various cultural identities, openness to and curiosity about culture, enjoyment of the city and appreciation of its aesthetics.

Key actors

People who are responsible for this good practice example come from the field(s) of

The programme is organised by the Department of Primary Education of the Cyprus Ministry of Education and Culture.

Formal education/Schools

Is this good practice example related to the formal education system?

This programme is directly related to the Department of Primary Education of the Cyprus Ministry of Education and Culture, which is responsible for its development and implementation, i.e. production of educational material, selection of schools to participate in the programme, etc.

If the formal education system is involved in this good practice example, how is it related to the school curriculum?	The programme is developed in accordance with the formal primary school curriculum, in such a way that its general aims are promoted. Schools are invited to participate in the programme by the Ministry, through a circular. In this way, the programme can be viewed as compulsory. Additionally, since the programme is very popular, specific schools are selected each year, so that all schools, both within and outside of Nicosia, have the opportunity to take part.
If schools are involved in the example, is it based on a written/formal curriculum?	The curriculum does not make any references to museum education. However, it suggests that students should visit important archaeological sites and other sites of cultural interest, actively participate in educational programmes and develop interdisciplinary projects with emphasis on cultural awareness.
Information	
Resources	The programme is supported by the cultural services of the Cyprus Ministry of Education and Culture, and the A.G. Leventis Foundation. The Department of Primary Education of the Ministry of Education and Culture supports the programme through the secondment of two primary teachers/museum educators to the Leventis Museum. The Programme is subject to the guidance and supervision of the primary education inspection services.
Organisation/Manager	The Department of Primary Education of the Cyprus Ministry of Education and Culture manages the programme. Thus, it is a public initiative.
Initiative	• Government
Website	www.moec.gov.cy/dde/Programmes/mouseiaki_agogi/ekp_Programmata_lef_choras_pazaria.html (in Greek)
Recommendation(s)	
By extending and revising the existing activities in which students are involved in an open-ended and flexible way, students with cultural identities other than those portrayed in the programme can also be included. In this way, students will be able to experience the bazar as it was at a time when people of various cultural identities gathered and interacted with each other in peace. Thus, new possibilities will be opened up to students, allowing them to re-think and re-define the 'other' so that a peaceful society can be created in which mutual understanding is fostered.	

CZECH REPUBLIC

A. 'Oppressed Theatre' performance (with specific focus on conflict between minority and majority cultures)

General information	
Timeline	The project coordinator introduced the tool (method) to the Czech Republic in 2013 and has already worked with several groups and presented performances with them. Performances as single projects always have two periods, which are equal and have different beneficiaries.
Description	<p>The specific theatre format as a learning tool for fostering social change was developed by the Brazilian, Augusto Boal. The project was developed with a specific focus on cultural conflict between Roma and non-Roma Czechs. It can be used for various topics, which are neglected or even ignored in mainstream debate and need to be tackled in another way. Preparation of the performance is the first part of the process. The participants (in this particular project, young people from Roma and non-Roma backgrounds) share stories related to the topic and develop some of chosen stories as scenarios. Production of the performance is the second step. The amateur actors act out simple and short stories to an audience, in which various kind of conflict escalate into a drama and the hero of the story becomes the victim in the end. Afterwards, the moderator discusses the story with the audience in order to involve them and encourage them to analyse the conflicts, the breaking points, and the possible motivations and behaviour of characters. The actors then act out the story again. When somebody feels that they can intervene in a particular situation in order to make it more positive, they can stop the performance and take the place of the main character. The other actors respond to the newcomer's contributions and a further group reflection takes place on the changes.</p> <ul style="list-style-type: none">• Project• Tool (e.g. hardware, software, instrument)
Striking features	The project is very innovative and excellent in many ways. It introduces a new method which has already been perfected into the Czech situation, it has a wide variety of target groups and beneficiaries, and it is highly transferable to and usable by other educators in the formal and non-formal sectors.
Key competence	
How does this good practice example relate/contribute to the 'Key Competence of Cultural Awareness and Expression'?	The impact of the lessons learned from the process relates to both cultural awareness and cultural expression. It shapes learners' skills in the arts and attitudes to cultural diversity (see objectives).
Culture	
To which skills does this good practice example relate?	<ul style="list-style-type: none">• Producing/making• Perceiving/analysing• Reflect upon arts/culture (production as well as perception)

To which aspects of culture does this good practice example relate?	<ul style="list-style-type: none"> • Arts (e.g. visual arts, music, dance, literature, drama) Drama. • Subculture/different cultures (e.g. hip hop culture, Roma culture, urban culture, immigrant cultures) Roma culture. • Interdisciplinarity: contribution of arts and culture to other non-artistic or non-cultural topics (e.g. environment, social climate, social inclusion, health, active lifestyle, sports) Social inclusion.
Target group(s)	
	<ul style="list-style-type: none"> • Children/youth • Parents/families • Elderly/seniors • Organisations (NGOs, companies, stores, creative industries, entrepreneurs, representatives, etc.) • Others
Description	Firstly, the participating young people (students), secondly all interested parties (audience). The tool could be used for any age group, from youngsters to elderly people, and for people from any social background as part of (inter)cultural lifelong learning.
Objective(s)	
General mission/ Objective(s)	The project gives participants the chance to encounter other cultures, to find out about their own attitudes to other (minority) cultures and critically face up to their stereotypes and prejudices.
This good practice helps the target group with	<p>Skills Use of art (drama) for communication of personal and group values, presentation of wide-ranging and controversial images of contemporary society.</p> <p>Attitudes Discovering and shaping attitudes to other cultures and establishing dialogue with 'the other.'</p>
Key actors	
People who are responsible for this good practice example come from the field(s) of	Two different organisations from the field of education and culture cooperate: the Department of Civil Society Studies (Faculty of Humanities, Charles University in Prague) and the ARA ART theatre group.
Formal education/Schools	
Is this good practice example related to the formal education system?	No
Information	
Resources	Financing comes from the budget of the project leader (Charles University). Personnel resources comprise two facilitators who support the whole process: an educator with a pedagogical background and an artist with a background in theatre.
Organisation/Manager	Public university
Initiative	<ul style="list-style-type: none"> • One person/individual • Combination of responsibilities: more than one organisation (partnership of formal groups or organisations)
Website	<p>A web page is under development.</p> <p>More information is available on request from project coordinator Dana Moree: dana.moree@fhs.cuni.cz</p>

Recommendation(s)

For European and national (and even regional and local) policy levels:

- to create and provide financial and institutional support for small innovative projects (micro grants) in order to enable organisations in the field (universities, NGOs, etc.);
- to work independently as 'creative labs' on developing and testing new methods, and to facilitate implementation of the outputs in the education system (especially formal education).

B. Elementary Arts Education

General information

Timeline Continuous activity

Description Elementary Arts Education provides education in various artistic fields, including music, dance, fine arts and literature/drama.

- Policy measure/policy programme

Striking features The activity provides a foundation for developing the key competence and allows pupils to express themselves in various ways.

Key competence

How does this good practice example relate/contribute to the 'Key Competence of Cultural Awareness and Expression'?

Development of the specific key competence is achieved by teaching creativity, and perception and interpretation of arts to pupils. It helps pupils to develop a positive attitude to culture, other people and themselves.

Musical education allows students, through a continuous learning process, to actively interpret their own work in an informed way, to explore musical culture and to master basic theoretical knowledge so as to use music as a means of communication and personal artistic expression.

Dance education allows students, through dance and other physical activities, to develop both physically and mentally in a comprehensive and systematic way.

Fine arts education allows the student, through active and educational artistic activities, to use the visual language of art as a means of communication.

Literature/drama education uses creative activities to develop students' artistic skills. It is an important tool for developing social skills, emotional development and self-awareness.

Culture

To which skills does this good practice example relate?

- Producing/making
- Perceiving/analysing
- Reflect upon arts/culture (production as well as perception)

To which aspects of culture does this good practice example relate?

- Arts (e.g. visual arts, music, dance, literature, drama)
- Applied arts/design (e.g. decoration, architecture, fashion)

Target group(s)

- Children/youth
- Others/adults

Description • Children, young people, adults

Objective(s)

General mission/Objective(s)

To increase participants' perception of artistic and cultural values and their understanding of them as an important part of human existence. To actively seek to contribute to the preservation of artistic and cultural values for future generations.

This good practice helps the target group with

Skills

Through creative activities, Elementary Arts Education enables development of students' artistic skills.

Knowledge

Elementary Arts Education teaches skills and habits and develops interest in arts, all of which are prerequisites for further arts education.

Attitudes

Elementary Arts Education is an important tool for developing students' social skills.

Formal education/Schools

Is this good practice example related to the formal education system?

It is non-formal leisure education.

If schools are involved in the example, is it based on a written/formal curriculum?

In spite of the fact that Elementary Arts Education is not part of the formal education system, it is conducted in accordance with the School Programme for Elementary Arts Education.

Information

Resources

A combination of public funding and school fees.

Organisation/Manager

Public

Initiative

Politicians/administration/policy makers/government

ESTONIA

A. 'Huvitav Kool' – 'Interesting School'

General information

Timeline The programme will definitely run until 2020, within the framework of the Estonian Lifelong Learning Strategy 2020.

Description The Huvitav Kool (Interesting School) initiative of the Ministry of Education and Research aims at reflecting on society's expectations of school and education in order to make the learning experience interesting to students, teachers, parents, educational benefactors and friends of education. What makes school interesting?

An interesting school is a learning organisation that recognises different sources of motivation and by combining them creates motivation and willingness to learn, and skills for lifelong learning.

An interesting school is characterised by openness and a learning process that encourages creativity and intellectual effort by offering a wide range of options and choices.

During the course of the initiative, many teachers, heads, students, parents and educational benefactors expounded their visions of an interesting school.

- Policy measure/policy programme
- Network/partnership

Striking features This initiative involves the whole school network in Estonia. It recognises and supports teachers, headteachers and members of society who have the will and take the initiative to make teaching and learning more motivating and up-to-date in their schools. The initiative tries to engage active people from outside of the school system to get involved and make their contribution. Through cooperation between the parties involved and with society as a whole, schools would become places which people would trust and to which they would love to send their children and to which children would love to go. The aim of this initiative is to increase satisfaction with schools to the greatest extent possible by 2020.

Key competence

How does this good practice example relate/contribute to the 'Key Competence of Cultural Awareness and Expression'?

As this good practice aims to change attitudes and perspectives and move towards a learning process which encourages creativity, it is very closely connected to the key competence of cultural awareness and expression.

Schools no longer have a monopoly on knowledge and teachers cannot answer every question. At the same time, people who graduated from school years ago have no idea of the changes taking place in education. This initiative offers support to school teachers, bringing modern knowledge from outside into the classroom and gives stakeholders the opportunity to learn about modern school management. Cooperation demands creativity, entrepreneurship, tolerance, new ideas, experiences and emotions, as well as use of a range of media. It also requires a new cooperation culture on both sides. As a result, such cooperation supports development of students' personal perspectives.

Culture

To which skills does this good practice example relate?

- Perceiving/analysing
- Reflect upon arts/culture (production as well as perception)

To which aspects of culture does this good practice example relate?

- Arts (e.g. visual arts, music, dance, literature, drama)
- Applied arts/design (e.g. decoration, architecture, fashion)
- Media (e.g. film, television, newspaper, online)
- Heritage/history/tradition (e.g. weaving, wood carving, making jewellery, religious traditions, storytelling)
- Subculture/different cultures (e.g. hip hop culture, Roma culture, urban culture, immigrant cultures)
- Interdisciplinarity: contribution of arts and culture to other non-artistic or non-cultural topics (e.g. environment, social climate, social inclusion, health, active lifestyle, sports)

Target group(s)

- Children/youth
- Parents/families
- Organisations (NGOs, companies, stores, creative industries, entrepreneurs, representatives, etc.)
- Others

Description

The target group is basically most of society: children and young people (students), teachers, headteachers and of course parents. It is in everyone's interest that children are happy and able to learn and discover and that they enjoy studying in school.

Objective(s)

General mission/
Objective(s)

The aim of this initiative by the Ministry of Education and Research is to increase satisfaction with schools in as far as possible by 2020.

The initiative sends a clear message from the state and the general public that going to school and learning can and must be interesting and motivating, that developing students' natural curiosity is important and that school must be creative.

This good practice helps the target group with

Skills

Teachers and headteachers must be more creative and bolder in taking on new challenges.

Knowledge

Pupils learn new things using a new and more creative method, including new ways of studying, unexpected subject combinations, etc.

Attitudes

This practice changes dogmatic stereotypes and values, and promotes tolerance and acceptance.

Key actors

People who are responsible for this good practice example come from the field(s) of

A wide range of organisations: various ministries, municipalities, schools, cultural organisations, heritage organisations, creative industries, NGOs, business people, etc.

Formal education/Schools

Is this good practice example related to the formal education system?

The Interesting School initiative is related to the formal education system, aiming to liven it up and make it more interesting and creative. It covers the main education elements: teacher training, external evaluation, curriculum and inclusion/communication, aiming to make them work together, depend on each other and interact. The content of teacher training gives more space for developing creativity. Via external evaluation, more attention is paid to students' competences, including cultural awareness and expression, as well as school culture. Development of curricula means that up-to-date ideas will be used in learning processes. Various good pedagogical practices are shared via communication (social network, blogs, media, etc.)

If the formal education system is involved in this good practice example, how is it related to the school curriculum? The Estonian school curriculum provides a lot of opportunities for developing creativity and cultural awareness. The challenge of this initiative is to make the most of these opportunities in lessons in as many classrooms as possible. Creativity and cultural awareness must be described in methodological materials for teachers if they are to be implemented and it is also important to communicate needs as clearly as possible.

If schools are involved in the example, is it based on a written/formal curriculum? Schools are involved in the initiative. All aims and activities are based on the formal curriculum. Sustainability of the initiative is guaranteed in the government programme 2015-2020.

Information

Resources Resources and staff are mainly funded by the state budget through the Ministry of Education and Research. Some smaller contributions come from other ministries.

Organisation/Manager This good practice is managed jointly by the public and private sectors.

- Initiative**
- One organisation (formal group or organisation)
 - Combination of responsibilities: more than one organisation (partnership of formal groups or organisations)
 - Politicians/administration/policy makers/government

Website http://huvitavkool.blogspot.com/p/blog-page_6.html
Watch the 3 minute video

Recommendation(s)

To increase satisfaction with creativity in schools, cooperation between all stakeholders is important.

To implement creative and up-to-date ideas, it is necessary to give teachers, headteachers and members of society the opportunity to take the initiative and translate their good will into action.

It is important that at a policy level, ministries take responsibility for solving the main challenges identified on the ground.

B. Elamusaasta – Year of Experience

General information

Timeline May 2012-present (3 years)
Continuation depends on finances

Description **Elamusaasta (Year of Experience)** is a civil initiative that commenced in spring 2012; its objective is to increase the influence of arts and culture in the education system by sending people with creative interests or artistic backgrounds to Estonian schools to speak about their experiences. During these visits, the guests – well-known Estonian creative people – speak about events and experiences that have profoundly influenced or radically changed their life, and shaped and influenced their identity, be it an artistic experience or something else.

These experiences are usually exciting stories, but their importance lies in the fact that each experience is both unique and universal.

Many stories are about doubts, failure, mistakes and difficulties, which in our success-oriented society can have a therapeutic impact on young people who are searching for the right path. Personal stories confirm that mistakes and doubts can lead people to make the right choices and find fruitful solutions.

Another objective of Elamusaasta is to demonstrate synergy between different creative fields, so there are always two speakers and each pair consists of people who represent different creative domains. The synergy and dynamics between two individuals makes the sharing of stories and experiences so much more interesting both for the speakers and listeners because often these stories influence and shape one another.

- Project
- Network/partnership

Striking features	The aim of the project is to influence young people to think creatively through these meetings. Sharing experiences makes it possible to teach without teaching.
Key competence	
How does this good practice example relate/contribute to the 'Key Competence of Cultural Awareness and Expression'?	As the objective of Elamusaasta is to demonstrate synergy between different creative fields, it also makes young people understand that different options, choices and decisions may all be for the good; you just have to be open and willing to learn. Since the recurrent theme of the meetings is the importance and meaning of creativity in a person's life, the project encourages the speakers to think outside their own area of expertise. For example, a speaker involved in theatre does not only talk about his/her experiences related to theatre but also about different creative work or events.
Culture	
To which skills does this good practice example relate?	<ul style="list-style-type: none"> • Perceiving/analysing • Reflect upon arts/culture (production as well as perception)
To which aspects of culture does this good practice example relate?	<ul style="list-style-type: none"> • Arts (e.g. visual arts, music, dance, literature, drama) • Applied arts/design (e.g. decoration, architecture, fashion) • Media (e.g. film, television, newspaper, online) • Heritage/history/tradition (e.g. weaving, wood carving, making jewellery, religious traditions, storytelling) • Subculture/different cultures (e.g. hip hop culture, Roma culture, urban culture, immigrant cultures) • Interdisciplinarity: contribution of arts and culture to other non-artistic or non-cultural topics (e.g. environment, social climate, social inclusion, health, active lifestyle, sports)
Target group(s)	
	<ul style="list-style-type: none"> • Children/youth
Description	Up to now, the target group has been high school students, but if the project gets more support and financing then younger pupils will also be included.
Objective(s)	
General mission/Objective(s)	The objective of Elamusaasta is to increase the influence of arts and culture in the education system and to demonstrate synergy between different creative fields.
This good practice helps the target group with	<p>Knowledge Understanding that every experience can teach you something and that creativity is a valuable tool not only in arts but also in everyday life.</p>
Key actors	
People who are responsible for this good practice example come from the field(s) of	People who are responsible for this good practice come from the field of literature, cultural management, theatre and film (cultural organisations and creative industries)
Formal education/Schools	
Is this good practice example related to the formal education system?	It is not part of the curriculum, but as it targets school children, close cooperation with the formal school system is vital. The dialogues are carried out during the school day as part of one class and receive full cooperation from the teachers and headteacher.
If the formal education system is involved in this good practice example, how is it related to the school curriculum	It is not related to the formal school curriculum, as the meetings take place once in a while and in different schools all over the country.

Information

Resources The project was initially directly financed by the Estonian Parliament and is now financed through the Ministry of Internal Affairs.

Organisation/Manager The good practice is managed by private individuals and an NGO.

Initiative Various persons (non-formal group of individuals)

Website www.elamusaasta.ee
<https://www.facebook.com/Elamusaasta>

Recommendation(s)

People with creative interests or artistic backgrounds who are willing to share stories and experiences from their lives with young people make a difference. These exciting stories show and stress that each experience is both unique and universal. Young people learn that creativity is everywhere and what they do with it and how they improve themselves and the society in which they live is up to them.

FINLAND

A. Finnish Network of Children's Cultural Centres

General information

Timeline

Continuous

The Finnish Network of Children's Cultural Centres was established as a result of the first policy programme for children's culture in Finland in 2003. It gave rise to the development of regional art centres for children and young people.

The proposal for the (2nd) children's culture policy programme 2014-2018 was issued in 2014 by the Ministry of Education and Culture. The programme proposal promotes the goal of supporting the right of all children to access art and culture by strengthening the status and operating conditions of children's culture, as laid down in the government programme.

The policy programme presents measures which aim to promote and foster the equal opportunities of children and young people to participate in art and culture, strengthen the status of children's culture, and increase the well-being of children and young people. The Ministry of Education and Culture published guidelines for implementation of the proposal and launched the first projects in 2014.

Proposal for children's culture policy programme, Reports of the Ministry of Education and Culture, Finland 2014:10

<http://minedu.fi/OPM/Julkaisut/2014/lastenkulttuuri.html?lang=en>

Description

The Finnish Network of Children's Cultural Centres provides children and young people with an opportunity to express their ideas using versatile arts and cultural educational methods, approaches and learning environments. Children's cultural centres throughout Finland develop cultural activities for children and young people. Local multi-professional formal and non-formal education networking gives an opportunity to create new ways of operating. Through cooperation, art and culture become a natural part of operations and services working for the well-being of children and young people. Today, the network consists of 20 children's cultural centres, and 360 000 children and young people are involved annually in the activities of the Network.

- Policy measure/policy programme
- Infrastructure (e.g. building, environment, virtual platform)
- Network/partnership

Striking features

The Finnish Network of Children's Cultural Centres is an important forum for creating partnerships, exchanging ideas and providing professional support for the member centres. Multi-professional collaboration (state administration, municipalities, third sector) between the centres gives an opportunity to have a more positive impact on the everyday life and learning of the children and young people.

Key competence

How does this good practice example relate/contribute to the 'Key Competence of Cultural Awareness and Expression'?

The Network provides children and young people with an opportunity to express their ideas using versatile arts and cultural educational methods. It increases and diversifies the all-round arts and cultural education provided to children at local and regional level. The children's cultural centres' major contribution to schools/kindergartens is provision of different types of educational method; the most commonly used are visits of artists to schools/kindergartens, cultural education plans, workshops and art projects. Through collaboration, art and culture can become a more integral part of operations and services working to ensure the well-being of children and young people.

Culture

To which skills does this good practice example relate?

- **Producing/making**
Encouraging children and young people to express themselves through art and culture.
- **Perceiving/analysing**
Reinforcing the position of children's culture nationwide.
- **Reflect upon arts/culture**
(production as well as perception)

To which aspects of culture does this good practice example relate?

- Arts (e.g. visual arts, music, dance, literature, drama)
 - Applied arts/design (e.g. decoration, architecture, fashion)
 - Media (e.g. film, television, newspaper, online)
 - Heritage/history/tradition (e.g. weaving, wood carving, making jewellery, religious traditions, storytelling)
 - Subculture/different cultures (e.g. hip hop culture, Roma culture, urban culture, immigrant cultures)
 - Interdisciplinarity: contribution of arts and culture to other non-artistic or non-cultural topics (e.g. environment, social climate, social inclusion, health, active lifestyle, sports)
- The Finnish Network of Children's Cultural Centres covers all art forms and also subcultures and interdisciplinarity.

Target group(s)

- Children/youth
- Parents/families
- Organisations (NGOs, companies, stores, creative industries, entrepreneurs, representatives, etc.)
- Others: Artists

Description

The scope of the programme is limited to children and young people under the age of 18. However, some activities cover other target groups, especially parents and extended families. For example, art festivals and events are normally attended by families, as well as children and young people. Children's cultural centres also organise various other types of activity for families: cultural courses, themed days and weekends, as well as courses and activities organised through child health clinics.

Objective(s)

General mission/ Objective(s)

- The Finnish Network of Children's Cultural Centres:
- enhances accessibility to and availability of art and culture for children and young people;
 - increases the cultural competence of children and young people;
 - supports schools, for example by organising visits to cultural institutions and art workshops as part of the school day, and providing pedagogical material and in-service training;
 - supports municipalities and other education providers in drawing up systematic cultural education plans in cooperation with schools and cultural institutions.

This good practice helps the target group with

- Cultural competence (children, young people)
- Development of opportunities to express ideas through use of versatile arts education methods (children, young people)
- Formation of a culture-friendly attitude, creativity and an interdisciplinary outlook (children, young people)
- Offering an open forum for creating partnerships, exchanging ideas and giving professional support to member centres (children's cultural centres)
- Getting to know other centres' methods and creating cooperation projects (children's cultural centres)

Key actors

People who are responsible for this good practice example come from the field(s) of

- **Local and regional administration:** municipalities, art and cultural sector, education sector.
- **Schools:** basic education (compulsory education), pre-primary education, upper-secondary education, extracurricular arts and cultural education (basic education in the arts).
- **Arts and cultural institutions:** theatres, music halls, museums, etc.
- **Local and regional arts and cultural actors:** artists, civic organisations, creative industries, etc.
- **Local cultural heritage actors**

Formal education/Schools

Is this good practice example related to the formal education system?

- Children's cultural centres are involved with the education plan in many municipalities in such a way that the cultural education plan is a supplement to the education plan.
- Children's cultural centres provide many activities for cultural education plans, such as workshops and visits to local cultural institutions.
- Approx. 40 % of the expenditure on children's cultural centres is provided by the Ministry of Education and Culture.

If the formal education system is involved in this good practice example, how is it related to the school curriculum?

The focus of the cultural education provided and promoted by the children's cultural centres is on the whole curriculum, not only on the arts subjects.

If schools are involved in the example, is it based on a written/formal curriculum?

The cultural education plan is a supplement to the local curriculum approved by the education provider.

Information

Resources

Public resources and management: budgetary funding at regional/local level, state grants, subsidies.

Organisation/Manager

Most of the children's cultural centres are managed by municipal cultural or educational administrations. Some centres are managed by civic organisations, such as associations.

Initiative

One organisation (formal group or organisation)

Website

The Finnish Network of Children's Cultural Centres
www.lastenkulttuuri.fi (in English)

See the Appendix for the Finnish Network of Children's Cultural Centres 2015 (on the map of Finland) and for an example of a centre: the Sagalund Historical Museum in Kemiö.

Recommendation(s)

Networking brings a lot of benefits for Finnish children's culture actors. Many locally developed methods are now practised nationwide due to the close connection between the network members. The best practices are constantly shared within the network. The Finnish regional children's cultural centres implement a common strategy which emphasises every child's right to access, participation, activity and artistic experience. Regional children's culture actors (culture centres, artists, art pedagogues, etc.) in EU Member States should be encouraged to form networks through which cultural education can be further developed and coordinated at national level. EU Member States should also be advised to provide initiatives and forums allowing educational and cultural sectors to work together to find appropriate and effective models and methods for cultural education at schools.

B. Cultural Education Plan

(as a supplement to the local curriculum approved by the education provider)

General information

Timeline Continuous, since 2003

Description The Cultural Education Plan ensures that all children and young people in a region can come into contact with their local cultural heritage, cultural institutions (theatres, music halls, museums, etc.) and art forms and are given the possibility to create their own culture and art. The Plan is an agreement at municipal level between the educational and cultural sectors. Approximately 10% of municipalities in Finland have so far launched a systematic Cultural Education Plan. Incorporation, formulation and implementation of Cultural Education Plans as an optional supplement to local curricula is based on a resolution by the education provider. Scope, structure and art forms, pedagogical approaches, methods, practices and partners involved are determined by schools and local administrative sectors (education, culture, etc.).

- Policy measure/policy programme
- Project
- Tool (e.g. hardware, software, instrument)

Striking features The Cultural Education Plan has proven to be an effective way to guarantee equal accessibility for children and young people to arts and culture. The political effects of Cultural Education Plans are significant because they are designed to strengthen the cultural competence of a whole age group in an inclusive way.

The Finnish school system is based on equal accessibility and good quality education is free for all. As part of the system, the Cultural Education Plan provides the benefits of art and culture to all children and young people.

Key competence

How does this good practice example relate/contribute to the 'Key Competence of Cultural Awareness and Expression'?

Finland is a country with large rural areas and long distances between towns. The different models of Cultural Education Plans (for big cities and small municipalities) ensure that there is an appropriate model for every municipality. The goals of development of the key competence are incorporated and integrated into formal education. Cultural education at school is built on local strengths, special characteristics and collaborative participation.

Culture

To which skills does this good practice example relate?

- **Producing/making**
Encouraging children and young people to express themselves through art and culture.
- **Perceiving/analysing**
Coming into contact with art through museums, theatres, etc.
- **Reflect upon arts/culture (production as well as perception)**
Reflection is encouraged. The Cultural Education Plan gives guidance on how to create spaces for children's own art: exhibitions, performances, etc.

To which aspects of culture does this good practice example relate?

- **Arts (e.g. visual arts, music, dance, literature, drama)**
- **Applied arts/design (e.g. decoration, architecture, fashion)**
All art forms that are present in the community should be present in the Cultural Education Plan because local cultural heritage and cultural institutions form the framework for the Plan.
- **Media (e.g. film, television, newspaper, online)**
- **Heritage/history/tradition (e.g. weaving, wood carving, making jewellery, religious traditions, storytelling)**
- **Subculture/different cultures (e.g. hip hop culture, Roma culture, urban culture, immigrant cultures)**
- **Interdisciplinarity: contribution of arts and culture to other non-artistic or non-cultural topics (e.g. environment, social climate, social inclusion, health, active lifestyle, sports)**

Target group(s)

- **Children/youth**
The target group of this good practice.
- **Organisations (NGOs, companies, stores, creative industries, entrepreneurs, representatives, etc.)**
Target groups as possible partners in the implementation of this good practice.
- **Others (education providers, municipal educational administrations, schools)**
Target groups which adopt and determine the incorporation into education, formulation and implementation of this good practice.

Description

- Local and regional administration: municipalities, municipal educational administrations, arts and cultural administrations.
- Schools: pre-primary education, basic education (compulsory education), upper-secondary education, extracurricular arts and cultural education (basic education in the arts).
- Local arts and cultural institutions: theatres, music halls, museums, etc.
- Local and regional arts and cultural actors: artists, cultural heritage actors, civic organisations, creative industries, etc.

Objective(s)

General mission/ Objective(s)

The Cultural Education Plan is designed to increase accessibility and availability of arts and culture for children and young people at school. Opportunities for learning about local cultural heritage, institutions and art forms are increased and enhanced by Cultural Education Plans. Municipalities are supported in the preparation of the Plans through national guidance and cooperation.

This good practice helps the target group with

- Cultural competence
- Artistic expression
- Knowledge of local and national culture and cultural heritage
- Cultural awareness

Key actors

People who are responsible for this good practice example come from the field(s) of

Cultural institutions, children's cultural centres, artists, schools, teachers responsible for cultural education in schools, education providers.

Formal education/Schools

Is this good practice example related to the formal education system?

The Cultural Education Plan is related to the formal education system in Finland.

If the formal education system is involved in this good practice example, how is it related to the school curriculum

The Cultural Education Plan is a supplement to the local curriculum approved by the education provider. It is thus implemented as part of the compulsory studies in schools. The focus of the Cultural Education Plan is on the local curriculum as a whole, not only on arts education.

If schools are involved in the example, is it based on a written/formal curriculum?

The Cultural Education Plan is based on a written/formal curriculum.

Information

Resources Public resources and management: budgetary funding at regional/local level, state grants, subsidies.
Cultural institutions and other cultural operators at regional/local level.

Organisation/Manager Development at local and regional level is managed by education providers and individual schools.
Development at national network level is managed by the Finnish Network of Children's Cultural Centres.
The coordinator of the Finnish Network of Children's Cultural Centres can be contacted at saara.vesikansa@tamper.fi
Development at national core curriculum level is managed by the Finnish National Board of Education.
Development at national policy level is managed by the Ministry of Education and Culture (policy definition).
The current development project, Culture Leap (2015-2016), is supported by the Ministry of Education and Culture. Culture Leap produces guidance materials and provides training for the education and cultural sectors nationwide. The aim of the project is to give tools to every municipality for creation of a Cultural Education Plan for schools and increasing cultural competence among children and young people.

Initiative

- Various persons (non-formal group of individuals)
- Combination of responsibilities: more than one organisation (partnership of formal groups or organisations)

Website www.lastenkulttuuri.fi (in English)

Recommendation(s)

The Cultural Education Plan shows that best practices are not always expensive or difficult to apply. The most important starting point is a vision which is shared by the educational and cultural sectors. Substantial regional cooperation between different sectors is necessary to create a fully functional plan that meets the needs of schools and children.

Cultural education plays an important role in Finnish schools, irrespective of whether an optional Cultural Education Plan is in place as a supplement to the local curriculum or not. However, comprehensive cultural education reaches whole age groups, whereby equality of opportunity to learn and participate in cultural activities is increased, and cultural institutions gain new audiences. Through long-term development of Cultural Education Plans in Finland, cultural institutions and actors are now better equipped to take the needs of schools into account. As part of the same systematic process, schools will learn to benefit from all of the possibilities offered by different cultural operators in the region. Cultural Education Plans encourage teachers to visit local cultural institutions and places of interest more often with pupils. Systematic cultural education may also have a positive impact on economic conditions for regional artists, cultural institutions and other cultural operators.

Attempts should be made to develop and report on nationwide cultural education practices in EU Member States. Member States should be given assistance in establishing comprehensive cooperation between the educational and cultural sectors and their operators. Through this, systematic cultural education in schools can be further developed. In this respect, the European Commission should make a special effort to support dialogue between national and European cultural and educational authorities and experts on sharing good practices and finding new and innovative solutions for cultural education. Finnish experience and knowledge of long-term national cultural educational development is at the disposal of the other EU Member States.

FRANCE

A. Local convention for artistic and cultural education in the schools of Rouen

General information

Timeline

2015-2017

The partnership agreement between the State and the local authority is signed for a duration of 3 years. If the results of the evaluation are good, it may be renewed several times.

The local programme is composed of projects on three levels and of durations ranging from 12 hours in one class to more than 100 hours in one school every year.

Description

Rouen is a city of 110 000 people to the north-west of Paris.

A local convention for artistic and cultural education is a national programme which is developed with a city or an association of local authorities with the objective of bringing young people into contact with works of art, and giving them an initiation in artistic practice and a cognitive approach.

There are now 300 local conventions for artistic and cultural education in France. In each location, the action is the result of local analysis and takes a specific form.

In Rouen, the target group is school pupils from 3 to 10 years of age.

Thanks to this programme, every year in Rouen, nearly one third of school pupils of 3 to 10 years of age come into contact with works of art, and get an initiation in artistic practice and a cognitive approach. This means that at the end of the 3 years of the convention, all pupils in Rouen will have followed an artistic and cultural pathway.

All cultural operators in and near the city are involved. The children discover different cultural fields, from historic monuments to artistic creation.

Cultural projects are developed by the children during school time and also after school. Teachers and educators in after school activities participate in the projects.

• Policy measure/policy programme

A local convention for artistic and cultural education is a national programme which is developed with a city or an association of local authorities.

• Project

In each location, a project is jointly developed by all of the partners in the form of a pathway which takes into account the age of the children and young people.

• Network/partnership

The partnership between the different authorities (national and local) is aimed at developing a consistent policy. There is also a network of field operators, including teachers, educators, artists and local cultural professionals.

Striking features

This is a good example of cooperation between national and local authorities with the aim of developing local artistic and cultural education policy.

The Ministries of Culture and Education and the municipal authorities work together to offer an artistic and cultural programme to every pupil throughout his/her early years of schooling, as well as during extracurricular activities.

Three types of pathway are available:

- a discovery module of 1 or 2 days in a heritage or artistic field;
- a 15-hour project developed with a cultural institution or organisation;
- an artist-in-residence at a school for a whole year.

These three pathways also provide a training pathway for teachers, who begin alone with a little project and go on to develop more ambitious projects with other teachers, educators working on after school activities and cultural or artistic partners.

Key competence

How does this good practice example relate/contribute to the 'Key Competence of Cultural Awareness and Expression'?

The children develop their cultural awareness through direct contact with works of art. They develop their cultural expression by practising art with artists. Each project also includes the acquisition of knowledge.

These are the three pillars of arts education in France. They compose the three parts of an artistic and cultural project.

Culture

To which skills does this good practice example relate?

- **Producing/making**
During the practice of art.
- **Perceiving/analysing**
The works of art.
- **Reflect upon arts/culture (production as well as perception)**
Knowledge about art history, for example.

To which aspects of culture does this good practice example relate?

- **Arts (e.g. visual arts, music, dance, literature, drama)**
All of the above.
- **Applied arts/design (e.g. decoration, architecture, fashion)**
Architecture.
- **Heritage/history/tradition (e.g. weaving, wood carving, making jewellery, religious traditions, storytelling)**
Historic monuments.

Target group(s)

- Children/young people are the primary target group.
- Parents/families are also involved, but as a secondary target group.

Description

The target group is school pupils of 3 to 10 years of age in Rouen. Young people from deprived urban districts are targeted first and foremost.

At the end of the school year, a little event is organised to present the children's productions. The families are invited to discover what the children have done within this framework.

Objective(s)

General mission/Objective(s)

The general objective is to confirm that artistic and cultural education for children in Rouen is a priority.

The general mission is to offer an artistic and cultural pathway to every pupil throughout his/her early years of schooling and during extracurricular activities.

This good practice helps the target group with

Skills

To be able to produce a small artistic work and to express an artistic judgement.

Knowledge

Technical vocabulary, art history and links with school studies.

Attitudes

To be able to listen and to express oneself as part of a collective process.

Key actors

People who are responsible for this good practice example come from the field(s) of

Institutional actors, the municipal authorities and the state services (Ministries of Education and Culture) design the local programme together.

Field workers, teachers, educators in after school activities and cultural professionals (from cultural bodies and independent artists), design their own actions within the programme.

Formal education/Schools

Is this good practice example related to the formal education system?

This good practice is related to the formal education system. The Ministry of Education is one of the institutional partners developing this programme.
The local services of this Ministry help the teachers to design their own projects. They validate the actions developed by the teachers and evaluate them.
The entire school is involved in an artist-in-residence project.
The teachers decide on actions for their classes with the cultural partners.

If the formal education system is involved in this good practice example, how is it related to the school curriculum?

This good practice is related to the school curriculum in different ways.
Firstly, all artistic and cultural projects have to be conducted by the teachers during school time. They link the projects with the school curriculum in various subjects (literature, languages, history, etc.).
Secondly, the artistic and cultural projects are related to the history of art, which is included in the school curriculum.
Finally, the Ministry of Education has drawn up a special curriculum to link artistic and cultural education more closely with school studies.

If schools are involved in the example, is it based on a written/formal curriculum?

Schools are involved and the programme is based on the formal curriculum on artistic and cultural pathways compiled in 2015.

Information

Quality management process

There is a quality management process with tools for obtaining information at each level. Teachers are asked to complete a questionnaire and a meeting is organised with the teachers and the cultural professionals to evaluate the results. The evaluation is one of the points which are mentioned in dialogue between the different authorities.
Various indicators are considered:

- that all children have the opportunity to take part in the programme at least once during their early school years;
- prioritisation of children who live in poor urban areas;
- the quality of each action, which must be developed with a cultural partner in line with the three pillars;
- the capacity of the teachers to carry out the different types of action.

Regarding the impact on children, only empirical analysis is carried out.

Resources

The resources are public. The costs are covered by the city and the state services (Ministries of Culture and Education). The staff is composed of elected representatives and employees of each partner.

Organisation/Manager

The management is public. It takes place via dialogue between the municipal authorities and the Ministries within a political task force and a technical working group.

Initiative

Politicians/administration/policy makers/government
This local programme is the result of a common initiative of the national administration and local politicians.

Website

www.culturecommunication.gouv.fr/Politiques-ministerielles/Education-artistique-et-culturelle

Recommendation(s)

1. Local policy for artistic and cultural education must be consistent and designed by all authorities concerned.
2. Multiannual programmes must allow all children to participate in artistic and cultural projects and to consciously develop their own pathway of artistic and cultural education.
3. Programmes must give priority to young people with little access to culture due to social, economic or geographic reasons.
4. Artistic and cultural education pathways must be developed in a coherent way for both school time and extracurricular activities.
5. Artistic and cultural education projects must include a training element which involves the majority of teachers and educators taking after school activities. This training must be directly connected to the project and contribute to creating a network of teachers and educators.
6. Artistic and cultural education projects must be developed by a partnership composed of teachers, educators and artists and/or cultural professionals.
7. Projects must develop the three pillars of artistic and cultural education: contact with works of art, initiation in artistic practice and acquisition of knowledge.

B. Local convention for artistic and cultural education of the association of municipalities of Fécamp

General information

Timeline 2013-2016

The partnership agreement between the State and the local authorities is signed for a duration of 3 school years. If the results of the evaluation are good, it may be renewed several times.

The local programme is composed of one pathway on the theme of the five senses and the senses of other people. Every year, classes from primary and secondary schools and groups from specific institutions participate in the project via actions of durations from 12 to 30 hours.

Description

Fécamp is a territory of 30 000 people to the north-west of Paris, with urban neighbourhoods and rural areas.

A local convention for artistic and cultural education is a national programme which is developed with a city or an association of local authorities with the objective of bringing young people into contact with works of art, and giving them an initiation in artistic practice and a cognitive approach.

There are now 300 local conventions for artistic and cultural education in France. In each location, the action is the result of local analysis and takes a specific form.

In and around Fécamp, the target group is infant schools, primary schools, and secondary schools, centres which offer social and medical help for young disabled people, institutions for young people in the care of the state and young offender institutions. The convention thus targets young people from 3 to 18 years of age.

Thanks to this programme, in this area every year, more than 300 young people (from 3 to 18 years of age) come into contact with works of art, and get an initiation in artistic practice and a cognitive approach.

This programme makes young people aware of diversity and disability. Teachers and educators also participate in the programme. All of the young people work on the same theme with the same cultural partner and have a joint celebration at the end.

Thanks to a multiannual convention, the objective is to reach all of the young people in the area (whatever their specific situation) and to offer them an encounter with the arts. Cultural projects are developed in a consistent way in order to set out a pathway from infant school to secondary school.

Some local cultural operators, such as the theatre, are involved. The young people get to know an artistic team thanks to the presence of an artist-in-residence. Each year, the artistic domain changes, for example from dance to puppet theatre, etc.

- **Policy measure/policy programme**
A local convention for artistic and cultural education is a national programme, which is developed with a city or an association of local authorities.
- **Project**
In each location, a project is jointly developed by all the partners in the form of a pathway which takes into account the age and the specific context of the children and young people.
- **Network/partnership**
The partnership between the different authorities (national and local) is aimed at developing a consistent policy. There is also a network of field operators, including teachers, educators, artists and local cultural professionals.

Striking features

This is a good example of cooperation between state and local authorities aimed at developing a local policy for artistic and cultural education.

The Ministries of Culture and Education, the association of municipalities and the city of Fécamp work together to offer an artistic and cultural programme to every young person throughout the first and second stages of their schooling or throughout their time in a specific institution.

The pathway is based on the presence of an artist-in-residence in the area and begins with training for teachers, educators and local cultural professionals.

Key competence

How does this good practice example relate/contribute to the 'Key Competence of Cultural Awareness and Expression'?

The young people develop their cultural awareness through direct contact with works of art. They develop their cultural expression by engaging in artistic practices with artists. Each project also includes the acquisition of knowledge.

These are the three pillars of arts education in France. They compose the three parts of an artistic and cultural project.

Culture

To which skills does this good practice example relate?

- **Producing/making**
During the practice of art.
- **Perceiving/analysing**
The works of art.
- **Reflect upon arts/culture (production as well as perception)**
Knowledge of art history, for example.

To which aspects of culture does this good practice example relate?

- Arts (e.g. visual arts, music, dance, literature, drama)
- Literature, dance, drama, puppet theatre, etc.

Target group(s)

- Children/young people are the primary target group
- Parents/families are also involved, but as a secondary target group

Description

The target group is young people from infant to secondary school age (3 to 18 years of age), young disabled people and young people who are in the care of the state or in young offender institutions in or near Fécamp. Young people in difficult situations or from deprived urban and rural areas are targeted first and foremost.

At the end of the school year, a little event is organised to present the productions of the young people. The families are invited to discover what they have done within this framework.

Objective(s)

General mission/Objective(s)

The general objective is to confirm that artistic and cultural education for all young people who live in or near Fécamp is a priority.

The general mission is to offer an artistic and cultural pathway to every young person, including those in difficult situations, throughout the first or second stage of their schooling.

Another general objective is to facilitate meetings between school children and young people in other situations through an artistic and cultural project based on the topics of sensory perception and understanding of the other.

This good practice helps the target group with

Skills

To be able to produce a small artistic work and to express an artistic judgement.

Knowledge

Technical vocabulary, art history and links with school studies.

Attitudes

To be able to listen and to express oneself as part of a collective process.

Key actors

People who are responsible for this good practice example come from the field(s) of

Institutional actors, the city, the association of municipalities and the state services (Ministries of Education and Culture), design the local programme together.

Field workers, teachers, educators and artistic teams design their own actions for each class or group within the programme.

Formal education/Schools

Is this good practice example related to the formal education system?

This good practice is related to the formal education system. The Ministry of Education is one of the institutional partners developing this programme.

The local services of this Ministry help the teachers to design their own projects. They validate the actions developed by the teachers and evaluate them.

The teachers decide on actions for their classes with the cultural partners.

If the formal education system is involved in this good practice example, how is it related to the school curriculum

This good practice is related to the school curriculum in different ways.

Firstly, a large part of the artistic and cultural projects has to be conducted by teachers during school time. They link the projects with the school curriculum in various subjects (literature, languages, history, etc.).

Secondly, the artistic and cultural projects are related to the history of art, which is included in the school curriculum.

Finally, the Ministry of Education has drawn up a special curriculum to link artistic and cultural education more closely with school studies.

If schools are involved in the example, is it based on a written/formal curriculum?

Schools are involved and the programme is based on the formal curriculum on artistic and cultural pathways compiled in 2015.

Information

Quality management process

There is a quality management process with tools for obtaining information at each level. Teachers are asked to complete a questionnaire and a meeting is organised with the teachers, the educators and the cultural professionals to evaluate the results. The evaluation is one of the points which are mentioned in dialogue between the different authorities.

Various indicators are considered:

- that all children and young people have the opportunity to take part in the programme at least once during their years in primary and secondary school or in special establishments;
- prioritisation of children who live in poor urban districts or in rural areas;
- the quality of each action, which must be developed with a cultural partner in line with the three pillars;
- the capacity of the teachers and the educators to carry out projects between two meetings with the artists.

Regarding the impact on young people, only empirical analysis is carried out.

Resources

The resources are public. The costs are covered by the city, the association of municipalities and the state services (Ministries of Culture and Education). The staff is composed of elected representatives and employees of each partners.

Organisation/Manager

The management is public. It takes place via dialogue between the city, the association of municipalities and the Ministries within a political task force and a technical working group.

Initiative Politicians/administration/policy makers/government
This local programme is the result of a common initiative of the national administration and local politicians.

Website www.culturecommunication.gouv.fr/Politiques-ministerielles/Education-artistique-et-culturelle

Recommendation(s)

1. Local policy for artistic and cultural education must be consistent and designed by all authorities concerned.
 2. Multiannual programmes must allow all young people, whatever their specific situation, to participate in artistic and cultural projects and to consciously develop their own pathway of artistic and cultural education.
 3. Programmes must give priority to young people with little access to culture due to social, economic or geographic reasons.
 4. Artistic and cultural education pathways must be developed in a coherent way from infant school to secondary school.
 5. Artistic and cultural education projects must include a training element which involves the majority of teachers and educators. This training must be directly connected to the project and contribute to creating a network of teachers and educators.
 6. Artistic and cultural education projects must be developed by a partnership composed of teachers, educators and artists and/or cultural professionals.
 7. Projects must develop the three pillars of artistic and cultural education: contact with works of art, initiation in artistic practice and acquisition of knowledge.
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GREECE

A. Environmental-cultural Routes: public urban spaces around the walls of ancient Athens and Piraeus

General information

Timeline	3 days. An educational guide is going to be created for use in schools.
Description	<p>The seminar was carried out in three parts:</p> <ol style="list-style-type: none"> 1. a theoretical introduction to the concept through lectures on environmental education and sustainability, management of archaeological sites in the cityscape and a proposal for the educational use of ancient monuments in school activities; 2. field study at the archaeological sites of Piraeus and Athens and completion of work sheets; 3. working groups proposing similar cultural/environmental activities.
Striking features	<ul style="list-style-type: none"> • Projects <p>The project promotes connections between the ancient and modern cities of Athens and Piraeus on a multi-scalar level and strives to be a model for many more similar inter-communal activities in primary and secondary schools.</p>

Key competence

How does this good practice example relate/contribute to the 'Key Competence of Cultural Awareness and Expression'?	<p>By including cultural education in school curricula in a way which allows development of respect for cultural identity.</p> <p>By training teachers to put environmental awareness into a broader cultural context (lifelong learning).</p>
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Culture

To which skills does this good practice example relate?	<ul style="list-style-type: none"> • Perceiving/analysing Acknowledgement of the importance of the subject, awareness of cultural heritage, transmission of knowledge to students.
To which aspects of culture does this good practice example relate?	<ul style="list-style-type: none"> • Heritage/history/tradition (e.g. weaving, wood carving, making jewellery, religious traditions, storytelling) • Interdisciplinarity: contribution of arts and culture to other non-artistic or non-cultural topics (e.g. environment, social climate, social inclusion, health, active lifestyle, sports) • The geomorphological and socio-political factors that led to the development of ancient Athens and Piraeus.

Target group(s)

	<ul style="list-style-type: none"> • Children/youth • Others (teachers)
Description	<ul style="list-style-type: none"> • Primary and secondary school teachers.

Objective(s)

General mission/Objective(s)	<p>The seminar aimed to set an agenda for managing archaeological sites as public spaces which are integrated into the cityscape using the example of the connection between and parallel development of Athens and Piraeus during antiquity. It also aimed to act as a pilot programme regarding the design and implementation of analogous cultural/environmental activities by the teachers who received the training.</p>
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This good practice helps the target group with

Skills
Interdisciplinary cooperation.

Knowledge
The relationship between urban development and the environment in antiquity and in modern times.

Attitudes
Cultural awareness.

Key actors

People who are responsible for this good practice example come from the field(s) of

Cultural organisation: the Ephorate of Antiquities of West Attica, Piraeus and Islands, the Ephorate of Antiquities of Athens, the Environmental Education Centre of Drapetsona and the Directorate of Primary and Secondary Education of Piraeus.

Formal education/Schools

Is this good practice example related to the formal education system?

The project aims to inform primary and secondary school students through training of their teachers.

If the formal education system is involved in this good practice example, how is it related to the school curriculum?

The teachers who participated in the project can arrange educational excursions to archaeological sites for their students.

If schools are involved in the example, is it based on a written/formal curriculum?

No

Information

Resources Public resources

Organisation/Manager Public

Initiative One organisation (formal group or organisation)

Recommendation(s)

Awareness about the interwoven relationship between cultural heritage and the environment, especially in relation to the urban landscape, should and can be transmitted to a new generation of students if we want a society that promotes and strives for sustainable development.

HUNGARY

A. Fairy Tale and Story Museum

General information	
Timeline	Since 2012, continuous
Description	<p>The Fairy Tale and Story Museum was founded by the Pet fi Museum of Literature in cooperation with the Local Government of the Budapest I District. It is based in the picturesque and historical part of Buda, in a 300-year-old building that gives the museum a magical atmosphere. Following other European examples, the museum is the first of its kind in Hungary, i.e. the first which is dedicated to turning the long tradition of fairy tales into a live experience for children and adults.</p>
	<ul style="list-style-type: none">• Infrastructure (e.g. building, environment, virtual platform)• Project
Striking features	This is a good example of cooperation between culture and education, as it revitalises ancient cultural elements and puts them in a modern setting.
Key competence	
How does this good practice example relate/contribute to the 'Key Competence of Cultural Awareness and Expression'?	<p>Through its exhibitions, the museum provides information about Hungarian fairy tales (cultural awareness).</p> <p>The creative workshops and summer camps give children the opportunity to express themselves (expression).</p>
Culture	
To which skills does this good practice example relate?	<ul style="list-style-type: none">• Producing/making By being an inspirational museum that encourages children and adults to unlock their imagination, engage with reading and have a go at creative activities like writing, drawing or performing.• Perceiving/analysing By inspiring in everyone a love for and interest in stories and creativity, particularly creative reading, through the rich tradition of folk or fairy tales, as well as examples of national and international contemporary writing.
To which aspects of culture does this good practice example relate?	<ul style="list-style-type: none">• Arts (e.g. visual arts, music, dance, literature, drama) Dramatised versions of folk tales.• Heritage/history/tradition (e.g. weaving, wood carving, making jewellery, religious traditions, storytelling) Folk tales, storytelling.
Target group(s)	
	<ul style="list-style-type: none">• Children/youth• Parents/families
Description	The museum mainly offers programmes for groups of children, but the museum staff also involve parents and teachers.
Objective(s)	
General mission/Objective(s)	The mission is to inspire in everyone a love for and interest in stories and creativity, particularly creative reading, through the rich tradition of folk or fairy tales, as well as examples of national and international contemporary writing.

This good practice helps the target group with

Skills

Literacy skills (hearing and telling stories).

Knowledge

Acquisition of knowledge of Hungarian fairy tales.

Attitudes

Openness, self confidence.

Key actors

People who are responsible for this good practice example come from the field(s) of

Three museum employees are responsible for the museum's programme. They are also trained in the field of drama education.

Formal education/Schools

Is this good practice example related to the formal education system?

The museum has a lot of connections with schools countrywide. Classes can sign up for the programmes. Demand outstrips the time available, so there is a long waiting list for the programmes.

If the formal education system is involved in this good practice example, how is it related to the school curriculum?

Participation in the programmes of the museum is not part of the official school curriculum. In the national core curriculum, there is a compulsory part about fairy tales. Taking part in the programmes of the museum improves the children's knowledge of, skills in and attitudes to fairy tales, and also provides a possibility for students to get closer to their national cultural heritage.

Information

Resources

Three museum employees, state funds for operation of the museum and staff salaries.

Organisation/Manager

Public

Initiative

Combination of responsibilities: more than one organisation (partnership of formal groups or organisations)

Website

www.mesemuzeum.hu (only in Hungarian)

Recommendation(s)

Interactive museum workshops for school children, parents and teachers help to deepen their cultural heritage.

B. Museum Education Centre – MOKK

(Museum for Everyone Programme – Museum à la carte interface)

General information

Timeline

Continuous, since 2006

Description

Main activities of the Museum Education Centre:

- compiling a national museum education database;
- ensuring that museums serve the needs of public education/research;
- adapting European best practices to museum education methodologies;
- providing museum professionals to serve the needs of public education/research;
- developing and releasing sample projects;
- producing methodology publications, research studies, course books, monographs and educational study aids;
- developing the 'Museums for Everyone' Programme Portal;
- publishing the 'Museums for Everyone' e-newsletter;
- e-learning.

- Infrastructure (e.g. building, environment, virtual platform)
- Tool (e.g. hardware, software, instruments)

Striking features The most unique element of the Museum Education Centre website is the ‘**Museums à la carte interface**’. It has a database in which it is possible to search for exhibitions and museum education sessions based on various search terms. The database is national in scope, which means that exhibitions and museum education sessions are listed from all over Hungary. Exhibitions can be searched for by region, date and time, and theme, while museum education sessions can be selected by school subject, age group or region.

The novelty and particularity of this interface is that participating museums can upload or update data themselves using their individual entry code, thus ensuring that the information is continuously updated.

This example is very useful for teachers, and it helps a lot with finding out-of-classroom activities covering a wide variety of educational situations.

Key competence

How does this good practice example relate/contribute to the ‘Key Competence of Cultural Awareness and Expression’?

This example contributes **indirectly** to the development of KC#8. The project includes it among other development goals, but thanks to the search function, art-related programmes can be easily found in among the wide variety of sessions.

The Museums for Everyone priority projects and other EU projects have resulted in unprecedented quantitative and qualitative changes in the relationship between schools and museums. Due to the numerous adult education programmes operated by MOKK, the number of teachers and museum professionals with up-to-date knowledge on educational use of museums has significantly increased.

Culture

To which skills does this good practice example relate?

- Producing/making
- Perceiving/analysing
- Reflect upon arts/culture (production as well as perception)

To which aspects of culture does this good practice example relate?

- Arts (e.g. visual arts, music, dance, literature, drama)
- Applied arts/design (e.g. decoration, architecture, fashion)
- Heritage/history/tradition (e.g. weaving, wood carving, making jewellery, religious traditions, storytelling)

Target group(s)

- Children/youth
- Others

Description

- Teachers in public education
- Museum professionals

Objective(s)

General mission/Objective(s)

The mission is to assist with the renewal and self-renewal of museums in Hungary through methodology training and development, operating a coordination network and providing professional advice in order to create modern exhibitions, a visitor- and school-friendly environment, exciting programmes which educate in an entertaining way, and high level services. Priorities include supporting competence development in public education by introducing and disseminating modern museum education solutions extensively, as well as modernising cooperation between museums and public education institutions.

This good practice helps the target group with

Knowledge
Concerning modern museum pedagogy.

Attitudes
Enhancing informal learning activities within the regular school processes.

Key actors

People who are responsible for this good practice example come from the field(s) of

A team of experienced museum professionals from MOKK and a network of 40 professional coordinators countrywide.

Museums are represented by a professional coordinator in each county of Hungary and in Budapest. The members of the network also participate professionally in achieving the project's aims. As museum professionals, they support local, county and regional developments and channel information between the Ministry of Human Capacities, Museums for Everyone/MOKK and public education participants and institutions by playing a kind of advisory role.

Formal education/Schools

Is this good practice example related to the formal education system?

The Museum Education Centre is developing, accrediting and running 10 methodology training programmes for teachers and other professionals in the field:

- *Learning is fun, entertain to learn* – a project method in museum education;
- *Partnership of schools and museums* – training for teachers;
- *Train the trainers of teachers* – museum utilisation in public education;
- *Do you understand? Yes, I do!* – how to accommodate people with disabilities in museums;
- museum management;
- school-friendly museum environment;
- curating exhibitions from A to Z: from the idea to accomplishment to serve the needs of public education;
- museum communication to serve the needs of education;
- networking and cooperation in non-formal education;
- museum publications for education and training – from the worksheet to online museum group work.

If the formal education system is involved in this good practice example, how is it related to the school curriculum

On the basis of feedback received from the users, the Museums à la carte element of the website goes far beyond the search function and operates as a deposit of essential information, which enables teachers and museum educators to get an insight into each other's work, thus enhancing their cooperation.

If schools are involved in the example, is it based on a written/formal curriculum?

Yes

Information

Resources Support from the European Union, co-financing by the European Social Fund (the maintenance period started on 1 March 2014).

Organisation/Manager The project is implemented by the Hungarian Open Air Museum – Museum Education Centre.

Initiative One organisation (formal group or organisation)

Website http://mokk.skanzen.hu/home_en.html

IRELAND

A. Arts in Education Portal

General information	
Timeline	Launched on 19 May 2015
Description	The development of a resource based on a policy. <ul style="list-style-type: none"> • Policy measure/policy programme • Tool (e.g. hardware, software, instrument)
Striking features	It is the first initiative of its kind: the arts and education sector coming together to create an online resource for teachers and artists based on the Arts-in-Education Charter 2013.
Key competence	
How does this good practice example relate/contribute to the 'Key Competence of Cultural Awareness and Expression'?	It provides art specific competencies as described in the Arts In Education Charter 2013. It enables the social development of the student and Bildung (general and holistic [self] formation).
Culture	
To which skills does this good practice example relate?	<ul style="list-style-type: none"> • Reflect upon arts/culture (production as well as perception)
To which aspects of culture does this good practice example relate?	<ul style="list-style-type: none"> • Arts (e.g. visual arts, music, dance, literature, drama) • Applied arts/design (e.g. decoration, architecture, fashion) • Media (e.g. film, television, newspaper, online) • Heritage/history/tradition (e.g. weaving, wood carving, making jewellery, religious traditions, storytelling)
Target group(s)	
	<ul style="list-style-type: none"> • Children/youth
Description	<ul style="list-style-type: none"> • Artists • Teachers • The arts and cultural sector
Objective(s)	
General mission/Objective(s)	To create a dialogue between artists and teachers through a site-specific portal. This is an outcome of the Arts-in-Education Charter launched in 2013. It is the first initiative of its kind in the history of the Irish State.
This good practice helps the target group with	<p>Skills Using the potential of the arts for cross-curricular education.</p> <p>Knowledge Enabling the arts to contribute to mainstream education in Irish schools.</p> <p>Attitudes Emphasising the value of the arts in mainstream Irish education.</p>

Key actors

People who are responsible for this good practice example come from the field(s) of

- The Department of Arts, Heritage and the Gaeltacht and the Department of Education and Skills
- The Arts Council of Ireland
Contributions from the Council of National Cultural Institutions Education, Community and Outreach Group (sub-committee)
- Steering Group/Implementation Group for the Arts-in-Education Charter

Formal education/Schools

Is this good practice example related to the formal education system?

Yes. The Arts in Education portal will provide examples of projects and initiatives that reflect the interaction of arts and education.

'It's about building a community of practice within arts and education, and providing a space where both artists and teachers can be supported and inspired.'

If the formal education system is involved in this good practice example, how is it related to the school curriculum?

It showcases examples of how the formal education system acknowledges the relevance of arts in the teaching of children in the classroom.

A number of examples are available on the portal, <http://artsineducation.ie/en/projects/>, and themes include multi-media, architecture, theatre, citizenship, music, craft, learning through craft and video conferencing.

If schools are involved in the example, is it based on a written/formal curriculum?

Yes and no. It is based on the Arts-in-Education Charter that involved both the Department of Education and Skills and the Department of Arts, Heritage and the Gaeltacht. They sought advice during specially organised evenings based in teacher training centres around Ireland which enabled them to consult teachers and artists; their feedback was used for the content of the portal which is managed by a company called Kid's Own.

<http://kidsown.ie/the-national-arts-in-education-portal-launches-19-may-2015/>

Information

Resources

The Department of Arts, Heritage and the Gaeltacht and the Department of Education and Skills

Organisation/Manager

Government funds for the development of the portal.

Initiative

- Combination of responsibilities: more than one organisation (partnership of formal groups or organisations)
- Politicians/administration/policy makers/government

Website

<http://artsineducation.ie/en/home/>

Recommendation(s)

It provides an example of how an arts-in-education policy launched in 2013 has resulted in a resource aimed at arts education in the shape of the development and launch of the Arts in Education portal.

B. Inclusion Cross Border Project: Ways of Seeing I and II (Republic of Ireland and Northern Ireland)

General information

Timeline

2012-2015

Description

Cross-border dialogue through two projects bringing together schools, educational organisations and museums to create intercultural learning resources for teachers and pupils.

- Project
- Network/partnership

Striking features

It facilitated intercultural dialogue through museum collections. This provided multiple resources for teachers to work with in their teaching practice both in Northern Ireland and the Republic of Ireland.

Key competence

How does this good practice example relate/contribute to the 'Key Competence of Cultural Awareness and Expression'?

It contributes to:

- awareness of local, national and European cultural heritage and their place in the world;
- a basic knowledge of major cultural works, including popular contemporary culture;
- understanding of cultural and linguistic diversity in Europe and other regions in the world and the need to preserve it;
- skills related to both appreciation and expression: enjoyment of works of art and performances, as well as self-expression through a variety of media;
- skills including the ability to relate one's own creative and expressive points of view to the opinions of others and to identify and make the most of social and economic opportunities in cultural activity;
- awareness of cultural expression as essential to the development of creative skills and a transferable skill;
- a solid understanding of one's own culture and a sense of identity as a basis for an open attitude to and respect for diversity of cultural expression;
- a positive attitude to creativity and the willingness to cultivate aesthetic capacity through artistic self-expression and participation in cultural life.

Culture

To which skills does this good practice example relate?

- Reflect upon arts/culture (production as well as perception)

To which aspects of culture does this good practice example relate?

- Arts (e.g. visual arts, music, dance, literature, drama)
- Applied arts/design (e.g. decoration, architecture, fashion)
- Heritage/history/tradition (e.g. weaving, wood carving, making jewellery, religious traditions, storytelling)
- Interdisciplinarity: contribution of arts and culture to other non-artistic or non-cultural topics (e.g. environment, social climate, social inclusion, health, active lifestyle, sports)

Target group(s)

- Children/youth
- Others

Description

- Schools both in Northern Ireland and the Republic of Ireland
- The Department of Education and Skills (Republic of Ireland)
- The Department of Education (Northern Ireland)

Objective(s)

General mission/Objective(s)

To develop cross-curricular resources based on culturally diverse museum collections based in the Republic of Ireland and Northern Ireland.

To share/exchange knowledge, attitudes and skills within the partnership.

To empower teachers and pupils to work with museums when exploring how to work with new pupils and integrate them with their peers in the classroom through creative modules as reflected in *Ways of Seeing I and II*.

This good practice helps the target group with

Skills

To encourage museums and schools to work together.

Knowledge

A better understanding of diversity and how museums, schools and educational organisations can work together to produce cross-curricular resources that enable teachers and museums to work together, i.e. ensuring that museums are not one-dimensional and can provide invaluable resources for teachers and pupils.

Attitudes

Intercultural dialogue and learning – how museums can encourage this dialogue through collections and enable/empower teachers to look at ‘alternative’ resources that enrich and support their teaching in schools, especially when working with newcomers to schools in the Republic of Ireland. This cross-border project also encouraged dialogue between two regions after partition and the Troubles.

Key actors

People who are responsible for this good practice example come from the field(s) of

- **Inclusion and Diversity Services Northern Ireland** – a support unit for teachers who work with designated schools in Northern Ireland. They liaise with the Department of Education and Skills in the Republic of Ireland and also often liaise, work with and network with teachers in the Republic of Ireland. They managed *Ways of Seeing I* for Northern Ireland.
- **Louth Vocational Education Committee** managed *Ways of Seeing I* for the partners in the Republic of Ireland.
- **Chester Beatty Library** provided collections, facilitators and input from the Head of Education. The Head of Education managed *Ways of Seeing II*.
- **Ulster Museum** provided collections, facilitators and input from the Head of Education.
- **St Oliver’s Vocational Education** provided pupils and teachers to work on both *Ways of Seeing I and II*.
- **St Patrick’s, Ballymena** (Northern Ireland) worked on *Ways of Seeing II*.

Formal education/Schools

Is this good practice example related to the formal education system?

Both projects are good examples of how museums and educational organisations can work together to liaise with schools and develop resources that either complement or address gaps in the education curriculum.

Both *Ways of Seeing I & II* involved liaison with schools on development and planning of the workshops, which provided feedback for the content of the project.

If the formal education system is involved in this good practice example, how is it related to the school curriculum

- For *Ways of Seeing I*, art was selected as a subject for the schools in Northern Ireland and the Republic of Ireland.
- Generic learning outcomes (GLOs) were used as a template when designing and delivering workshops in the schools and museums. See for more on GLOs: www.inspiringlearningforall.gov.uk/toolstemplates/genericlearning/
- Art is not a compulsory subject in school.
- For *Ways of Seeing II*, a number of school subjects were examined including art, religion, history, geography, literacy, ICT, etc. These are all indicated at the beginning of each chapter in the handbook. There is a mind map that allows teachers to explore cross-curricular themes when approaching a specific world religion theme.
- To date, teaching of world religion is limited in secondary schools in the Republic of Ireland. It features in the new Junior Certificate Cycle: www.curriculumonline.ie/getmedia/8f1793d2-cb5d-403e-a6d4-faaafa290d92/JCSEC22_religious_guidelines.pdf
- The school system in the Republic of Ireland originates from a monotheistic tradition, i.e. schools were set up by the Roman Catholic Church following creation of the Irish Free State.
- We consulted a teacher in the Republic of Ireland to assist us with the lesson plans and content. She has written one of the first secular resources for the Junior Certificate Religions curriculum. See www.gillmacmillan.ie/secondary-religious-education/secondary-religious-education/religions-in-the-modern-world

If schools are involved in the example, is it based on a written/formal curriculum?

Schools were involved in both *Ways of Seeing I* and *Ways of Seeing II*.

For the first part of the project, two schools were selected based on the border between Northern Ireland and the Republic of Ireland. These areas were historical flash points during the Troubles (historical conflict).

The programme was based on what is lacking in current education systems both in Northern Ireland and the Republic of Ireland. The Inclusion and Diversity Services provide support and resources for teachers in Northern Ireland. As there is no equivalent in the Republic of Ireland, the cross-border collaboration is very important.

Information

Resources *Ways of Seeing I* was funded by the Comenius Regio Grant.
Ways of Seeing II was funded by the Northern Ireland Department of Education and the Cross-border Fund of the Department of Arts, Heritage and the Gaeltacht, the Republic of Ireland.

Organisation/Manager The Inclusion and Diversity Services of Northern Ireland project managed *Ways of Seeing I* in collaboration with Louth Vocational Education Centre in the Republic of Ireland.
For *Ways of Seeing II*, the Chester Beatty Library project managed publications, content and cross-border meetings/workshops, etc.

Website

- Inclusion and Diversity Services Northern Ireland
www.education-support.org.uk/teachers/ids/
- Chester Beatty Library website link to the project
www.cbl.ie/Education/Ways-of-Seeing-intercultural-Learning-Project-for-.aspx
- Department of Education and Skills and Department of Arts, Heritage and the Gaeltacht's new Arts in Education Portal
<http://artsineducation.ie/en/2015/07/08/intercultural-education-resource-ways-of-seeing-ii/>

Recommendation(s)

- Schools and cultural organisations should collaborate and co-create modules to address intercultural dialogue and understanding.
- Create integration in the classroom through museum collections and arts activities.
- Create cross-border dialogue, e.g. in historical areas of conflict through mutual sharing and understanding of ideas, knowledge, skills and resources.

LATVIA

A. Druviena Elementary School: connecting cultural traditions and contemporary challenges

General information

Timeline	Since 2010, ongoing
Description	<p>This example illustrates the role of culture in creating sustainable community development using the existing mechanisms of formal, informal and non-formal education.</p> <p>A small Latvian rural school has developed a model for using traditional culture and crafts to bring together generations and local stakeholders in a transmission and preservation process. As a result, the school acts as an active agent of community transformation, thus promoting cultural awareness and quality of formal learning, and improving the economic situation of students, their families and the whole local community.</p> <ul style="list-style-type: none">• Infrastructure (e.g. building, environment, virtual platform)• Tool (e.g. hardware, software, instrument)• Network/partnership
Striking features	<p>Three key components – traditional culture, education and community development – bring about a unique result which highlights the role that culture can play in reducing social segregation and marginalisation. The activity emphasises how cultural awareness can build new synergies to promote a sense of belonging and community, economic development, and preservation and transmission of cultural heritage.</p> <p>This example is a reflection of a model developed in Latvia for transforming schools into multifunctional community centres. Using local capacity and targeted actions, the school acts as a coordinator of diverse cultural, educational and participatory activities in the local community.</p>

Key competence

How does this good practice example relate/contribute to the 'Key Competence of Cultural Awareness and Expression'?

The example illustrates the capacity of cultural awareness and expression to promote a sense of belonging, appreciation of cultural heritage, self-esteem among vulnerable social groups, entrepreneurship, social capital and social cohesion in general.

Culture

To which skills does this good practice example relate?

- **Producing/making**
 - Workshops for making traditional musical instruments (kokle);
 - development of animated films by students;
 - providing a range of opportunities for students to engage in extracurricular activities such as singing, dancing, playing musical instruments, visual arts, drama, IT-based creative projects, etc. using school premises.
- **Perceiving/analysing**

The school is gradually coming to see itself as a cultural and community centre and engaging in proactive actions to increase its capacity and attractiveness, and the sense of belonging among students and community members.
- **Reflect upon arts/culture (production as well as perception)**
 - Raising individual and community awareness of cultural heritage and ways of transmitting traditional crafts and promoting the most important community values in contemporary conditions and lifestyles;
 - building partnerships and alliances among educators, students and their families, entrepreneurs and other local community members, as well as other partners at national level in order to promote culture, cultural heritage and creative industries.

To which aspects of culture does this good practice example relate?

- **Arts (e.g. visual arts, music, dance, literature, drama)**
A range of opportunities to engage in arts (visual arts, music, dance, literature, drama) and actively practice them have been made available for students and adults in a remote rural area with limited resources.
- **Media (e.g. film, television, newspaper, online)**
Primary school students develop and improve skills in production of animated films, engaging in the full production process from conception to the final product.
- **Heritage/history/tradition (e.g. weaving, wood carving, making jewellery, religious traditions, storytelling)**
 - Workshops with technological equipment and qualified teachers are available for all generations (from young students to the elderly) to learn the traditional craft of making *kokle*, Latvian wooden musical instruments, during summer camps and throughout the school year.
 - Workshops on traditional weaving, and making jewellery and other applied art objects are available for students and adults.
 - Folklore and other kinds of intangible cultural expression are taught and practised by all age groups.
- **Interdisciplinarity: contribution of arts and culture to other non-artistic or non-cultural topics (e.g. environment, social climate, social inclusion, health, active lifestyle, sports)**
 - Using different forms of cultural expression, the capacity of the local community and targeted actions, the school acts as a coordinator of a range of educational and participatory activities in the local community, thus reducing social segregation and marginalisation.
 - Formal and informal educational forms and methods, as well as knowledge and skills from different content areas are combined and applied to reflect the local context and meet local needs.

Target group(s)

- **Children/youth**
Including pre-school children and young people out of school hours.
- **Parents/families**
Parents and other family members participate in the activities organised by the school together with students and teachers.
- **Elderly/seniors**
Senior citizens transmit their skills and knowledge, and participate in other activities.
- **Organisations (NGOs, companies, stores, creative industries, entrepreneurs, representatives, etc.)**
Local NGOs and entrepreneurs and former students of the school are involved in the planning and implementation of the activities, becoming partners and stakeholders.

Description A holistic approach is applied in the planning and implementation of the activities. This creates intergenerational synergies and social cohesion as the activities take place in a remote rural area which qualifies as a vulnerable community with a large number of at-risk social groups.

Objective(s)

General mission/ Objective(s) To ensure access to quality education through the transformational activities of the educational institution with special focus on increasing access to art and culture in the rural community and involving all community members.

This good practice helps the target group with

Skills
Skills in traditional and contemporary arts and crafts, entrepreneurial skills, communication and cooperation skills, IT skills.

Knowledge
Knowledge of history and cultural heritage at local and national level, technologies and their application for production and dissemination of the results of their work (such as finished items and know-how for organising workshops, etc.).

Attitudes
Active participation, sense of belonging, social solidarity, pro-activity and entrepreneurship.

Key actors

People who are responsible for this good practice example come from the field(s) of

The practice was developed in the framework of an initiative implemented by the non-governmental organisation, Soros Foundation – Latvia (SFL) as a response to the economic crisis and threats of massive closures of rural schools. The initiative was supported by governmental agencies, the Latvian National Commission for UNESCO and local municipalities. Druviena Elementary School is one of the most successful examples of targeted and sustainable intervention at local level.

The school administration has played a crucial role in mobilising and consolidating local resources and building synergies among various stakeholders (the local municipality and its agencies, NGOs, entrepreneurs, etc.).

Formal education/Schools

Is this good practice example related to the formal education system?

Yes. As a result of the good practice, the school has been able to continue its work as a formal educational institution in the community, thus providing access to educational services close to where the children live.

Teachers have been involved in systemic professional development activities enabling them to take an interdisciplinary approach, use interactive learning methods, work with diverse groups and use the local community as a resource.

The school received an Innovation Award from the Ministry of Education and Science in 2011 for innovative solutions in providing access to quality education.

If the formal education system is involved in this good practice example, how is it related to the school curriculum?

There are several issues related to the school curriculum.

- Students' IT skills have been improved and can be used in all learning areas.
- Animated films developed by the students are related to the content of the curriculum.
- Quality of teaching and learning in art, music and craft subjects has been improved.
- Extra-curricular activities and community events allow students to apply and practice transversal competences acquired during the formal education process and *vice versa*.

If schools are involved in the example, is it based on a written/formal curriculum?

The school is the main implementer of the example; connections with the formal curriculum are described above.

Information

Resources

Initially, additional funding for equipment for creative workshops and salaries for staff leading workshops and other activities was provided by SFL.

Gradually, the school has started to attract funding (grants) in cooperation with NGOs and entrepreneurs, as well as from their own activities (summer workshops, camps, etc.) Some activities involving a staff member of the creative learning centre are now funded by the local municipality.

Organisation/Manager

The good practice is managed by the school as a public institution in cooperation with the local municipality, NGOs and entrepreneurs.

Initiative

- One organisation (formal group or organisation)
- Combination of responsibilities: more than one organisation (partnership of formal groups or organisations)

Druviena Elementary School is a member of the national initiative 'Opportunities for change in schools: development of schools into multifunctional community centres' and a network of schools.

Website

<http://parmainuskolas.lv/category/vidzeme/druviena/>

www.druviena.lv

<http://parmainuskolas.lv/en/category/vidzeme/druviena/>

Recommendation(s)

Schools can serve as an excellent resource and providing access to cultural and arts activities can help them to become centres for community development and transformation. Moreover, social cohesion can be promoted using this approach. Increased cultural awareness facilitates understanding of a holistic approach to education and contributes significantly to community development (e.g., cooperation between various generations using an interdisciplinary and cross-sectoral approach). It also fosters connections between formal and informal education and supports innovations which generate financial stability for community members.

B. Creativity Week 'radi!'

General information

Timeline 5 years (annual event)

Description **Creativity Week 'radi!' is a social movement** which promotes public awareness of and interest in the sector of creative and cultural industries, creativity-promoting education, innovations, the knowledge economy and creative governance by demonstrating the experience and achievements of Latvia and Europe. Every year this event features unique content and methods, but its main idea and purpose stays the same. This good practice is based on the activities implemented in 2015.

In 2015, the *radi!* team updated the topic of cross-over of competences from creative industries to other publicly significant areas with the aim of educating society so as to develop smarter planners, more skilful innovators, pioneers of unconventional approaches and users of creative potential in intersectoral cooperation. Key events were three international conferences and the international education forum, *School in the digital age*, as well as a cycle of four design exhibitions. In all, 15 events took place over 1 week around the main topic for 2015. Other activities were discussions, seminars, workshops, think-tanks, demonstrations of interdisciplinary cooperation, side events to the central events of the week, projects and demonstrations of other easily implemented methods of thinking, working and creating together.

- Project
- Network/partnership

Striking features **The aim of Creativity Week 'radi!'** is to introduce, engage with and create new knowledge in Latvian society about:

- the development of creative industries;
- the cross-over processes from the cultural and creative sectors through development of cooperation with other sectors;
- the possibilities of applying design thinking as a practical instrument;
- ways of stimulating the formation of interdisciplinary partnerships within the context of the priorities of Latvia and the European Union as a whole.

radi!2015 established a unifying platform for the achievement of the thematic objectives of the cultural policy of the Latvian presidency of the EU and of creative industries. *radi!* also brings the priorities of Latvian society to the fore, namely **involvement, growth and sustainability**. This year, for the fifth year running, *radi!* invited people to learn, demonstrate and become aware of Latvia's creativity potential by creating and doing. A multifaceted side event programme was planned for the creativity week, aimed at various target audiences and including the best examples of local cooperation, with a view to showcasing *radi!* as a proactive movement.

The main organisers are the Ministry of Culture of the Republic of Latvia, the British Council, the Creative Europe programme of the European Union, the Ministry of Education and Science, the Latvian National Commission for UNESCO, the Riga Centre for Education and Informational Methods (RIIMC), the European Union National Institute for Culture (EUNIC), the Danish Cultural Institute, the French Institute, the Goethe Institute, the Nordic Council of Ministers' Office in Latvia, the National Electronic Mass Media Council of Latvia, along with other cooperation partners.

Key competence

How does this good practice example relate/contribute to the 'Key Competence of Cultural Awareness and Expression'?

Each year, Creativity Week '*radi!*' provides updates on the topic of **cross-over of competences from creative industries** to other publicly important areas so that the people of Latvia can become smarter planners, more skilful innovators, pioneers of unconventional approaches and users of creative potential in intersectoral cooperation. At the same time, by emphasising design and **design thinking as an effective tool for creating new partnerships**, the activity builds an important bridge to development of competitive 21st century **education, science and research**, addressing such issues as interdisciplinarity, educational technologies, and new approaches to the organisation of learning and study processes.

Culture

To which skills does this good practice example relate?

- **Producing/making**
Team cooperation, interinstitutional cooperation, public debates about the importance of creative industries and the cultural context of the economy, innovation, media literacy and its implementation at all levels and in all forms of education.
- **Perceiving/analysing**
- **Reflect upon arts/culture (production as well as perception)**

To which aspects of culture does this good practice example relate?

- Applied arts/design (e.g. decoration, architecture, fashion)
- Media (e.g. film, television, newspaper, online)
- Heritage/history/tradition (e.g. weaving, wood carving, making jewellery, religious traditions, storytelling)
- Subculture/different cultures (e.g. hip hop culture, Roma culture, urban culture, immigrant cultures)
- Interdisciplinarity: contribution of arts and culture to other non-artistic or non-cultural topics (e.g. environment, social climate, social inclusion, health, active lifestyle, sports)

Target group(s)

- Children/youth
- Parents/families
- Elderly/seniors
- Organisations (NGOs, companies, stores, creative industries, entrepreneurs, representatives, etc.)
- Others

Description

The target group is the whole of society, from children and young people to teachers, professionals in creative industries, culture and other sectors, adults and senior citizens. The *radi!* movement invites people to learn about, see demonstrations of and become aware of Latvia's creativity potential by creating and doing. Various side event programmes are usually planned for the Creativity Week every year. They are aimed at all potential target audiences and include the best examples of local cooperation, so as to showcase *radi!* as a proactive movement.

Objective(s)

General mission/
Objective(s)

The general objective is to promote creative action and creative partnerships between people, organisations, sectors, regions and ideas.

The more specific objective of Creativity Week '*radi!*' is to introduce, engage with and create new knowledge in Latvian society about:

- the development of creative industries;
- the cross-over of processes from the cultural and creative sectors through development of cooperation with other sectors;
- the possibilities of applying design thinking as a practical instrument;
- ways of stimulating the formation of interdisciplinary partnerships within the context of the priorities of Latvia and the European Union as a whole.

This good practice helps the target group with

Skills

Partnership building, creativity, digital skills, networking, design thinking, innovation skills, digital competence, problem solving.

Knowledge

Knowledge of creative and cultural industries, design thinking, creative governance, 21st century education.

Attitudes

Self-awareness and a 'can do' attitude, create! do! (radi! dari!)

Key actors

People who are responsible for this good practice example come from the field(s) of

Very many players/partners are involved from various sectors and fields, thus underlining the nature and uniqueness of the event. More specifically, **the main organisers are** the Ministry of Culture of the Republic of Latvia, the British Council, the Creative Europe programme of the European Union, the Ministry of Education and Science, the Latvian National Commission for UNESCO, RIIMC, EUNIC, the Danish Cultural Institute, the French Institute, the Goethe Institute, the Nordic Council of Ministers' Office in Latvia, the National Electronic Mass Media Council of Latvia, along with other cooperation partners.

Formal education/Schools

Is this good practice example related to the formal education system?

Within the 2015 Creativity Week, the results of the *RaPaPro* (Radošo Partnerību Programma – Programme of Creative Partnerships) were presented. This was initiated and supported financially by the Ministry of Culture of Latvia with the aim of forming new partnerships among secondary-level vocational cultural education schools involving art, design and music teachers and students, municipalities, entrepreneurs, social groups and other representatives from local communities. In 2014/2015, 13 *RaPaPro* projects, created in close cooperation between professional art schools and communities, social partners and entrepreneurs, have resulted in acquisition of new skills and knowledge and provided participants with the chance to work in interdisciplinary teams, thereby promoting use of design thinking in cultural education. The results of these projects differ. They can be practical things or art works, created in a close cooperation process between different organisations.

Webpage: <https://www.facebook.com/groups/1419690278314783/?fref=ts>

International educational conferences for policy makers, heads of local education authorities, heads of schools and teachers are organised every year.

In 2015, the International Education Forum 'Schools in the Digital Age' was held: www.radiatvija.lv/en/notikumi-riga

Video: www.radiatvija.lv/lv/radi-hronika/35

If the formal education system is involved in this good practice example, how is it related to the school curriculum

The RaPaPro was involved as part of the compulsory qualification process within the third and fourth levels of professional arts education.

If schools are involved in the example, is it based on a written/formal curriculum?

The activities are in some way related to the formal curriculum, but the *radi!2015* event is not based on the formal curriculum requirements.

Information

Resources Financial and human resources are allocated by all involved partners, with the initiators of the week – the Ministry of Culture and the British Council – allocating annual funds to support the platform (project manager, PR agency, branding, website, foreign experts, etc.)

Organisation/Manager Combination

- Initiative**
- Combination of responsibilities: more than one organisation (partnership of formal groups or organisations)
 - Politicians/administration/policy makers/government

Website www.radilatvija.lv

Recommendation(s)

Governments should be given remits to work with local authorities and education consortia in order to prioritise a range of specific initiatives, and to support and to develop lifelong creative teaching.

Governments should also be given remits to work on a regular basis with cooperation partners and other cultural institutions to establish creative learning networks to encourage the arts sector, artists, creative industries, designers, teachers, parents, entrepreneurs and educationalists to exchange ideas and information, and to work together with professional learning communities to improve standards of creative learning in schools.

LITHUANIA

A. Vulnerable children 'play to study' in the library project – 'THE CHALLENGE'

General information	
Timeline	2011-present
Description	<p>The social educational game 'The Challenge' is designed for children in the fifth to seventh grades. It includes five subjects: mathematics, Lithuanian language and literature, history, natural sciences and English language. While children play the game in the libraries, teachers assess them via a remote system, and the points that the pupils win while playing the game are added to their school results. To move forward, at key points of the game the children must get special help from their teachers. There are 1 900 tasks which change frequently to maintain the children's interest and curiosity. All of the tasks can be updated and changed through a special game content management system with the purpose of adapting the game content to changing needs. Children can play the game at 157 public and school libraries in Lithuania.</p> <ul style="list-style-type: none">• Project• Tool (e.g. hardware, software, instrument)
Striking features	<p>This is a good example of how the initiatives of public cultural institutions and their innovative approach to the learning process, when applied in cooperation with the educational sector, can have an impact on learning processes, making them more interesting and attractive for those who have lost their motivation to attend school and to learn.</p>
Key competence	
How does this good practice example relate/contribute to the 'Key Competence of Cultural Awareness and Expression'?	<p>Learning to learn – children find out that to learn something new is quite interesting and that there are different ways of doing that.</p> <p>Digital competence – children can improve their IT skills.</p> <p>Communication in the mother tongue – this project also provides a possibility for children to find friends, and knowledge gained through playing improves their communication skills in their mother tongue.</p> <p>Communication in a foreign language – during the playing sessions children learn a foreign language (English).</p> <p>Mathematical competence and basic competences in science and technology – during the playing sessions children learn mathematics and natural sciences.</p> <p>Cultural awareness and expression – this initiative shows how cultural institutions can support the educational sector. Children attending cultural institutions can not only learn various useful things, but also benefit from the activities and services provided by the cultural institution; in this case they benefit from reading, non-formal and friendly communication, and creative ways of thinking.</p>
Culture	
To which skills does this good practice example relate?	<ul style="list-style-type: none">• Perceiving/analysing
To which aspects of culture does this good practice example relate?	<ul style="list-style-type: none">• Heritage/history/tradition (e.g. weaving, wood carving, making jewellery, religious traditions, storytelling)• Interdisciplinarity: contribution of arts and culture to other non-artistic or non-cultural topics (e.g. environment, social climate, social inclusion, health, active lifestyle, sports)• Children/youth

Target group(s)	
	<ul style="list-style-type: none"> • Children/youth
Description	School children who prefer to go to libraries to play computer games instead of learning and who may have been excluded from schools because of bad results and not attending lessons.
Objective(s)	
General mission/ Objective(s)	To create an educational computer system (game) to help children reconnect with the school system.
This good practice helps the target group with	<p>Skills To learn how to learn.</p> <p>Knowledge Mathematics, Lithuanian language and literature, history, natural sciences, English language.</p> <p>Attitudes Awareness that the learning process can be fun and very useful in many ways and that attending school is quite interesting and useful for personal development.</p>
Key actors	
People who are responsible for this good practice example come from the field(s) of	The librarians of the Utena A. and M. Miskiniai Public Library
Formal education/Schools	
Is this good practice example related to the formal education system?	Yes, this good practice example is related to the formal education system as the game is prepared and implemented in cooperation between the librarians and teachers.
If the formal education system is involved in this good practice example, how is it related to the school curriculum?	<p>The educational system (game) consists of 1 900 tasks covering various school subjects studied by fifth to seventh grade pupils: mathematics, Lithuanian language and literature, history, natural sciences and English.</p> <p>As this game was elaborated together with the teachers, all tasks are selected in accordance with the curriculum for these grades.</p>
If schools are involved in the example, is it based on a written/ formal curriculum?	Schools are directly involved in this example. In accordance with the agreements between the project coordinator, Utena A. and M. Miskiniai Public Library and 57 school administrations, one teacher from each school is responsible for coordinating the players, while other subject teachers assess pupils' results and evaluate the impact of the game.
Information	
Resources	<p>Support from Electronic Information for Libraries – Public Library Innovation Programme (EIFL-PLIP) – USD 30 000.</p> <p>Support from the Education Development Centre of Lithuania (a state educational institution which provides educational support for students, teachers and schools) – EUR 60 000.</p> <p>Conception and implementation (management) of the project and all necessary resources – Utena A. and M. Miskiniai Public Library, Lithuania.</p> <p>Technology for the educational programme (game) was created by JSC 'Prewrite' http://www.prewrite.lt/lt/</p>
Organisation/Manager	Utena A. and M. Miskiniai Public Library in cooperation with JSC 'Prewrite'
Initiative	<ul style="list-style-type: none"> • One organisation (formal group or organisation) • Combination of responsibilities: more than one organisation (partnership of formal groups or organisations)

Website www.zaidimas-issukis.lt/Home/MvRNeuebqb5WmU66PqrQ
(user name and password for experts: svecias/svecias)
<https://www.youtube.com/watch?v=xAKwWSk5CM> (Lithuanian only)

Recommendation(s)

Public sector cooperation (culture and education) can create benefits for both sides and can have a stronger impact on cultural and social development.

B. Museum-School-Student: museums and secondary schools in the national partnership network

General information

Timeline 2011-2015

Description Activities carried out during the implementation of the project:

- evaluation of the educational activities in Lithuanian museums;
- training for secondary school teachers and lifelong learning system administrators;
- creation of a common database and website www.muzejuedukacija.lt;
- creation of non-formal museum education programmes (partly linked to secondary school education programmes);
- development of a cooperation model between museums and secondary schools including guidelines for planning and implementation of structural changes in the cooperation process.

- Project
- Network/partnership

Striking features For the first time in the history of museum educational development, a partnership network was created between the cultural and educational sectors (museums and schools). Evaluation of museum educational activities was carried out and different kinds of training for museum educators and teachers were organised. Another very important aspect was the establishment of contacts between museums and schools and adjustment of museum education programmes to those of schools. A further substantial achievement is the creation of a common database (website), where teachers can find all information about educational programmes in different kinds of museums in Lithuania.

Key competence

How does this good practice example relate/contribute to the 'Key Competence of Cultural Awareness and Expression'?

Museum educational programmes are mostly connected with the promotion and dissemination of cultural heritage, as museums are the only organisations exhibiting things which often can only be seen by schoolchildren in books. This not only helps to protect national cultural heritage but also to build national identity and to deliver a clear message regarding the importance of cultural heritage protection to a young audience, thereby showing how national cultural heritage can be reflected today. The venue of the museum itself and the artefacts create perfect conditions for talking about cultural awareness. The educational activities in the museums help people to express their own culture. This is very important in the educational process of younger generations as it can be used as a tool to strengthen citizenship.

Culture

To which skills does this good practice example relate?

- Perceiving/analysing
- Reflect upon arts/culture (production as well as perception)

To which aspects of culture does this good practice example relate?	<ul style="list-style-type: none"> • Arts (e.g. visual arts, music, dance, literature, drama) • Applied arts/design (e.g. decoration, architecture, fashion) • Heritage/history/tradition (e.g. weaving, wood carving, making jewellery, religious traditions, storytelling) • Subculture/different cultures (e.g. hip hop culture, Roma culture, urban culture, immigrant cultures) • Interdisciplinarity: contribution of arts and culture to other non-artistic or non-cultural topics (e.g. environment, social climate, social inclusion, health, active lifestyle, sports)
Target group(s)	
	<ul style="list-style-type: none"> • Children/youth
Description	<ul style="list-style-type: none"> • Schoolchildren – secondary school pupils • Teachers
Objective(s)	
General mission/Objective(s)	The aim of this project is to develop non-formal educational services through a partnership between museums and secondary schools at national level in order to improve national education processes.
This good practice helps the target group with	<p>Skills Through the learning process, to recognise and to reflect culture.</p> <p>Knowledge Deepening knowledge of all school subjects through active participation.</p> <p>Attitudes To participate in culture (to become active users of culture).</p>
Key actors	
People who are responsible for this good practice example come from the field(s) of	The Association of Lithuanian Museums
Formal education/Schools	
Is this good practice example related to the formal education system?	No, this good practice example is not related to the formal education system.
If schools are involved in the example, is it based on a written/formal curriculum?	Schools are involved in the example, but their participation is not based on a formal written curriculum.
Information	
Resources	The project is financed by EU Structural Funds – EUR 453 068.
Organisation/Manager	The Association of Lithuanian Museums
Initiative	<ul style="list-style-type: none"> • One organisation (formal group or organisation) • Combination of responsibilities: more than one organisation (partnership of formal groups or organisations)
Website	www.muziejuedukacija.lt
Recommendation(s)	
	Partnerships between the cultural and education sectors are essential for improvement of social and cultural life as these two sectors are fundamental for the future of the nation.

MALTA

A. Ħolqa European Theatre Festival for Students

General information

Timeline	1-week theatre festival every year
Description	The festival brings together a number of European educational institutions. Each group prepares and performs a play of about 40 minutes in front of an audience almost entirely made up of students.
	<ul style="list-style-type: none"> • Project • Network/partnership
Striking features	This experience enables students from different countries to interact and express social issues through drama, given that the first edition of the festival had a very strong social theme. The second festival focused more on difficult life choices. The participants present the themes to the audience using drama as the main vector.

Key competence

How does this good practice example relate/contribute to the 'Key Competence of Cultural Awareness and Expression'?	Students who never usually attend theatre performances in national theatres have the opportunity to follow several productions, both local and foreign. They are therefore exposed not only to dramatic and artistic performance but also to other cultures as presented on stage through the various plays.
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Culture

To which skills does this good practice example relate?	<ul style="list-style-type: none"> • Producing/making: Plays were produced by the actors from each participating country under the guidance of teachers. • Perceiving/analysing: Any theme has firstly to be identified and researched in all aspects before putting together a performance. • Reflect upon arts/culture (production as well as perception): The participants also take part in workshops to analyse and improve their theatre skills, movement, voice, etc.
To which aspects of culture does this good practice example relate?	<ul style="list-style-type: none"> • Arts (e.g. visual arts, music, dance, literature, drama) • Applied arts/design (e.g. decoration, architecture, fashion) Printed graphical design, set construction and costume production. • Media (e.g. film, television, newspaper, online) The performances are filmed and a number of appearances on local TV and radio stations enable efficient marketing of the event. Students are interviewed and prepped in public speaking too. • Heritage/history/tradition (e.g. weaving, wood carving, making jewellery, religious traditions, storytelling) Depending on the dramatic context of the theatre piece. • Subculture/different cultures (e.g. hip hop culture, Roma culture, urban culture, immigrant cultures) Depending on the dramatic context of the theatre piece. • Interdisciplinarity: contribution of arts and culture to other non-artistic or non-cultural topics (e.g. environment, social climate, social inclusion, health, active lifestyle, sports) Depending on the dramatic context of the theatre piece.

Target group(s)	
	<ul style="list-style-type: none"> • Children/youth • Parents/families
Description	<ul style="list-style-type: none"> • Main target: 14-19-year-old students. • Other targets: accompanying lecturers. • Families: parents and families of the participants were targeted as they were very often informed about the events and in the first edition even hosted some of the foreign participants.
Objective(s)	
General mission/Objective(s)	<p>To promote a love for drama by motivating amateurs or general students to perform on stage.</p> <p>To help students understand that a theatre production has many different aspects and that these are all important in contributing to a holistic and successful production.</p>
This good practice helps the target group with	<p>Skills Dramatic skills, artistic skills, scenic production, projection, use of space, actor interaction dynamics, etc.</p> <p>Knowledge Learning to search for knowledge by delving deeply into problems which are normally are judged at face value.</p> <p>Attitudes Commitment and discipline are vital for the success of an activity organised/produced by a team.</p>
Key actors	
People who are responsible for this good practice example come from the field(s) of	<ul style="list-style-type: none"> • Schools (administration and students, both local and foreign) • Theatre NGOs • Dramatic arts organisations
Formal education/Schools	
Is this good practice example related to the formal education system?	The festival was initiated and inserted into the programme of first-year high school students who were following theatre and performance studies to show the students a more holistic approach to the subject. This project enabled the students to split up into several groups with different tasks: marketing, cast, crew, ticketing and ushering, costume preparation, etc. They learnt that different teams come and work together to contribute to the success of a dramatic production.
If the formal education system is involved in this good practice example, how is it related to the school curriculum?	The project was offered to students to complement their studies. No exams were involved. Rather the focus was on experience and performance.
If schools are involved in the example, is it based on a written/formal curriculum?	No written or formal curriculum envisages this kind of activity. The schools proposed it to the students and they accepted the challenge.
Information	
Resources	Adult staff helped in the organisation, and several institutions (both public and private) were contacted to donate money to or sponsor the activity.
Organisation/Manager	A combination of school administration, a local theatre NGO (Troupe 18:45), academic staff and students.

- Initiative**
- Various persons (non-formal group of individuals)
 - Combination of responsibilities: more than one organisation (partnership of formal groups or organisations)

Website www.visitmalta.com/en/event-details/2015-03/holqa-european-theatre-festival-for-students-8110
www.whatson.com.mt/en/home/events/10802/holqa-european-theatre-festival-for-students.htm
<https://www.facebook.com/holqafestival>

Recommendation(s)

It is very important to have students involved and run all or most aspects of projects, even though some executive decisions still have to be taken by adults, especially with regard to budgeting and sponsorships.

B. President's Secret Garden

General information

Timeline Every Saturday morning 9 a.m.-1.30 p.m. during spring

Description The aim behind this project is to bring drama, dance, music, art, food preparation, health and storytelling closer to the public. The entire project is done on a voluntary basis. Students deprived of access to similar events, e.g. children in the care of public institutions, children of refugees, etc. and students from well to do families mingle together and work in different workshops held in the President of Malta's private garden which is transformed into an excellent venue for such activities.

- Project
- Network/partnership

Striking features It is a good practice in which children are exposed to different cultures and different expressions of culture. They work together in a hands-on way without feeling inhibited. Intercultural interaction occurs between participants in building something new and exciting based on their experiences.

Key competence

How does this good practice example relate/contribute to the 'Key Competence of Cultural Awareness and Expression'?

As already mentioned, intercultural practices and ideas are shared and appreciated. This will lead to the creation of new expressions of culture. Both the awareness factor and the expression factor are thus integrated into this example.

Culture

To which skills does this good practice example relate?

- **Producing/making**
Children work together in a hands-on way towards one aim.
- **Perceiving/analysing**
Participants have to understand and find means of expression.
- **Reflect upon arts/culture (production as well as perception)**
Discipline and commitment are vital.

To which aspects of culture does this good practice example relate?

- **Arts (e.g. visual arts, music, dance, literature, drama)**
Puppet shows, movement and crafts are basic elements.
- **Heritage/history/tradition (e.g. weaving, wood carving, making jewellery, religious traditions, storytelling)**
Discussions and interpretations vary from one subject to another.
- **Subculture/different cultures (e.g. hip hop culture, Roma culture, urban culture, immigrant cultures)**
Different cultures have different perceptions of the world and this is an excellent platform on which to share and discuss.

Target group(s)	
	<ul style="list-style-type: none"> • Children/youth • Parents/families
Description	<ul style="list-style-type: none"> • The target group for this activity are children between the ages of 5 and 13 from different social backgrounds. The more varied the groups, the more representative the cross-section of society.
Objective(s)	
General mission/ Objective(s)	The main objective is to make participants aware and tolerant of different cultures and forms of expression. This is done using hands-on experiences made accessible to the students so as to enable them to appreciate culture from as many different perspectives as possible.
This good practice helps the target group with	<p>Skills Self awareness, self-expression.</p> <p>Knowledge Learning about different perspectives from different cultures and social backgrounds.</p> <p>Attitudes Those participating will be more open to different ideas and able to analyse and use whatever they deem important.</p>
Key actors	
People who are responsible for this good practice example come from the field(s) of	Schools, creative industries, cultural organisations
Information	
Resources	Staff come from different entities. Since the activity is backed by the President's office and has her blessing, all staff are volunteers while different entities cover expenses.
Organisation/Manager	A combination of the private and public sectors.
Initiative	<ul style="list-style-type: none"> • Various persons (non-formal group of individuals) • One organisation (formal group or organisation) • Combination of responsibilities: more than one organisation (partnership of formal groups or organisations)
Website	www.youthinfo.gov.mt/default.asp?m=news&id=803 http://gozocollege.skola.edu.mt/?p=2323 www.independent.com.mt/articles/2015-03-20/local-news/President-transforms-palace-s-secret-garden-into-magical-experience-for-children-6736132465 www.timesofmalta.com/articles/view/20150320/local/presidents-secret-garden-inaugurated.560689 https://www.gov.mt/en/Government/Press%20Releases/Pages/2015/March/20/pr150588.aspx
Recommendation(s)	
	<p>This is a good practice for young children who meet in a safe environment to explore and discover each other's perspectives through cultural expression. It is also a good example of how popularity can be put to good use to make culture more accessible to children who would otherwise never get access to such activities and forms of culture.</p> <p>The activities can serve as a hub for expression of different ideas, especially when those benefiting from them come from different backgrounds and have had different experiences.</p>

THE NETHERLANDS

A. Long Live Arts (Lang leve kunst)

General information	
Timeline	3 years: 2013-2016
Description	A national multiannual programme for cultural participation and the elderly, the programme aims to develop an intersectoral policy and infrastructure in which care, welfare and culture work together to remove barriers preventing older people from engaging in arts and culture. It aims to share knowledge and experiences in these fields, to further explore public-private financing partnerships and to contribute to creating a positive image of arts for and by the elderly.
	<ul style="list-style-type: none">• Policy measure/policy programme• Project• Network/partnership
Striking features	It is one of the few programmes that focus on cultural participation by (and education for) the elderly, hence providing a true lifelong learning experience in culture and the arts. It is an example of successful cooperation between private and governmental funds, ministries and volunteer workers. It has also resulted in a European conference on 21-22 May 2015.

Key competence	
How does this good practice example relate/contribute to the 'Key Competence of Cultural Awareness and Expression'?	It is an example of how lifelong education in the arts and culture can be created and stimulated among the elderly, while also showing that older people learn in a different way to younger people.

Culture	
To which skills does this good practice example relate?	<ul style="list-style-type: none">• Producing/making Active cultural activities for the elderly.• Perceiving/analysing Passive cultural activities for the elderly.• Reflect upon arts/culture (production as well as perception) Cultural activities for the elderly.
To which aspects of culture does this good practice example relate?	<ul style="list-style-type: none">• Arts (e.g. visual arts, music, dance, literature, drama) The programme comprises all types of arts and culture.• Applied arts/design (e.g. decoration, architecture, fashion) The programme comprises all types of arts and culture.• Media (e.g. film, television, newspaper, online) The programme comprises all types of arts and culture.• Heritage/history/tradition (e.g. weaving, wood carving, making jewellery, religious traditions, storytelling) The programme comprises all types of arts and culture.• Subculture/different cultures (e.g. hip hop culture, Roma culture, urban culture, immigrant cultures) The programme comprises all types of arts and culture.• Interdisciplinarity: contribution of arts and culture to other non-artistic or non-cultural topics (e.g. environment, social climate, social inclusion, health, active lifestyle, sports) The programme focusses on cooperation between the fields of care, welfare, health and arts and culture.

Target group(s)	
	<ul style="list-style-type: none"> • Elderly/seniors • Organisations (NGOs, companies, stores, creative industries, entrepreneurs, representatives, etc.)
Description	<ul style="list-style-type: none"> • International, national, regional and local administrators; • international and national policy and programme makers in the areas of arts and culture, health and welfare; • artistic leaders and art teachers who want to work with the target group; • art academies in all disciplines; • professionals and volunteers in the care and welfare sectors; • elderly people with an intrinsic and/or latent desire to participate in the arts.
Objective(s)	
General mission/ Objective(s)	Realisation of an intersectoral policy and infrastructure through which actors in the fields of care, welfare and culture at all levels focus on existing barriers preventing older people from engaging in arts and culture and try to remove them where possible; to reduce fragmentation through the sharing of knowledge and experience; to explore further public-private financing partnerships; and to contribute to generating a positive image of art for and by the elderly.
This good practice helps the target group with	<p>Skills To remove barriers preventing older people from engaging in arts and culture, both in a practical and artistic sense.</p> <p>Knowledge To share knowledge and inspiration regarding arts by older people at local, regional, national and European levels and to showcase and promote the development of arts by the elderly.</p> <p>Attitudes The realisation of a joint communication strategy to achieve the objectives as effectively as possible and to contribute to creating a positive image of art for and by the elderly.</p>
Key actors	
People who are responsible for this good practice example come from the field(s) of	<ul style="list-style-type: none"> • Long Live Art core team partners: the Sluyterman van Loo fund, the RCOAK foundation, the Cultural Participation Fund (FCP), the VSB fund, and the National Centre for Expertise in Cultural Education and Amateur Art (LKCA). • Covenant partners: the core team plus the Dutch Ministries of Education, Culture and Science (OCW), and Health, Welfare and Sport (VWS), and the Dutch Union for Voluntary Work (NOV).
Formal education/Schools	
Is this good practice example related to the formal education system?	It is related to the Ministry of Education, Culture and Science (OCW) as the Ministry is involved in the programme, albeit through its cultural, as opposed to educational, remit. The programme also targets art schools in order to get them to pay more attention to activities for the elderly in their curricula for students who want to become art teachers.
If the formal education system is involved in this good practice example, how is it related to the school curriculum?	As stated above, the programme targets art schools in order to get them to pay more attention to activities for the elderly in their curricula for students who want to become art teachers.
If schools are involved in the example, is it based on a written/ formal curriculum?	No. Rather it is a call to art schools to include provision for the elderly in their curricula.

Information	
Resources	The various funding sources have different budgets for subsidising projects, which total at least EUR 10 million over the entire period.
Organisation/Manager	A combination of public and private partners: <ul style="list-style-type: none"> • Long Live Art core team partners: Sluyterman van Loo fund, RCOAK, FCP, VSB fund and LKCA; • covenant partners: the core team plus OCW, VWS and NOV.
Initiative	<ul style="list-style-type: none"> • Combination of responsibilities: more than one organisation (partnership of formal groups or organisations)
Website	www.lkca.nl/kennisdossiers/ouderen www.langlevekunst.nl www.longlivearts.eu

Recommendation(s)	
	<p>To successfully bring together a mixed group of public and private partners, it is important that they trust each other and believe in each other and their common goal. Only then can differences in approach and structure be overcome in a positive way.</p> <p>Lifelong learning includes not only young people and the active population but also the elderly. Not only do they themselves benefit from cultural activities (through the meaning and happiness that such activities can bring to life) but they also provide an example for younger groups of participation in and learning from culture as part of a healthy and happy ageing process.</p>

B. Quality Cultural Education Programme (Cultuureducatie met Kwaliteit)

General information	
Timeline	2013-2020
Description	<p>This national programme aims to guarantee the quality of cultural education in schools in the primary education sector through a cohesive nationwide approach and to ensure that quality cultural education is permanently integrated within primary education and cultural institutions.</p> <p>Key actors are:</p> <ul style="list-style-type: none"> • national and local governments, school boards and cultural institutions; • the Cultural Participation Fund (FCP), together with the National Centre for Expertise in Cultural Education and Amateur Art (LKCA) and the National Institute for Curriculum Development (SLO).
	<ul style="list-style-type: none"> • Policy measure/policy programme • Network/partnership
Striking features	The Programme is a policy-driven, nationwide example of how to work on the quality of cultural education in a long-term, coherent and systematic way.

Key competence	
How does this good practice example relate/contribute to the 'Key Competence of Cultural Awareness and Expression'?	<p>KC#8 involves appreciation of the importance of creative expression of ideas, experiences and emotions through a range of media (music, performing arts, literature and visual arts). Although the exact wording might be different, the elements of the definition of the key competence are similar to those in Dutch legislative texts for schools.</p> <p>Dutch educational legislation sets down three general core objectives with regard to artistic development at primary school level.</p> <ul style="list-style-type: none"> • Students learn to use images, language, music, drama and movement to express feelings and experience and to communicate. • They learn to reflect on their own work and that of others. • They acquire knowledge about and appreciation of aspects of cultural heritage.

In 2013, the Ministry of Education, Culture and Science asked the Council of Culture and the Council of Education for recommendations concerning how best to support schools and cultural institutions in providing quality arts education and developing activities and programmes that meet the core objectives. On the basis of these recommendations and other analyses, the Ministry developed, in cooperation with local authorities, the FCP and the LKCA, a policy approach in which arts education is not seen as an incidental activity offered by cultural actors to schools, but is structurally embedded in the school's vision of education and in the learning process of the pupils.

The Quality Cultural Education Programme encourages greater cohesion between offers of educational activities. It also enables measurement of the results achieved.

In her speech at the start of the Quality Cultural Education Programme (conference on 13 June 2013 in Rotterdam), Minister for Education, Culture and Science, Jet Bussemaker said:

'Good cultural education allows children to encounter beauty and that which is different. It challenges them to adopt a creative, curious approach and a flexible and open mind.

In brief, good arts education offers a "starting-out qualification" for an inspiring, meaningful and successful life.

My objective is to ensure that all children benefit from such a starting-out qualification. In her book "Not for Profit", the American philosopher Martha Nussbaum pointed out that art and culture give us an opportunity to see the world through other people's eyes. This helps us to put ourselves in someone else's shoes, and to look at ourselves with fresh eyes.

In the times in which we live, these are extremely important qualities. The ability to live together peacefully, the ability to function in the labour market and things that increasingly require creativity, flexibility and the capacity for innovation are increasingly important.'

The main elements of the Quality Cultural Education Programme are as follows:

- Development by the FCP of the subsidy scheme known as Quality Cultural Education. The scheme's framework has enabled cultural institutions from 54 provinces, regions, and cities in the Netherlands to submit applications for 4-year grants (2013-2016). The scheme provides funding on condition that the municipalities and provinces provide an equivalent sum to cover the remaining costs ('matching'). Municipalities and provinces do not apply for the funding themselves; they nominate a cultural institution to do so. The minimum grant application is for a total of EUR 90 000 per year (EUR 45 000 to be provided by the municipality or province, and EUR 45 000 to be provided by the government). The Fund assesses the grant applications. For regional programmes under the 'matching' scheme, there is an available budget of EUR 20 million a year (EUR 10 million from the FCP and EUR 10 million from municipalities and provinces). The regional programmes encourage schools and cultural actors to cooperate on a structural basis and to carry out artistic and cultural activities (such as music lessons, drama, dance, heritage or interdisciplinary activities) that are embedded in a continuous learning process.
- An education sector budget of EUR 18 million a year for arts education. Schools can use this budget (EUR 11.50) per student per year) in the context of the regional programmes or to encourage cohesion in the subject area of artistic orientation and to ensure that the core objectives for this area are achieved.
- The Fund works in tandem with LKCA, which has a wealth of information and knowledge relating to arts education and amateur arts. LKCA collaborates on setting up of national monitoring systems and distribution of guidelines for schools and cultural institutions through networks of internal cultural coordinators, teacher training colleges, individuals with combined functions and the website: www.lkca.nl/cultuuronderwijs

- The establishment, in June 2014, of a national curriculum planning framework for artistic orientation in primary education. In the preceding period, a project team managed by the SLO elaborated this framework. The process involved presenting ideas at an early stage to a broad group of representatives (consisting of directors, school managers and members of school boards, trainers of internal cultural coordinators, cultural coaches, teachers at teacher training institutes and staff of cultural institutions). Dutch schools have considerable autonomy when it comes to structuring their curriculum. The framework took this into account and serves as a guideline for schools, rather than a mandatory policy. The framework and the learning procedures are available at www.kunstzinnigeorientatie.slo.nl (Dutch only).
- The Ministry for Education, Culture and Science has specified that all museums, theatres, orchestras and other cultural institutions that receive funding at national level must offer a programme of activities that promotes arts education.

Culture

To which skills does this good practice example relate?

- Producing/making
- Perceiving/analysing
- Reflect upon arts/culture (production as well as perception)

To which aspects of culture does this good practice example relate?

- Arts (e.g. visual arts, music, dance, literature, drama)
- Applied arts/design (e.g. decoration, architecture, fashion)
- Media (e.g. film, television, newspaper, online)
- Heritage/history/tradition (e.g. weaving, wood carving, making jewellery, religious traditions, storytelling)
- Subculture/different cultures (e.g. hip hop culture, Roma culture, urban culture, immigrant cultures)
- Interdisciplinarity: contribution of arts and culture to other non-artistic or non-cultural topics (e.g. environment, social climate, social inclusion, health, active lifestyle, sports)

Target group(s)

- Children/youth
- Organisations (NGOs, companies, stores, creative industries, entrepreneurs, representatives, etc.)

Description

- Schools in the primary education sector and cultural institutions
- Municipal and provincial actors

Objective(s)

General mission/Objective(s)

- The Programme:
1. makes it possible to assess whether the national core objectives for the subject area of artistic orientation are being achieved;
 2. encourages using a continuous learning process for arts education in schools;
 3. encourages teachers to maintain and deepen their skills in the field of arts education;
 4. encourages cultural institutions to follow a policy that focuses on education and youth participation, and to develop events and programmes for schools that are geared towards the core objectives of the artistic orientation subject area.

This good practice helps the target group with

The Quality Cultural Education Programme strives to ensure that qualitatively good arts education becomes a natural component of the primary education curriculum.

Key actors

People who are responsible for this good practice example come from the field(s) of

Schools, cultural organisations (all disciplines from music to heritage and media), local and national government

Formal education/Schools

Is this good practice example related to the formal education system?

Yes

If the formal education system is involved in this good practice example, how is it related to the school curriculum

Cultural education has been on the government agenda for some time. As a result, the conditions for arts education have improved over recent years. Schools and cultural institutions collaborate more often, cultural institutions match their offers more closely with the needs of schools, more schools have adopted cultural education plans and many schools have appointed internal culture coordinators.

Despite these promising outcomes, there is still room for improvement in the way in which the arts are actually taught. The Quality Cultural Education Programme strives to ensure that qualitatively good arts education becomes a natural component of the primary education curriculum.

In April 2015, the commission that performed an interim evaluation of progress made by the regional programmes presented its findings. It found that the Programme is moving in the right direction, but that a long-term approach is needed (until 2023) to reach all schools. The commission also underlined the importance of school boards taking greater ownership of qualitatively good arts education. In 2016, the Education Inspectorate will conduct a survey on the quality of education provided in artistic orientation.

If schools are involved in the example, is it based on a written/formal curriculum?

See text above on general core objectives.

Information

Resources Public resources

Organisation/Manager The Ministry for Education, Culture and Science/OCW leads the coordinating body on which, along with the Fund, other national organisations are represented including the Education Inspectorate, the FCP, LKCA, SLO, the Association of Dutch Municipalities (VNG) and the Association of Dutch Primary School Boards (PO-raad). The subsidy scheme is directed by the FCP.

Initiative Politicians/administration/policy makers/government

Website www.cultuureducatiemetkwaliteit.nl
www.cultuurparticipatie.nl
www.lkca.nl
www.lkca.nl/cultuuronderwijs

Recommendation(s)

1. Consider cultural awareness and expression as an essential element of a child's formal education.
2. Do not consider cultural activities during school hours as incidental, but embed them in a continuous learning process.
3. Formulate a policy framework with a variety of national and local instruments.
4. Choose a long-term and coherent approach in which educational and cultural actors cooperate actively.
5. Monitor and evaluate.

POLAND

A. Culture Available

General information

Timeline The programme started in January 2015, but some of its activities such as 'Museum for PLN 1' or 'Free November' began in 2013.

The programme is accompanied by additional elements, with everything operational as of mid-2015.

Description Culture Available was created by the Ministry of Culture and National Heritage and contains activities that help to lower barriers (especially financial) which prevent access to culture.

- 'Visit a museum for PLN 1' – dozens of institutions throughout the country offering tickets for children up to 16 years of age for a token payment.
- 'Free November' – visits to four Polish royal residences are available free of charge for a whole month, accompanied by lessons in museums for children and young people.
- 'National museums for a penny' – children, young people and students under 26 years of age can visit the permanent exhibitions of national museums in Warsaw, Kraków, Wrocław, Szczecin, Poznań, Gdańsk, etc. for PLN 1.
- 'Additional lessons in museums' – approximately 4 000 extra-curricular activities financed by the Ministry of Culture will be held this year in 17 locations. The lessons are designed for pupils of primary and secondary schools, and in some places also for pre-school groups. The subjects depend on the profile of the museum, but are adapted to different age groups and – in the case of people with disabilities – the capacities of participants.
- 'Culture Available on the Internet' is aimed at all members of society, but especially people who for various reasons (disability, lack of money) cannot fully participate in cultural life. The National Audiovisual Institute created Ninateka, the first multimedia library of its kind in Poland. It contains more than 7 000 audiovisual resources, which are a great introduction to the world of media, film, animation, art and culture (200 concerts, 370 broadcasts, 160 animations, 800 documentaries, 50 shows and 35 feature films). Most of the materials are completely free, but available only after registration. This service is fully adapted to people with disabilities, operates using special reader programmes and is customised for use in high-contrast display mode.
- 'Culture Available for large' – 262 museums, 40 cinemas, 22 theatres, 32 art galleries, 3 concert halls and 3 opera houses are among the 367 institutions from the Culture Available list which honour the *Large Family Card* (this card is an element of a nationwide discount system for families with at least three children, regardless of income, and is issued free of charge for each family member).
- 'Culture Available in cinemas' – until the end of 2015, tickets for selected Polish films in 35 cinemas cost PLN 10 and thanks to this price reduction (prices are one of the major barriers to access to cinemas) a wider audience will be able to get acquainted with Polish cinema. The participants in this project are cinema networks and film distributors.
- The Culture Available grant programme aims to support projects facilitating access to culture and contributing to social inclusion such as through organisation of cultural events, activities outside of the project headquarters, thematic trips and workshops.
- The newest activities are 'Culture available to seniors' (autumn 2015) and 'Culture available in the summer'.

- Policy measure/policy programme

Striking features Culture Available (which includes a lot of activities to facilitate access to art and culture) is very important in the context of the cultural development of society as a whole. By helping to overcome financial obstacles, the programme makes contact with art and culture a more universal and popular activity among Poles. Also, thanks to the availability and attractiveness of lessons for school pupils in museums, their interest in specific areas of science has increased, and they can become more conscious of art, and develop critical thinking and social skills. Moreover, people with disabilities have – through internet sources – gained unlimited access to culture. The grant programme is dedicated to various projects carried out by institutions such as NGOs, private organisations, foundations, associations or other stakeholders. They can showcase their creativity and inventiveness by developing activities facilitating access to culture for those at risk of exclusion. Culture Available covers the whole of society, and motivates and encourages people to participate in cultural life.

Key competence

How does this good practice example relate/contribute to the 'Key Competence of Cultural Awareness and Expression'? Facilitating access to culture in almost all societal contexts will contribute to increasing numbers of active participants in cultural life. Lowering financial barriers and making certain offers more attractive (availability of online resources, interesting museum classes, adaptations for people with disabilities) contribute to a growth of interest in culture and art in Poland. The result of this is active, aware participants in artistic activities, who regularly use the facilities on offer.

Culture

To which skills does this good practice example relate?

- Producing/making
- Perceiving/analysing
- Reflect upon arts/culture (production as well as perception)

To which aspects of culture does this good practice example relate?

- Arts (e.g. visual arts, music, dance, literature, drama)
- Applied arts/design (e.g. decoration, architecture, fashion)
- Media (e.g. film, television, newspaper, online)
- Heritage/history/tradition (e.g. weaving, wood carving, making jewellery, religious traditions, storytelling)
- Subculture/different cultures (e.g. hip hop culture, Roma culture, urban culture, immigrant cultures)
- Interdisciplinarity: contribution of arts and culture to other non-artistic or non-cultural topics (e.g. environment, social climate, social inclusion, health, active lifestyle, sports)

Target group(s)

- Children/youth
- Parents/families
- Elderly/seniors
- Organisations (NGOs, companies, stores, creative industries, entrepreneurs, representatives, etc.)
- Others

Description • Culture Available is addressed to all social groups (children, adults, senior citizens, people with disabilities), and particularly to less well-off social groups.

Objective(s)

General mission/Objective(s) The main goal of the programme is to intensify and expand the range of initiatives to overcome obstacles to access to culture and to increase participation in cultural and artistic life. The programme improves and develops educational processes for young users, strengthens the sense of cultural identity, promotes ways of opening up to modern technologies and innovative methods of action, raises the level of artistic and creative competence in society as a whole, supports tasks related to cultural education which are important for the development of social capital, and facilitates wider participation in culture and integration of groups such as children and young learners, the elderly, the disabled and groups at risk of social exclusion.

This good practice helps the target group with

Skills

- Efficient collection, analysis and synthesis of art and cultural achievements and phenomena, and ability to improve and deepen personal development through conscious participation in cultural life;
- ability to present in an accessible manner the results of observations made in the self-development process during participation in the programme;
- capacity to use ICT techniques capably (enhanced skills in gathering information from different sources, and critical assessment, processing, presentation and efficient use of information).

Knowledge

- Conscious and critical intercourse with art and culture that allows participation in discourse about the condition of the State, history and the human condition;
- extensive knowledge about art, culture, history and heritage connected with Culture Available, as well as their development and significance for the advancement of human knowledge and development.

Attitudes

- Awareness of the importance of cultural heritage;
- an attitude of awareness and self-criticism when participating in culture, and an understanding and perception of the need for implementation of a process of self-development through participation in cultural life.

Key actors

People who are responsible for this good practice example come from the field(s) of

- The Ministry of Culture and National Heritage
- The National Cultural Centre
- The National Audiovisual Institute
- Museums, cinemas and other cultural institutions

Formal education/Schools

Is this good practice example related to the formal education system?

Museum lessons are aimed at preschool children, school pupils and young people. They are directly related to the core curriculum and extra-curricular activities. Activities are adapted to the age of the participants. Those for children are focused on education through play, while for older groups various educational methods, including applications for tablets and computer presentations are used. All lectures are interactive and include workshops.

If the formal education system is involved in this good practice example, how is it related to the school curriculum?

All museum lessons are consistent with the core curriculum of preschool education and general education in primary and secondary schools arising from the regulations of the Ministry of National Education.

Information

Resources The programme is funded by the Ministry of Culture and National Heritage.

Organisation/Manager Public, combination

Initiative Politicians/administration/policy makers/government

Website www.mkidn.gov.pl/pages/strona-glowna/kultura-i-dziedzictwo/kultura-dostepna.php
<http://ninateka.pl/>

Recommendation(s)

- Facilitate access to cultural institutions for the whole of society, and pay particular attention to less well-off social groups by reducing financial obstacles.
- Include older people in cultural activities by adjusting events/exhibitions/projects to their needs.
- Facilitate access to cultural events through the use of online tools (e.g. a special web browser: <https://kulturadostepna.pl/>).
- Encourage young people and children to participate in cultural life by suggesting attractive and original museum lessons.
- Increase cultural awareness among the general public.
- Teach critical thinking.
- Increase contact with art through workshops/chats/lectures.
- Ensure social inclusion.

B. Scholaris project – didactic resources for teachers

General information

Timeline The project started in 2009 and is ongoing.

Description The Scholaris portal is aimed at supporting educational processes. Publication of educational materials on the Scholaris website is possible on the strength of an agreement between the editorial team and collaborating institutions. The portal guarantees availability of high-quality educational resources. Publication of the materials is free of charge and so teachers are also entitled to use them for free. Materials published on the page may contain text and graphic components, so the resources are rich in content, useful and attractive. The educational materials can also provide links to other pages, which widens the scope of the information provided. Thanks to the portal, broad-based, close collaboration between schools and various other institutions (e.g. educational, scientific, cultural and artistic) is possible.

- Policy measure/policy programme
- Infrastructure (e.g. building, environment, virtual platform)
- Project
- Tool (e.g. hardware, software, instrument)
- Network/partnership
- Other

Striking features Building up a repository of freely available sources is really helpful to teachers. It gives them a good opportunity to conduct more attractive lessons based on good lesson scenarios, information, photos, pictures and many other artistic examples. The most crucial advantage of Scholaris is that it is available to teachers living in small towns and villages. Only hardware with a web browser is required to use portal's resources. Every user must respect the rules of the portal. The most important thing is not to break copyright law.

Key competence

How does this good practice example relate/contribute to the 'Key Competence of Cultural Awareness and Expression'?

The Scholaris portal involves teachers in social and cultural life at national, European and even global level. It is also a good practice example because such it allows teachers to overcome problems related to their distance from artistic and cultural centres. The possibility of using resources like Scholaris could be considered as one of the key points in increasing development of cultural awareness and expression in education.

Culture

- To which skills does this good practice example relate?**
- Producing/making
 - Perceiving/analysing
 - Reflect upon arts/culture (production as well as perception)

- To which aspects of culture does this good practice example relate?**
- Arts (e.g. visual arts, music, dance, literature, drama)
 - Applied arts/design (e.g. decoration, architecture, fashion)
 - Media (e.g. film, television, newspaper, online)
 - Heritage/history/tradition (e.g. weaving, wood carving, making jewellery, religious traditions, storytelling)
 - Subculture/different cultures (e.g. hip hop culture, Roma culture, urban culture, immigrant cultures)
 - Interdisciplinarity: contribution of arts and culture to other non-artistic or non-cultural topics (e.g. environment, social climate, social inclusion, health, active lifestyle, sports)

Target group(s)

- Others

Description Scholaris is first and foremost intended for teachers. The role played by teachers is the most important thing in education. Supporting teachers of cultural and artistic subjects contributes to development of the key competence of cultural awareness and expression.

Objective(s)

General mission/Objective(s) The Scholaris portal has been created to support teachers in their didactic work. The core curriculum (which has been implemented since 2009) stresses development of key competences, so Scholaris constitutes a systemic action by the Ministry for National Education. This is a good way of supporting Polish teachers in achievement of the goals defined in the core curriculum.

This good practice helps the target group with

Skills

Through this practice, the target group should improve its digital, social and entrepreneurial skills.

Knowledge

Thanks to the Scholaris portal, teachers can go through a self-development process and improve their professional qualifications.

Attitudes

Teachers get more involved in state educational policy.

Key actors

People who are responsible for this good practice example come from the field(s) of

Cultural and artistic actors (e.g. institutions, cultural organisations, museums), higher education institutions, publishers, heritage organisations, creators, artists, etc. can be partners in the project.

Formal education/Schools

Is this good practice example related to the formal education system?

The Scholaris project is related to school, and particularly to teachers and students. For example, teachers can access graphic resources to illustrate artistic or cultural topics, or use complete lesson scenarios or e-learning to meet curricular requirements. Using Scholaris resources allows teachers to prepare more interesting and engaging lessons for students.

If the formal education system is involved in this good practice example, how is it related to the school curriculum

In 2009, a curricular reform started in Poland. Because of new challenges, teachers needed support in the teaching process. They are obliged to teach in accordance with the requirements of the new core curriculum. Scholaris was created to help schools to achieve the learning outcomes for compulsory subjects indicated in the core curriculum.

If schools are involved in the example, is it based on a written/formal curriculum? The Scholaris resources are classified by schooling stage. They go beyond the formal curriculum.

Information

Resources Teachers can use educational aids arranged into categories such as music, art, cultural studies, history of art, history of music, artistic education, musical education and media literacy.

In total, there are over 1150 resources, among which are pictures, films, lesson scenarios, handbooks, photos, information materials, discussions, active screens, games, multimedia presentations, e-learning and interactive exercises.

Organisation/Manager The Scholaris project is managed by the Centre for Development of Education, a state institution responsible to the Ministry for National Education.

Initiative Politicians/administration/policy makers/government

Website www.scholaris.pl

Recommendation(s)

Digital resources of didactic materials connected with art and culture which can be used free of charge are a crucial factor in increasing of development of the key competence of cultural awareness and expression.

PORTUGAL

A. Aesthetic and Artistic Education in Schools (PEEA)

General information	
Timeline	Since 2010 (5 years)
Description	<p>From 2010 to 2015, the programme has been implemented in 96 schools and 34 cultural institutions across the whole of the country, involving 3 595 teachers and 63 936 students thus far.</p> <p>The offer includes:</p> <ul style="list-style-type: none"> • training in various art forms: visual art, music, drama, theatre, movement, dance; • building up partnerships between schools, cultural institutions and artists; • advising schools on artistic and cultural projects; • moderating and mediating processes within and between the schools and cultural institutions; • engaging children, teachers and families in all kinds of arts (e.g. dance, music, theatre and visual arts); • development of awareness of art as a form of knowledge.
Striking features	<p>Aesthetic and Artistic Education in Schools is a national initiative to promote and stimulate:</p> <ul style="list-style-type: none"> • an increase the aesthetic dimension of education through the appropriation of the language of various art forms, using the specific contents of each one to gradually implement educational strategies which ensure curricula which integrate different modes of expression and foster cross-curricular knowledge; • development of joint actions between educational and cultural institutions based on the idea of culture as a need and an asset in the educational process; • awareness among teachers and families of the role of art in children's education and its relationship with other areas of knowledge; • knowledge of cultural and artistic heritage as a process of affirmation of citizenship and a means of developing cultural literacy.
Key competence	
How does this good practice example relate/contribute to the 'Key Competence of Cultural Awareness and Expression'?	<p>It contributes through:</p> <ul style="list-style-type: none"> • experimentation and progressive mastery of the specific knowledge of each art form; • contact with different cultural backgrounds (musical, choreographic, theatrical, fine arts, among others); • development of the child's expressiveness; • improvement and expansion of the child's aesthetic experience; • development of the child's aesthetic sense and intentionality.
Culture	
To which skills does this good practice example relate?	<ul style="list-style-type: none"> • Producing/making • Perceiving/analysing • Reflect upon arts/culture (production as well as perception)
To which aspects of culture does this good practice example relate?	<ul style="list-style-type: none"> • Arts (e.g. visual arts, music, dance, literature, drama) • Interdisciplinarity: contribution of arts and culture to other non-artistic or non-cultural topics (e.g. environment, social climate, social inclusion, health, active lifestyle, sports)

Target group(s)

- Children/youth
- Parents/families
- Others

Description Initially, pre-school and primary school teachers and pupils (3 to 10 years of age), public and private schools, cultural institutions (museums, theatres, music halls, etc.); since 2013, also secondary school teachers of all subjects and secondary school students (up to 18 years of age).

Objective(s)

General mission/ Objective(s) The promotion of an action plan covering different art forms in the school context in order to formalise in educational practice the theoretical principles laid down in the Comprehensive Law on the Education System and the guidelines set by the Ministry of Education and Science.

This good practice helps the target group with

Skills

- Creation of creative spaces in schools and cultural institutions.
- Provision of training for teachers and other school staff in different artistic fields.
- Provision of training for cultural actors.

Knowledge

- Development of models and structures for conveying arts and culture in schools and cultural institutions.
- Development of a multifaceted and tailor-made range of offers for cultural education and artistic projects.

Attitudes

- Development of long-term cooperation projects with local cultural institutions/artists.
- Promotion of systematic class activities in arts education.
- Development of the ability to appreciate and appraise works in the visual arts, music, dance and drama.

Key actors

People who are responsible for this good practice example come from the field(s) of

Arts Education Team, General Directorate of Education, Ministry of Education and Science

Formal education/Schools

Is this good practice example related to the formal education system?

The legal basis of the Portuguese education system provides for development of cultural knowledge and appreciation by enhancing the values of Portuguese identity, language, history and culture. This legislation also advocates development of physical and motor skills, promotion of manual activities and arts education in order to raise students' awareness of different modes of artistic expression, as well as stimulating their art skills.

The latest revision of the National Curriculum (Decree Law 139/2012 and Decree Law 91/2013) establishes the following guidelines:

- valuing Portuguese language and culture in all curricular areas (paragraph n), Article 3);
- enhancing the learning experience by offering several extra-curricular activities and disciplines, in accordance with the school's curriculum alignment (syllabus) and autonomy. Attendance at these activities and disciplines is not compulsory but gives students the opportunity to diversify and expand their knowledge and education (paragraph p), Article 3).

According to the current programme, artistic expression in the 1st Cycle of Basic Education (years 1-4) is based on the following guiding principles:

- experimentation and progressive mastery of the specific knowledge of each art form;
- contact with different cultural backgrounds (musical, choreographic, theatrical, fine arts, among others);
- development of the child's expressiveness;
- improvement and expansion of the child's aesthetic experience;
- development of the child's aesthetic sense and intentionality.

In the 2nd and 3rd Cycles of Basic Education (years 5-9), the established curricular goals for the visual arts advocate the experience of different visual modes of expression as fundamental for expanding the teaching-learning process. These multiple experiences are structured in four areas: technique, representation, discourse and project.

If the formal education system is involved in this good practice example, how is it related to the school curriculum?

In pre-school and primary education, this programme is included in the compulsory subjects. In secondary education, it is part of school and/or class projects.

If schools are involved in the example, is it based on a written/formal curriculum?

Yes (Cf. Decree Law 139/2012 and Decree Law 91/2013)

Information

- Resources**
- General Directorate of Education, Ministry of Education and Science of Portugal
 - Aga Khan Foundation
 - Calouste Gulbenkian Foundation
 - Organisation of Ibero-American States

Organisation/Manager Public institution: General Directorate of Education, Ministry of Education and Science of Portugal

Initiative Politicians/administration/policy makers/government

Website www.dge.mec.pt

Recommendation(s)

Give schools and cultural institutions the necessary resources to offer active participation in art and culture to every pupil.

Make sure that teaching of art and culture in schools and cultural institutions remains relevant at all levels within the institutions.

Support structures and mediators (such as cultural actors) in developing artistic projects and long-lasting cooperation.

B. 10x10

General information

Timeline 9 months per edition (three editions so far)

Description It involves collaboration between teachers and artists on the conception and promotion of new tools, strategies and teacher/student relationships in the classroom in order to motivate students and involve them in the learning process.

- Project
- Network/partnership

Striking features Its impact on teachers' awareness and routines, and on students' engagement, collaboration and motivation.

Key competence

How does this good practice example relate/contribute to the 'Key Competence of Cultural Awareness and Expression'?

By stimulating students to express themselves through different mediums (drawing, filming, writing, using their bodies, etc.), by promoting students' cultural identities and integrating them into the learning process and by enhancing democratic relationships between teachers and students.

Culture

To which skills does this good practice example relate?

- **Producing/making**
Visual diaries, videos, texts, photographs, performances, games.
- **Perceiving/analysing**
Argumentation, invention of plausible scenarios, perceiving multiple meanings of the same words according to context, problem solving, critical analysis.
- **Reflect upon arts/culture (production as well as perception)**
Interpretation, self-expression, interactive play.

To which aspects of culture does this good practice example relate?

- **Arts (e.g. visual arts, music, dance, literature, drama)**
By promoting ability in visual, sound and movement aspects, as well as linguistic ability.
- **Media (e.g. film, television, newspaper, online)**
Production of digital content.
- **Subculture/different cultures (e.g. hip hop culture, Roma culture, urban culture, immigrant cultures)**
Immigrant cultures, urban culture, rap, youth culture.
- **Interdisciplinarity: contribution of arts and culture to other non-artistic or non-cultural topics (e.g. environment, social climate, social inclusion, health, active lifestyle, sports)**
Language, maths, philosophy, biology (secondary level), active citizenship, social inclusion.

Target group(s)

- Children/youth
- Others: teachers and schools

Description

- Teachers and students at secondary school level

Objective(s)

General mission/Objective(s)

From a belief that artistic practices can inspire new tools, new strategies and new behaviours in the classroom, the project engages teachers, artists and students in trying out and discussing new approaches to learning.

This good practice helps the target group with

Skills

- Students: self-expression, individual research.
- Teachers: performativity, communication, dialogic speech, authorship.

Knowledge

- Students: better perception of abstract concepts, enhanced capacity to relate concepts from different disciplines.
- Teachers: constructivist methods of teaching and learning.

Attitudes

- Students: respect (for teachers and fellow students), collaboration, pro-activity, responsibility.
- Teachers: listening, empowering students.

Key actors

People who are responsible for this good practice example come from the field(s) of

One cultural organisation (Calouste Gulbenkian Foundation), several schools, two teacher training centres and a university research centre (the Institute of Research in Education Development of the Universidade Nova de Lisboa).

Formal education/Schools

Is this good practice example related to the formal education system?

The project entails the collaboration of one teacher/one artist per class on a 3-month pedagogical project at a school, involving student participation and feedback. The work takes place twice a week on average.

The project is also implemented outside of school. It starts with an intensive 1-week artistic residence course at the Gulbenkian Foundation at which artists and teachers can exchange views and pool resources and it ends with the presentation of the difficulties and achievements of the pedagogical process. This presentation is given both at schools and at the Gulbenkian Foundation, and is open to the general public.

If the formal education system is involved in this good practice example, how is it related to the school curriculum

This work is part of the school curriculum through a protocol negotiated with the school. It involves three to four teachers of the same school in charge of compulsory subjects such as Portuguese or English language, philosophy, biology and maths (secondary level).

If schools are involved in the example, is it based on a written/formal curriculum?

The collaboration follows a written plan co-designed by the teacher and artist. This plan can be adapted or changed if needed during the process.

Information

Resources

Around EUR 50 000 per edition including evaluation and documentation costs;
Staff: one coordinator, one producer, two mediators, ten artists, one evaluator, three researchers, one film crew (per edition);
Several reports, communications and films are published online.

Organisation/Manager

Private

Initiative

- **One organisation (formal group or organisation)**
A private foundation initiated the project.
- **Combination of responsibilities: more than one organisation (partnership of formal groups or organisations)**
Teacher training centres, selected schools and a university research institute are partners in the project.

Website

<https://vimeo.com/album/2863608>

Recommendation(s)

Introduce active collaboration between teachers and artists into the framework of continuous professional development of teachers, focusing on creative and reflective practices, as well as experimentation with alternative pedagogical strategies;
Elaborate a European code of conduct for teachers inspired by the eight key competences for education in the 21st century.

ROMANIA

A. A different kind of school! (National programme)

General information

Timeline The programme began in the 2011-2012 school year and since then it has been implemented annually.
It is compulsory, being part of the school year. It consists of three phases: preparatory phase (December/January-March), development phase (1 week in April), assessment phase (May-June).

Description A different kind of school! is part of the compulsory school year and is held in the second semester. It is made up of three phases: preparatory phase (December/January-March), development phase (1 week in April) and assessment phase (May-June).

Each school makes up its own plan of activities for an entire week. In the preparatory stage, students, as well as teachers and parents put forward their ideas for projects which are debated and finally turned into commonly agreed activities. They are developed either by the schools themselves or in partnership with cultural organisations and institutions, NGOs, local authorities, companies, factories, parents, senior craftsmen, museums, galleries, libraries, theatres, etc. according to the specificity of each activity.

During the preparatory phase, the MoESR opens up (on its website) an online platform on which potential partners (governmental and non-governmental institutions, cultural organisations and institutions, NGOs, local authorities, companies, factories, parents, senior craftsmen, museums, galleries, libraries, theatres, etc.) can post project offers so that schools can choose a partnership activity.

There are 10 major categories of project: cultural, artistic, scientific, high-tech, sports, democratic citizenship and social responsibility, health education, ecology and environmental protection, life skills, and career guidance and counselling.

The most frequently organised types of activity are: theatrical performances, artistic activities, multicultural activities, media and cinema, crafts workshops, visits to museums, art galleries and tourist sites, debates, creation and research camps, student exchanges and urban design.

The assessment phase comprises several steps. Each school sends what it considers its 10 most valuable project ideas (one idea per category) to the county school inspectorate which is in charge of evaluation at county level. The best 10 ideas in each county are uploaded to the online platform to be assessed by a national commission of experts nominated by the MoESR and to be voted on by the wider public. A total of 420 projects (there are 42 counties) enter the competition and the MoESR rewards the best 10. The score for each project is weighted as follows: national commission grade: 70 %; public vote: 30 %.

- Policy measure/policy programme

Striking features This programme puts forward a different kind of education centred on the valorisation of culture-based learning and experience, and context-based culture, which are an intrinsic part of the development of the activities. It highlights local culture and helps both students and the community discover its role and influence on quality of life.
Moreover, it expands the concept of creativity and creativity mechanisms into subjects such as the sciences, social studies, entrepreneurship and communication.

Key competence

How does this good practice example relate/contribute to the 'Key Competence of Cultural Awareness and Expression'?

Through the wide variety of activities proposed and developed by students, this programme nurtures:

- the transfer of creative skills to various professional fields;
- openness and respect for cultural diversity;
- cohesion and mutual understanding.

Culture

To which skills does this good practice example relate?

- **Producing/making**
Ideas, projects, layouts, scenarios, objects.
- **Perceiving/analysing**
Cultural differences and similarities, globalisation influences, national identity.
- **Reflect upon arts/culture (production as well as perception)**
Cultural influences, contemporary art production, innovative ideas of combining modern and traditional arts, urban design.

To which aspects of culture does this good practice example relate?

- **Arts (e.g. visual arts, music, dance, literature, drama)**
Workshops, competitions, exhibitions, shows.
- **Applied arts/design (e.g. decoration, architecture, fashion)**
Design, decoration (crafts, urban design).
- **Media (e.g. film, television, newspaper, online)**
School television stations, school online newspaper.
- **Heritage/history/tradition (e.g. weaving, wood carving, making jewellery, religious traditions, storytelling)**
Traditional crafts (Easter egg painting, icon painting, folk art collection, etc.)
- **Subculture/different cultures (e.g. hip hop culture, Roma culture, urban culture, immigrant cultures)**
Minority culture workshops, contemporary art exhibitions, urban site layouts, global culture, etc.
- **Interdisciplinarity: contribution of arts and culture to other non-artistic or non-cultural topics (e.g. environment, social climate, social inclusion, health, active lifestyle, sports)**
Creation of industrial, medical and environmental devices to respond to various societal challenges.

Target group(s)

- Children/youth
- Parents/families
- Elderly/seniors
- Organisations (NGOs, companies, stores, creative industries, entrepreneurs, representatives, etc.)

Description

- The main actors are pre-university students (3-18 years of age) and their teachers.
- Depending on the nature of the activity, schools involve partners such as parents, NGOs, senior craft artists, companies, etc.

Objective(s)

General mission/Objective(s)

The programme aims at the development of creative forms of learning organised within non-formal contexts. The activities are aimed at responding to students' interests, allowing them to express their talents and stimulating creativity, originality and innovation among pupils and teachers in cultural, scientific and didactic fields.

This good practice helps the target group with

Skills

Creative skills, teamwork, self-expression, assessment.

Knowledge

National and European heritage and culture, multiculturalism, entrepreneurship, arts, etc.

Attitudes

Openness to social cohesion, diversity, challenge and novelty, willingness to get involved, confidence in expressing ideas, sharing innovation, respect.

Key actors

People who are responsible for this good practice example come from the field(s) of

The MoESR initiated this programme to round out the pre-university education system. The programme connects schools, and implicitly students, to the larger community: cultural organisations and institutions, NGOs, local authorities, companies, factories, etc.

Formal education/Schools

Is this good practice example related to the formal education system?

The programme is part of the formal educational system, but it develops the non-formal dimension of education.

If the formal education system is involved in this good practice example, how is it related to the school curriculum?

The programme does not have any connection with the compulsory curriculum and the students and teachers are free to choose the topics, the content and the form of their projects/activities.

If schools are involved in the example, is it based on a written/ formal curriculum?

This programme is developed within the area of non-formal education, therefore it does not have to comply with the formal curriculum. The activities/projects offer a wide space for students to use and enrich their knowledge, and to practice and improve their skills and competences. The activities take place in a variety of contexts which facilitates assessment of the relevance of the formal educational system and challenges participants to develop creative solutions.

Information

Resources

If the activities entail expenses, schools can request financial support from the local authorities or use funds that have not been allocated in their budgets. If the projects are developed in partnership with private institutions/NGOs, most of the expenses are covered by the partners.

Organisation/Manager

This programme is managed by the MoESR (Ministry of Education and Scientific Research) coordinated by county school inspectorates and implemented by schools.

Initiative

- Combination of responsibilities: more than one organisation (partnership of formal groups or organisations)
- Politicians/administration/policy makers/government

Website

www.sae.edu.ro/votare

Recommendation(s)

Real development of cultural awareness and expression competences depends on practical activities organised within non-formal contexts due to the advantages which non-formal education offers, such as:

- a more flexible learning environment that encourages initiative, self-expression and innovative solutions;
- effective action (which goes beyond the theoretical or virtual framework);
- valuable instruments for assessing the relevance of skills, knowledge and attitudes shaped within the formal educational system.

Therefore non-formal educational weeks should be a compulsory part of the formal school year.

B. Pilot project – Creativity in the pre-university educational system – national curriculum development on the theatre’s impact on education

General information	
Timeline	The pilot phase of the project began in October 2014 and ended in June 2015. It is to be fully developed during the next three years.
Description	<p>The project is aimed at teachers in the pre-university educational system and students who attend non-art vocational schools. It is structured around two components:</p> <ul style="list-style-type: none"> • the development of a training course for teachers (who do not teach in vocational art schools) in the field of the theatre’s impact on students’ personal development and creative expression; • the development of a national curriculum on the theatre’s impact on education to be turned into an optional study course. <p>In the light of the project concept, most theatrical techniques, such as voice, improvisation, movement, position, stage direction, as well as the plays themselves become instruments to shape, foster and improve body perception, social competences, communication, motivation and creativity.</p> <p>The project consists of three major phases.</p> <ol style="list-style-type: none"> 1. An opening conference followed by a 20-hour training course attended by 120 people: school inspectors, primary and secondary teachers from Bucharest and nine counties (Constanta, Galati, Iasi, Mures, Timis, Cluj, Sibiu, Prahova, Dolj) covering both rural and urban areas. The selection of these counties took into account two basic factors: national coverage, and further cooperation of schools with universities of theatrical and cinematographic arts during the project implementation phase. The training course provided a demonstration of applied theatrical pedagogy and its five modules approached the theatrical elements in a practical manner. 2. The implementation phase which focused on use of the theatrical techniques in different subjects and extracurricular activities. 3. The evaluation phase based on an assessment sheet highlighting the impact of the techniques on students’ behaviour, creativity, social interaction/communication, personal development and learning motivation. <p>At the end of the pilot phase, all three partners (MoESR, Das Wiener Kindertheater Association and the National University of Theatrical and Cinematographic Arts of Bucharest) collected, processed, analysed the reported data and proceeded with the development of:</p> <ul style="list-style-type: none"> • the training course for teachers (to receive accreditation in due course); • the national curriculum on the theatre’s impact on education (to be turned into an optional study course and implemented by schools).
	<ul style="list-style-type: none"> • Project • Network/partnership
Striking features	This project is a relevant example of use of arts to enhance self-expression and creativity in various fields of activity, starting with valorisation of cultural potential.

Key competence	
How does this good practice example relate/contribute to the ‘Key Competence of Cultural Awareness and Expression’?	<p>By means of the techniques introduced, this project contributes to:</p> <ul style="list-style-type: none"> • raising awareness of the role of cultural intelligence in shaping self-expression; • transfer of creative skills to various professional fields; • openness and respect for cultural diversity; • confidence in expressing ideas and solutions; • participation in social life.

Culture

To which skills does this good practice example relate?

- **Producing/making**
Ideas, projects, systems of thinking, analysing and behaving within different contexts.
- **Perceiving/analysing**
Differences and similarities, revisiting ideas.
- **Reflect upon arts/culture (production as well as perception)**
Seeking opportunities and alternative possibilities, expressing new ideas.

To which aspects of culture does this good practice example relate?

- **Arts (e.g. visual arts, music, dance, literature, drama)**
Literature and drama are used as a starting point.
- **Applied arts/design (e.g. decoration, architecture, fashion)**
They are used to practice students' self expression.
- **Media (e.g. film, television, newspaper, online)**
They are used to practice students' self expression.
- **Heritage/history/tradition (e.g. weaving, wood carving, making jewellery, religious traditions, storytelling)**
They are usually used as a source of documentation, analysis and reflection.
- **Subculture/different cultures (e.g. hip hop culture, Roma culture, urban culture, immigrant cultures)**
- **Interdisciplinarity: contribution of arts and culture to other non-artistic or non-cultural topics (e.g. environment, social climate, social inclusion, health, active lifestyle, sports)**

Target group(s)

- Children/youth
- Organisations (NGOs, companies, stores, creative industries, entrepreneurs, representatives, etc.)

Description

The primary target group is made up of pre-university education students (6-18 years of age) and teachers from non-art vocational schools.
The secondary target group is students who attend the National University of Theatrical and Cinematographic Arts of Bucharest and want to follow a Master of Arts programme in theatrical pedagogy.

Objective(s)

**General mission/
Objective(s)**

The project stimulates emotional and social development, scientific and contextual self expression, creativity and imagination, and willingness to get involved, and supports enhancement of assertive and creative communication skills as opposed to anxiety and aggression.

This good practice helps the target group with

Skills

Creative skills, teamwork, self-expression, assessment.

Knowledge

Interdisciplinary activities.

Attitudes

Openness to challenge and novelty, willingness to get involved, confidence in expressing ideas, sharing innovation, respect.

Key actors

People who are responsible for this good practice example come from the field(s) of

This project has been implemented on the basis of a partnership agreement concluded between Das Wiener Kindertheater Association, the National University of Theatrical and Cinematographic Arts of Bucharest and the MoESR.

Each partner assumed specific responsibilities.

- Das Wiener Kindertheater Association was in charge of delivery of the 20-hour training course and provision of the guide (*Curtain up!*) for translation into Romanian.
- The National University of Theatrical and Cinematographic Arts of Bucharest translated the guide.
- The MoESR organised the conference (in partnership with Das Wiener Kindertheater) and coordinated the implementation and monitoring of the project.
- The development of the final documents (curriculum and training course) was a common task of all partners.

Formal education/Schools

Is this good practice example related to the formal education system?

The project focuses on non-conventional teaching methods meant to improve and enrich the formal education system.

If the formal education system is involved in this good practice example, how is it related to the school curriculum

The curriculum developed within the project will be integrated into the national school-based curriculum. In the Romanian pre-university education system, the curriculum is made up of a compulsory curriculum (75 %) and a school-based curriculum (25 %).

If schools are involved in the example, is it based on a written/formal curriculum?

The optional study will be based on a written curriculum approved by MoESR.

Information

Resources

The expertise and financial resources are provided by all partners.

Organisation/Manager

The project is managed by both public (MoESR – Ministry of Education and Scientific Research – and the National University of Theatrical and Cinematographic Arts of Bucharest) and private (Das Wiener Kindertheater Association) institutions.

Initiative

- Combination of responsibilities: more than one organisation (partnership of formal groups or organisations)

Website

www.initiativaeducationala.teatrulvienezdecopii.ro
www.unatc.ro

Recommendation(s)

The introduction of theatrical and arts techniques as didactic methods and instruments into initial teacher training would definitely contribute to the improvement of both students' and teachers' educational results, as well as students' future professional careers, considering their effects in terms of releasing hidden talents and abilities, nurturing intuition, and stirring imagination and creativity.

SLOVAKIA

A. Elementary School of Arts

General information

Timeline Continuous activity

Description The Elementary School of Arts (ESA) is a special type of school organised in accordance with the national curriculum, providing parallel educational programmes for gifted children to deepen their interest and develop their skills in one or more art fields or for children and young people who will continue their studies at secondary art schools or higher education institutions for teacher training or with an artistic orientation. Children attend the ESA after their classes in compulsory school. ESA also provide space for adults to perform artistic activities, and thus have a lifelong learning element. Subjects include almost all artistic fields, notably music, literature and drama, dance, fine art and visual art, audiovisual arts and multimedia. Music, and fine and visual art traditionally attract most interest from students. Elementary arts education and learning is organised on individual or group basis and is completed with a final examination. The ESA thus provide formal education, with some non-formal and informal features.

- Policy measure/policy programme

Striking features The ESA:

- develop artistic and cultural competences in all fields of the arts in a way that compulsory formal education does not or cannot offer;
- are a special type of school organised in accordance with the national curriculum, providing parallel educational programmes for gifted children attending regular elementary schools, or for adults interested in developing their artistic talents;
- contribute to increasing the credibility of arts and cultural education in formal, non-formal and lifelong learning;
- support and further develop the creativity of students which can be transferred to a variety of professional contexts;
- bridge formal and non-formal learning.

Key competence

How does this good practice example relate/contribute to the 'Key Competence of Cultural Awareness and Expression'?

The ESA directly relate to KC#8 by providing specialised arts education focused primarily on developing practical artistic skills. The activities also include cultural education in a broader sense, providing the students with content related to arts and cultural history and theory, and intercultural relations.

In the context of cultural awareness and expression, ESA builds up **specific artistic competence** in different arts fields, ranging from music to multimedia and audiovisual production. Cultivation of self-expression in different art forms develops the creative skills of children/students.

Culture

To which skills does this good practice example relate?

- **Producing/making**
Through artistic expression, students show their ideas, feelings and opinions.
- **Perceiving/analysing**
Specific emphasis is put on practice, which creates a better understanding of art.
- **Reflect upon arts/culture (production as well as perception)**

To which aspects of culture does this good practice example relate?

- **Arts**
Fine arts, visual arts, music, dance, literature, drama, etc.
- **Applied arts/design**
Decoration, crafts, architecture, fashion, design, etc.
- **Media/multimedia**
Film, television, newspaper, online, etc.
- **Heritage/history/tradition**
Art and craft, weaving, wood carving, making jewellery, religious traditions, storytelling, etc.
- **Subculture/different cultures**
Urban culture, etc.
- **Interdisciplinarity: contribution of arts and culture to other non-artistic or non-cultural topics**

Target group(s)

- Children/youth
- Parents/families

Description

- Pre-school children
- Elementary, secondary and high school pupils
- Adults, disabled people and socially deprived children

Objective(s)

General mission/Objective(s)

The ESA provide arts and cultural education for everyone. They help students to achieve their potential in many artistic fields and in respect of their individual qualities, thus contributing to their personal development. The outcomes reflect the quality of the teaching staff. The quality of the ESA is measured by the quality, frequency and attractiveness of its public performances, exhibitions and competitions.

This good practice helps the target group with

Skills

Creativity, confidence, problem solving, perseverance, focus, collaboration, dedication, accountability, taking on board constructive feedback, responsibility, productivity, innovation, flexibility and adaptability, leadership skills (risk-taking, learning to be oneself, ability to tap into myth and symbolism), observational skills (awareness of moods, attitudes and surroundings), communication, social and cultural skills, etc.

Knowledge

General and specific depending on the artistic fields.

Attitudes and values

Personal attitudes, national identity, tolerance, responsibility, commitment, perseverance, flexibility, acceptance, sensitivity, work-oriented outlook, etc.

Key actors

People who are responsible for this good practice example come from the field(s) of

- Government
- School
- Youth
- Community

Formal education/Schools

Is this good practice example related to the formal education system?

Yes. Education and learning at ESA takes place in accordance with the national curriculum developed by the National Institute of Education (National Board of Education), a directly-administered body of the Ministry of Education, Science, Research and Sports of the Slovak Republic.

The ESA are evaluated by the National Schools Inspectorate which monitors and controls the quality of education and school management, including development and implementation of the school curriculum (content and objectives), teaching and learning processes, material and technical conditions, and qualification of teaching staff.

If the formal education system is involved in this good practice example, how is it related to the school curriculum?	The ESA curriculum is designed to further develop skills related to two national curriculum subjects – arts and music – for kindergartens, and primary and secondary schools. ESA provide successful, effective and high-quality education and learning in arts and culture for people who are ambitious and interested in the fields of art and culture. Attendance at ESA is also a prerequisite for further arts education and professionally-oriented studies at universities.
If schools are involved in the example, is it based on a written/formal curriculum?	It is based on the national curriculum for ESA and the school curriculum.

Information	
Resources	The ESA are mainly public schools funded primarily by municipalities and regional governments. A smaller proportion of the funding comes from fees paid by parents or students twice a year. Fees are modest (EUR 20-60 per semester, depending on the region, and EUR 50-120 for adults). The ESA are thus easily accessible for much of the public, but the lowest income groups can only afford them with difficulty, or not at all.
Organisation/Manager	The ESA are managed by public education authorities (196 schools), private subjects (114 schools) and church-owned schools (11 schools). They are mainly located in towns, but there are around 800 affiliated branches in small settlements and villages. The specialised elementary arts education network is thus quite well developed. Improving the quality of the education through creative, constructive supervision is a duty of ESA headteachers, who are teachers first and foremost.
Initiative	Politicians/administration/policy makers/government
Website	www.minedu.sk www.statpedu.sk

Recommendation(s)	
	<ul style="list-style-type: none"> • No one should be left behind in/omitted from arts and cultural education. • Build a general consensus in education policy across all levels of management underlining the importance of arts and cultural education as a curricular area that contributes to the overall quality of education and learning. • Establish optimal administrative and legal regulations and conditions for better understanding the role and mission of arts and cultural education within formal and non-formal education. • Increase the credibility of arts and cultural education in formal, non-formal and lifelong learning.

B. Supertrieda (SuperClass)

General information	
Timeline	Founded in 2005. The most recent SuperClass ran from September 2014 to June 2015.
Description	SuperClass is a competition in which school classes present a musical drama performance or a video clip on a given theme. The project is carried out and organised under the guidance of a civic association, SuperTrieda. Participants come from elementary and secondary schools, and also from special needs education schools. The Ministry of Education, Science, Research and Sport of the Slovak Republic oversees the project. The main idea is to give thousands of children who do not take part in specialised artistic education in arts schools, the chance to be actively involved in an artistic/cultural production in cooperation with their fellow pupils, thus fostering social and civic skills and attitudes. The project also aims at upgrading the standard of music and arts education in regular schools, which has dropped considerably in recent decades (due to the number of unqualified teachers, lack of attention to these subjects by school management and unattractiveness of the lessons to children). The project is thus a combination of formal and non-formal education.

Official partners of the project include the European Commission Representation in the Slovak Republic and the Slovak Committee for UNICEF.

The project aims at:

- improving interpersonal relations and social cohesion within classes and between children, elimination of bullying and motivating children to be active and to cooperate with their teachers, as well as with each other;
- providing as many children as possible with the opportunity to explore their artistic skills, talents and abilities;
- supporting and developing children's creativity, abilities and presentation skills;
- raising children's cultural level, teaching them to feel, think, create and be happy with life;
- increasing the credibility of art studies in schools and making subjects such as music, arts, Slovak and English language more interesting.

-
- Project
 - Network/partnership
 - Other – competition
-

Striking features

The uniqueness of the project lies in these principles.

The participants are whole classes; every child in the class must be involved and take up an active role, whatever it may be. Only complete classes are allowed to take part. As a consequence, during the project, rates of absenteeism fall radically, and the internal cohesion of classes improves.

- The project not only runs in 'regular' schools but also in schools for special needs education and re-education centres (young offender institutions).
- The productions are created by the children themselves, starting with the writing of the scenario, composition of music or songs, preparation of decorations, shooting of films/videos and performing the piece. The teacher just gives guidance, and with younger classes (8-10-year-olds) helps with the scenario, direction and production.
- The project starts in late-September with the announcement of the themes (which reflect a burning social issue) by the organising committee. It ends in late-May with the national final in a Slovak theatre.
- By preparing and realising the productions, the children become motivated to utilise skills and knowledge from various artistic fields (music, visual arts, drama, film, literature). The productions are a synthesis of many subjects on the curriculum, including Slovak language, English language, ethics and religion.
- Pupils are motivated to develop not only cultural competences but also social and civic ones; in the process of preparing the production they learn how to cooperate with each other, how to develop the methodology of an activity, how to accept dissenting views and how to include children who are 'different'. The activity thus helps to prevent social exclusion and bullying.
- The activity perfectly combines the principle of the individual right to a good-quality arts/cultural education and respect for children's individual identity and creativity with the principle of working *in* and *for* the community.
- Each competitor (each class) gets a prize for some unique feature of their performance, which improves motivation.
- For the children the activity is essentially an action game. They cooperate to create a joint work of art.
- It is an easy way for teachers not only to increase the credibility of arts subjects at school but also to teach children their mother tongue or foreign languages (mostly English and German).
- Special seminars are organised for teachers twice a year to help to develop their management skills within in the project and to provide them with continual education in their subject: arts, music, drama, etc.

- The project has already been successfully implemented abroad: in Hungary, Romania, Serbia and Ukraine (mainly within Slovak-speaking communities), as well as in Czech Republic, France, Poland and Switzerland.
- The only artistic-and-educational project from Central Europe that has gotten into the European selection of 'Good Practice Model of European Educational Network'.
- The project won the 'Springboards: Let's Innovate For Children!' 2012 Award, and it is a part of Ashoka network in Europe.
- Bridge formal and informal education.

Key competence

How does this good practice example relate/contribute to the 'Key Competence of Cultural Awareness and Expression'?

SuperClass:

- combines all dimensions and aspects included in the definition of KC#8, as they have been developed within the OMC working group;
- develops children's self-expression in different arts fields and as a consequence, their creative skills;
- improves pupils' cultural level, teaches them how to think, create and understand the world, and how to feel satisfied and happy in life;
- transmits generic competences, underlines the important role of culture in developing both personal and collective identities, and helps children to develop an open attitude towards and respect for cultural diversity;
- develops children's personal qualities;
- activates other key competences, namely KC#5, KC#6 and KC#7.

Culture

To which skills does this good practice example relate?

- Producing/making
- Perceiving/analysing
- Reflect upon arts/culture (production as well as perception)

To which aspects of culture does this good practice example relate?

- Arts (visual and fine arts, music, dance, literature, drama, etc.)
- Applied arts/design (e.g. decoration)
- Media (e.g. film)
- Heritage/history/tradition (e.g. religious traditions, storytelling)
- Subculture/different cultures (e.g. Roma culture, urban culture, immigrant culture)
- Interdisciplinarity: contribution of arts and culture to other non-artistic or non-cultural topics (e.g. social inclusion, active lifestyle)

Target group(s)

- Children/youth
- Parents/families
- Others

Description

- School pupils (6-19 years of age)
- Children in special needs education
- Children in special educational facilities (e.g. rehabilitation centres)
- Ethnic Hungarian and Roma children
- Slovak minorities abroad – schools in Slovak communities
- Parents

Objective(s)

General mission/ Objective(s)

'It is an effective tool in the fight against bullying at school. It teaches children tolerance, develops their creativity and motivates them to attain higher levels of school attendance (especially in areas where this is very poor). It allows children to experience the power of creation and practice of arts and music.' (www.supertrieda.com)

Evaluators of the project during its realisation phase are competitors and people from both non-expert and expert backgrounds. The results of the project are reflected in many research studies by musical education authorities and music researchers, and in university students' theses.

This good practice helps the target group with

Skills

Creativity, problem solving, perseverance, focus, collaboration, taking constructive feedback on board, responsibility, productivity, innovation, flexibility and adaptability, leadership skills (risk-taking, learning to be oneself, the ability to tap into myth and symbolism), communication, social and cultural skills, etc.

Knowledge

General and specific knowledge influenced by the theme of the competition which changes annually and reflects current social issues in Slovakia, Europe and the world.

Attitudes and values

Personal identity, tolerance, responsibility, flexibility, acceptance, sensitivity, a work-oriented mentality, openness to diversity and difference (within the framework of democratic, humanist values), etc.

Key actors

People who are responsible for this good practice example come from the field(s) of

The project was carried out and organised under the guidance of civil association SuperClass (informal education).

Organisational board:

- Ministry of Education, Science, Research and Sport of the Slovak Republic
- European Commission Representation in the Slovak Republic
- Slovak Committee for UNICEF
- City of Bratislava
- Mayors of the cities/municipalities and villages
- Artistic directors of theatres

Expert assistance:

- University of Prešov in Prešov
- Pedagogical Faculty, Comenius University in Bratislava
- Academy of the Performing Arts in Bratislava
- Matej Bel University, Banská Bystrica

Theatres:

- Teatro Wüstenrot
- Old Theatre, Nitra
- Košice Puppet Theatre
- Slovak Chamber Theatre, Martin
- Bratislava Puppet Theatre
- Alexander Duchnovič Theatre, Prešov
- Istropolis, Bratislava
- SMH, Banská Bystrica

Formal education/Schools

Is this good practice example related to the formal education system?

Yes, any school class from an elementary or secondary school, and any group of students from a non-artistic school can take part. The Ministry of Education, Science, Research and Sport of the Slovak Republic oversees the project.

If the formal education system is involved in this good practice example, how is it related to the school curriculum

In Slovakia, SuperClass is part of the official national curriculum in arts and music.

If schools are involved in the example, is it based on a written/formal curriculum?

No

Information

Resources

Supertrieda does not have any employees. The project is based on voluntary work of people who believe it is worthwhile. The team consists of 10 enthusiastic experts and managers who organise:

1. education for primary and secondary schools, and college students, and workshops for children;
2. a year-long competition;
3. SuperClass for Slovaks living abroad;
4. SuperClass for schools for children with disabilities;
5. SuperClass for ethnic minorities;
6. professional summer camps;
7. professional conferences on SuperClass.

The team of volunteers also includes around 1 000 teachers.

The cost of the whole project is about EUR 50 000 a year. The expenses include the rent of nine theatres, rent of space for educational activities throughout the year, accommodation, prizes, certificates for thousands of children involved, supplies, travel costs and essential services.

The project is funded by grants, subsidies and sponsorship donations.

Organisation/Manager

A civic/private association, SuperTrieda, with organisational and logistical support from national and regional educational authorities, teacher training colleges, regional governments and theatres (all regional rounds and the national round of the competition take part in a theatre).

Initiative

- Various persons (non-formal group of individuals)
- Combination of responsibilities: more than one organisation (partnership of formal groups or organisations)

Website

www.supertrieda.com
www.supertrieda.sk

Recommendation(s)

Artistic (specialised) and cultural (transversal) education should be included in formal curricula, since there are certain contents, skills and attitudes that should be accessible to everyone. The non-formal and informal dimensions of KC#8 are no less important. It is strongly recommended that:

- formal and non-formal/informal activities complement and reinforce each other;
 - non-formal/informal activities be designed/organised with active involvement and participation of children/teachers or the local community and its various segments/target groups;
 - activities cultivate and develop a combination of as many dimensions, aspects, forms and skills derived from KC#8 as possible;
 - the strong interrelationship and interdependence between KC#6 (social and civic competence) and KC#8 be taken into account not only in the (internal) content and impact of the artistic/cultural activities, but also through recognition that active participation in local cultural life/cultural management is a tool for strengthening local civil society.
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SLOVENIA

A. Theatre Playground

General information

Timeline May 2014-December 2015

Description The **Theatre Playground (Igrišče za gledališče)** project seeks to bring contemporary theatre to 20 schools all over Slovenia and involve participating students not only as consumers of art but also as creative producers. The project aspires to establish art in schools not only as a school subject, but as a teaching instrument which can produce impressive results and emphasise art's intrinsic value in the school.

One of the aims of the project is to offer employment to young artists and have them teach contemporary culture and art in schools.

Twenty Slovene schools are participating in the project, each hosting young artists who contribute compulsory and elective artistic content (theatre clubs, musical projects) to regular classes of all courses and cultural days. Carried out in schools for the most part, the programme is accompanied by an abundant offer of theatre performances with corresponding workshops, conversations and experiences of the cultural landscape of Ljubljana and other cities.

The selection of schools is geographically diverse, thus increasing access to high-quality artistic content in places where such access is usually limited. The project also represents an opportunity to encounter new audiences.

- Project
- Network/partnership

Striking features Theatre Playground is an excellent example of cross-sectoral cooperation between the fields of art and education that includes various stakeholders: artists, students, teachers, schools, art organisations, universities, decision-makers and media.

This project is well structured and includes all elements of a good practice example: from preparation to evaluation, and from additional training to active participation.

Main activities include:

- an educational programme for the young artists (mentoring, lectures, workshops, etc.);
- an educational programme for the participating teachers (lectures, workshops, etc.);
- cultural days for basic and upper-secondary schools¹;
- 'tandem' hours in regular classes (in which art is used as a pedagogical tool) involving cooperation between an artist and a teacher to teach mandatory themes (within the subject) through arts;
- cooperation of artists and teachers in elective art subjects such as theatre club, musical projects, etc.;
- evaluation.

Another reason behind the choice of this project is the fact that one of its purposes is to devise a model of art and cultural education (ACE) in the area of theatre, based on the presence of an artist in a formal educational institution and his/her cooperation with a teacher. The model will represent a significant contribution to the discipline of theatre education by providing a diverse offer of well-established methods, specific contents and didactic tools, thus moving general development of ACE forward in terms of its significance and provision of conditions required to achieve the best possible effects. Examples of good practices for applying these contents to other contexts and school subjects will also be provided. The model will include a proposal for training school teaching staff on ACE in order to ensure successful cooperation between teachers and artists/cultural organisations.

Key competence

How does this good practice example relate/contribute to the 'Key Competence of Cultural Awareness and Expression'?

The project allows young people to learn about theatre as an art form. They also become familiar with modern forms of high-quality performing arts. Workshops allow the development of their critical thinking and exchange of views and thereby encourage young people to respect the opinions of others.

The project also includes education for participating young artists and teachers. The teamwork of the teacher and the artist also encourages exchange of views and strengthens other skills for both profiles.

ACE makes sense and produces relevant results only if it enables a direct encounter with a given work of art (i.e. contemporary and relevant artistic expression and its related context) and with its creators.

Culture

To which skills does this good practice example relate?

- **Producing/making**
Performances, debates, workshops.
- **Perceiving/analysing**
Development of critical thinking, exchange of views, respecting the opinions of others, team work.
- **Reflect upon arts/culture (production as well as perception)**
The project provides teachers and artists with knowledge of how to implement modern forms of high-quality performing arts with young people. It encourages development of critical thinking and exchange of views between students, teachers and artists, and teaches participants to respect the opinions of others.

To which aspects of culture does this good practice example relate?

- **Arts (e.g. visual arts, music, dance, literature, drama)**
Drama, dance, music.
- **Heritage/history/tradition (e.g. weaving, wood carving, making jewellery, religious traditions, storytelling)**
Storytelling.

Target group(s)

- Children/youth
- Organisations (NGOs, companies, stores, creative industries, entrepreneurs, representatives, etc.)
- Others: teachers, young artists

Description

The project decided to focus on students of 11-18 years of age, while also inviting various vulnerable groups to participate. The cultural offer for these groups is generally less developed, and on top of that they require a special and far subtler approach to communicating contents.

Young artists who are employed during the project have the opportunity for practical work, training, study and mentoring. They can develop their art pedagogy skills and knowledge (through additional training and 'tandem' hours with teachers).

Teachers participating in the project get additional training (lectures, workshops) on how to work with artists and how to prepare 'tandem' hours with artists.

Objective(s)

General mission/Objective(s)

To establish a model of arts and cultural education in the area of theatre, based on the presence of an artist in a formal education institution and his/her cooperation with a teacher;

- to establish cooperation between cultural institutions and schools;
- to teach and support teamwork between the teachers and the artists through additional training;
- to allow young people to participate in a high-quality cultural and arts education project, to learn about contemporary theatre as an art form, to develop critical thinking, etc.

1 Basic school in Slovenia is a single structure of primary and lower-secondary school, for children from 6 to 14.

This good practice helps the target group with

Skills

Performing, critical thinking, team work, creativity.

Knowledge

About contemporary art, storytelling, working with artists.

Attitudes

To contemporary art, respect for the opinions of others.

Key actors

People who are responsible for this good practice example come from the field(s) of

Bunker, Ljubljana, Slovenia (www.bunker.si/eng/)

Bunker is a non-profit organisation for the realisation and organisation of cultural events. It produces and presents contemporary theatre and dance performances, organises various workshops and other educational programmes, implements various research methods in the field of culture and hosts one of the best-known international festivals, the *Mladi levi* festival.

Bunker's aim is to refresh and invigorate the Slovenian cultural space with innovative approaches. It encourages the mobility of artists and their works both in Slovenia and abroad and promotes the intertwining of various art disciplines. It creates a space which allows the exchange of experience, knowledge and interests among artists and various audiences. Bunker tries to stimulate discussions on various artistic practices and subjects and to create artistic programmes and events that reflect topical social, ecological, political and cultural issues.

Formal education/Schools

Is this good practice example related to the formal education system?

Yes. Twenty Slovene schools are participating in the project, and each of them hosts young artists. The project includes an educational programme for the participating teachers (lectures, workshops), cultural days for basic and upper-secondary schools (each school has mandatory cultural days and they are trying to develop the 'days' so that they do not just offer an experience of contemporary art but also provide workshops, talks, debates for children, etc.), 'tandem' hours in regular classes (in which art is used as a pedagogical tool) involving cooperation between an artist and a teacher to teach mandatory themes through arts, and cooperation of artists and teachers on elective art subjects such as theatre club and musical projects.

If the formal education system is involved in this good practice example, how is it related to the school curriculum?

See the explanation above.

If schools are involved in the example, is it based on a written/formal curriculum?

See the explanation above.

Information

Resources European Social Fund and Ministry for Culture (85% + 15%)

Organisation/Manager NGO Bunker, Ljubljana, Slovenia

Initiative

- One organisation (formal group or organisation)
- Combination of responsibilities: more than one organisation (partnership of formal groups or organisations)
- Politicians/administration/policy makers/government

Website www.bunker.si/eng/theatre-playground
www.igriscezagledalisce.si
(only in Slovene but it is recommended to watch the video and photo documentation of the project)

Recommendation(s)

Jointly organise additional professional training for workers in educational institutions, artists and cultural workers.

Present and promote existing good practice and encourage the development of good practice examples that are based on close cooperation between educational and cultural institutions/artists (preparation of an ACE model for different arts areas, preparation of pedagogical tools, etc.).

Give priority to the development of ACE in the areas of the arts which are less frequently covered in education (theatre, film, dance, etc.).

B. Slovene Art Cinema Association's National Film Education Programme

General information

Timeline May 2014-December 2015

Description The main aim of the Slovene Art Cinema Association's National Film Education Programme (Nacionalni filmsko-vzgojni program v Art kino mreži Slovenije) is the popularisation of high-quality film education in educational institutions and municipalities all over Slovenia. Around 16 000 children and young people from more than 180 kindergartens and schools are participating in the project.

The main activities of the project are:

- school screenings in art cinemas followed by discussion (the film programme is based on a selection of high-quality films suitable for various age groups);
- animated film workshops in kindergartens and schools before or after film screenings;
- publication of various booklets for children (*My Cinema, Animated Film, etc.*);
- development of education materials for educators. The project includes an education programme for young film educators (mentoring, film and animated film workshops, observation of discussions after school screenings, etc.).

The project is planned as a pilot development of a national film education model and will be evaluated.

- Project
- Network/partnership

Striking features This project was chosen because one of its purposes is to share positive experiences and the working methods of the Kinodvor cinema's Kinobalon programme for young audiences, www.kinodvor.org/en/kinobalon/, (which has received an award from Europa Cinemas) with other network members, thus offering a high-quality cinematic experience for all children across Slovenia, from pre-school to upper-secondary level, with special emphasis on areas in which film education is less developed or even absent.

This project is well structured and includes all elements of a good practice example: from preparation to evaluation, and from additional training to active participation.

It was also chosen because one of its purposes is the establishment of a model for a national film education programme. The model will represent a significant contribution to the discipline of film education and include a diverse offer of well-established methods, specific contents and didactic tools.

The film programme is carefully selected and takes into account various age groups and different kinds of cinema. The programme consists largely of new European films, feature-length films, and animated and documentary films that are specially selected for children and young people.

Key competence	
How does this good practice example relate/contribute to the 'Key Competence of Cultural Awareness and Expression'?	The project allows children and young people and educational practitioners to learn about film as an art form that combines various branches of the arts. At the same time it encourages children and young people to learn about national, European and international culture. Preparations for the film, and talks and workshops after the film encourage creativity, a sense of aesthetics and critical thinking. Young artists upgrade their social skills, innovation and ability to link their own creativity and expression of views to the opinions of others.
Culture	
To which skills does this good practice example relate?	<ul style="list-style-type: none"> • Producing/making Making animated films, workshops, debates. • Perceiving/analysing Development of critical thinking, exchange of views, respecting the opinions of others, team work. • Reflect upon arts/culture (production as well as perception) Provision for teachers and artists of knowledge of how to implement screenings of high-quality films for children and young people, development of critical thinking and exchange of views between students, teachers and artists, respect for the opinions of others.
To which aspects of culture does this good practice example relate?	<ul style="list-style-type: none"> • Media (e.g. film, television, newspaper, online) Film.
Target group(s)	
	<ul style="list-style-type: none"> • Children/youth • Organisations (NGOs, companies, stores, creative industries, entrepreneurs, representatives, etc.) • Others: teachers, artists
Description	<ul style="list-style-type: none"> • Children and young people: pre-school children (5-6 years), pupils aged 9-14 from basic school (single structure primary and lower secondary school) and students aged 17-18 from upper-secondary schools. • Teachers (kindergarten, single structure primary and lower-secondary school and upper-secondary schools), artists (public and NGO film institutions).
Objective(s)	
General mission/Objective(s)	<p>The project contributes to widening access to film education and promotes greater understanding and appreciation of film.</p> <p>The project offers young film educators employment and vocational training by enabling them to gain new knowledge and practical experience in the field.</p>
This good practice helps the target group with	<p>Skills Making animated films, critical thinking, team work, creativity, sense of aesthetics, social skills.</p> <p>Knowledge About films, national, European and international culture, and working with artists.</p> <p>Attitudes Attitude to films, encouraging young people to respect the opinions of others.</p>

Key actors

People who are responsible for this good practice example come from the field(s) of

Slovene Art Cinema Association (<http://artkinomreza.si>)

The Slovene Art Cinema Association is an association of 27 city cinemas and exhibitors, founded with the aim of connecting cinemas of quality and art-house film. The network, whose collaboration started in 2003, was formally established in 2010. In their Founding Charter, the network members committed themselves to cooperating in areas of technical equipment, quality programming with an emphasis on European film, provision of film education for all ages, and promotion and assurance of broad availability of film culture and its contents. To date, the Slovene Art Cinema Association has successfully assisted its members in the process of digitisation by organising educational seminars and by contributing to the development of professional expertise among programming and technical personnel. This enabled the survival and further development of several member cinemas, while also resulting in a high-quality and diverse film programme in Slovenia. Currently and for the years to come, the network places special emphasis on film education programmes, including through the setting up of the National Film Education Programme.

Formal education/Schools

Is this good practice example related to the formal education system?

Yes. More than 180 Slovene kindergartens and schools are participating in the project, which includes an education programme for the participating teachers, and cultural days for kindergartens, single structure primary and lower-secondary schools and upper-secondary schools (cultural days are a part of the school curriculum).

The majority of the screenings are accompanied by teaching materials which teachers can use in the classrooms. For majority of films, they propose special workshops and lectures adjusted to the film subject and age of the children involved.

The programme offer also includes high-quality children's booklets for selected films in the programme. They contain more information about the film, themes from the film, games and literature related to the film, and are always accompanied by illustrated work from a selected Slovene artist.

More information about films, teaching materials and children's booklets is available in Slovene at <http://artkinomreza.si/wp-content/uploads/2015/02/Katalog-Nacionalni-filmsko-vzgojni-program-v-AKMS.pdf>

Animated films that were prepared by participants in the project are available at https://www.youtube.com/channel/UCIYjnW9t9rcZxLi2EMQq_sQz

If the formal education system is involved in this good practice example, how is it related to the school curriculum

See explanation above.

If schools are involved in the example, is it based on a written/formal curriculum?

See explanation above.

Information

Resources European Social Fund and Ministry for Culture (85 % + 15 %)

Organisation/Manager A combination of NGOs and public bodies

- Initiative**
- One organisation (formal group or organisation)
 - Combination of responsibilities: more than one organisation (partnership of formal groups or organisations)
 - Politicians/administration/policy makers/government

Website <http://artkinomreza.si/nacionalni-filmsko-vzgojni-program/>

Recommendation(s)

Jointly organise additional professional training for workers in educational institutions, artists and cultural workers.

Present and promote existing good practice and encourage the development of good practice examples that are based on close cooperation between educational and cultural institutions/artists (preparation of a model of arts and cultural education for different arts areas, preparation of pedagogical tools, etc.).

Give priority to the development of arts and cultural education in the areas of the arts which are less frequently covered in education (film, theatre, dance, etc.).

SPAIN

A. LÓVA – Opera as a vehicle for learning

General information	
Timeline	A whole school year, from September to June
Description	<p>Project-based learning: development of an opera/theatre company at school, in class hours (formal education) present in 13 Autonomous Communities: Madrid, Valencia, Andalucía, Navarra, Extremadura, Galicia, Castilla la Mancha, Castilla León, Murcia, Aragón, Cantabria, La Rioja, Canarias.</p> <ul style="list-style-type: none"> • Reading and writing in different media (paper, digital support): writing the libretto of an original opera. • Speaking: deciding on the theme of the opera, assigning roles to each individual in the company (professional vocabulary), acting in public. • Singing and composing original music. • Setting and staging: designing and creating (measuring, counting, painting, organising). • Searching for an appropriate theatre where the opera could be performed.
	<ul style="list-style-type: none"> • Project • Other
Striking features	It involves the design, development, writing and production of an original opera by integrating curriculum standards into the various stages of the process.
Key competence	
How does this good practice example relate/contribute to the 'Key Competence of Cultural Awareness and Expression'?	The project promotes the development of the expressive component of the aesthetic capacities and creativity, and a good command of those capacities related to different artistic and cultural codes in order for participants to be able to use them as a vehicle for communication and personal expression. It also develops participants' interest in actively participating in their own culture.
Culture	
To which skills does this good practice example relate?	<ul style="list-style-type: none"> • Producing/making • Perceiving/analysing • Reflect upon arts/culture (production as well as perception)
To which aspects of culture does this good practice example relate?	<ul style="list-style-type: none"> • Arts (e.g. visual arts, music, dance, literature, drama) • Applied arts/design (e.g. decoration, architecture, fashion) • Media (e.g. film, television, newspaper, online) • Heritage/history/tradition (e.g. weaving, wood carving, making jewellery, religious traditions, storytelling) • Subculture/different cultures (e.g. hip hop culture, Roma culture, urban culture, immigrant cultures)
Target group(s)	
	<ul style="list-style-type: none"> • Children/youth • Parents/families
Description	<ul style="list-style-type: none"> • Primary and secondary education (6-16 years of age)

Objective(s)	
General mission/ Objective(s)	<p>Developing key competences:</p> <ul style="list-style-type: none"> • communication in mother tongue/foreign language; • mathematical competence and basic competences in science and technology; • digital competence; • learning to learn; • social and civic competences; • sense of initiative and entrepreneurship.
This good practice helps the target group with	<p>Skills</p> <p>The project promotes the development of the expressive component of the aesthetic capacities and creativity, and a good command of those capacities related to different artistic and cultural codes in order for participants to be able to use them as a vehicle for communication and personal expression.</p>
	<p>Knowledge</p> <p>Reading and writing, speaking, etc.</p>
	<p>Attitudes</p> <p>Improved cultural awareness and expression of children.</p>
Key actors	
People who are responsible for this good practice example come from the field(s) of	Schools use their own resources to implement the project, although they also get some support from the Lóva Association, which is publicly funded by the Pedagogical Programme of the Royal Theatre in Madrid and the Ministry of Education, Culture and Sports.
Formal education/Schools	
Is this good practice example related to the formal education system?	<p>LÓVA is a project which is driven by tutors in classrooms (formal education). Teachers and students transform their classroom into an opera company. During a school year, students create an opera or a musical comedy from scratch. They form professional teams within the company (writers, actors, set designers, fashion designers, make up artists, lighting technicians, public relations, stage managers and production), write the script, design the setting, compose the music, create the costumes, develop an advertising campaign, set budgets, design lighting, seek a theatre for the première, etc.</p> <p>At the end, they perform the opera, a totally original work, with minimal help from adults. The teachers just guide and supervise the work.</p>
If the formal education system is involved in this good practice example, how is it related to the school curriculum?	This project develops the compulsory subjects.
If schools are involved in the example, is it based on a written/ formal curriculum?	Yes
Information	
Resources	Schools use their own resources to implement the project.
Organisation/Manager	Public and private bodies
Initiative	<ul style="list-style-type: none"> • One organisation (formal group or organisation) • Combination of responsibilities: more than one organisation (partnership of formal groups or organisations)
Website	<p>LÓVA http://proyectolova.es/</p> <p>LÓVA documentary showing the project as seen by the protagonists http://proyectolova.es/documental/</p>

Recommendation(s)

To put into practice integrated projects within the formal education framework covering not only the learning standards of the curriculum but also different aspects of artistic and cultural awareness and expression. These projects must be designed in such a way as to promote the ability to express and communicate using different artistic and cultural codes, creativity and active participation among children and young people.

B. MUS-E programme – Educational and Social Inclusion through Art

General information

Timeline Workshops throughout the year

Description The project is present in 10 Autonomous Communities: Valencia, Andalucía, Navarra, Extremadura, Cataluña, Galicia, Castilla la Mancha, Murcia, País Vasco, Canarias, Madrid; and two autonomous cities: Ceuta and Melilla.
The programme is developed through workshops (theatre, dance, music, visual arts, circus, martial arts, yoga, magic) taught by professional artists from different cultures who collaborate with teachers during school hours.

- Policy measure/policy programme
- Infrastructure (e.g. building, environment, virtual platform)
- Project
- Other

Striking features It strengthens the self-esteem of students with problems of social integration.

Key competence

How does this good practice example relate/contribute to the 'Key Competence of Cultural Awareness and Expression'? The programme promotes knowledge, understanding and appreciation of different cultural and artistic expressions, as well as the ability to view them with a critical spirit but an open and respectful attitude, as a source of personal enrichment and enjoyment.

Culture

To which skills does this good practice example relate?

- Producing/making
- Perceiving/analysing
- Reflect upon arts/culture (production as well as perception)

To which aspects of culture does this good practice example relate?

- Arts (e.g. visual arts, music, dance, literature, drama)
- Applied arts/design (e.g. decoration, architecture, fashion)
- Media (e.g. film, television, newspaper, online)
- Heritage/history/tradition (e.g. weaving, wood carving, making jewellery, religious traditions, storytelling)
- Subculture/different cultures (e.g. hip hop culture, Roma culture, urban culture, immigrant cultures)

Target group(s)

- Children/youth
- Parents/families

Description • Different groups from primary and secondary education (6-16 years of age) with problems of social integration.

Objective(s)	
General mission/ Objective(s)	<ul style="list-style-type: none"> • Strengthen students' self-esteem • Channel creativity • Provide resources to participate in social and school life with full rights
This good practice helps the target group with	Skills The project promotes the development of the expressive component of the aesthetic capacities and creativity, and a good command of those capacities related to different artistic and cultural codes, in order for participants to be able to use them as a vehicle for communication and personal expression.
	Knowledge Reading and writing, speaking and creating.
	Attitudes Improved cultural awareness and expression of children.
Key actors	
People who are responsible for this good practice example come from the field(s) of	The principal stakeholders come from: <ul style="list-style-type: none"> • the school community; • the Yehudi Menuhin Foundation.
Formal education/Schools	
Is this good practice example related to the formal education system?	No
If the formal education system is involved in this good practice example, how is it related to the school curriculum	This project develops the compulsory subjects.
If schools are involved in the example, is it based on a written/formal curriculum?	No
Information	
Resources	Schools use their own resources to implement the project, but they also receive economic support from the Yehudi Menuhin Foundation, which has an agreement with the Ministry of Education, Culture and Sports and the educational authorities of the participating Autonomous Communities.
Organisation/Manager	Public and private bodies
Initiative	<ul style="list-style-type: none"> • One organisation (formal group or organisation) • Combination of responsibilities: more than one organisation (partnership of formal groups or organisations)
Website	MUS-E in the Fundación Yehudi Menuhin http://fundacionyehudimenuhin.org/programas/mus-e/
Recommendation(s)	
	To put into practice integrated projects within the formal education framework covering not only the learning standards of the curriculum but also different aspects of artistic and cultural awareness and expression. These projects must be designed in such a way as to promote the ability to express and communicate using different artistic and cultural codes, creativity and active participation among children and young people.

SWEDEN

A. Creative School Initiative

General information

Timeline Since 2008

Description In general, the creative school projects involve a cultural worker (author, artist, pedagogue from a museum) being invited to school to work with pupils in different ways, always on things with a basis in the curriculum.
For example, pupils get to meet and work with authors. Authors and pupils discuss texts and reflect on literature. Teachers see that this results in more interest in reading, more frequent visits to the libraries and more enthusiasm for written work.

- Policy measure/policy programme

Striking features The activity involves professional cultural workers in the learning process of all children in a school and gives a new perspective on subjects through an aesthetic learning process. The children learn to express themselves and their knowledge in different ways, such as dance, music and art.

Key competence

How does this good practice example relate/contribute to the 'Key Competence of Cultural Awareness and Expression'?

The initiative integrates learning into different subjects through culture and involves the children expressing themselves through culture and art.

Culture

To which skills does this good practice example relate?

- **Producing/making**
Pupils are encouraged to express themselves in different ways.
- **Perceiving/analysing**
Pupils are given a different way of understanding things.
- **Reflect upon arts/culture (production as well as perception)**
This is an important purpose of the initiative.

To which aspects of culture does this good practice example relate?

- Arts (e.g. visual arts, music, dance, literature, drama)
- Applied arts/design (e.g. decoration, architecture, fashion)
- Media (e.g. film, television, newspaper, online)
- Heritage/history/tradition (e.g. weaving, wood carving, making jewellery, religious traditions, storytelling)
- Subculture/different cultures (e.g. hip hop culture, Roma culture, urban culture, immigrant cultures)
- Interdisciplinarity: contribution of arts and culture to other non-artistic or non-cultural topics (e.g. environment, social climate, social inclusion, health, active lifestyle, sports)

As long as it involves professional cultural workers and institutions, the work can cover different aspects of culture.

Target group(s)

- Children/youth
- Organisations (NGOs, companies, stores, creative industries, entrepreneurs, representatives, etc.)

Description • Pupils in schools and professional cultural workers from various fields, including the cultural field.

Objective(s)	
General mission/ Objective(s)	To strengthen cooperation between schools and professional cultural life so as to promote all children's right to access to culture and to be creative.
This good practice helps the target group with	Skills Expressing oneself in different ways.
	Knowledge Learning in a different way might be better for some pupils who do not learn as easily using traditional methods.
	Attitudes Understanding different perspectives.
Key actors	
People who are responsible for this good practice example come from the field(s) of	Schools, children, youth, cultural organisations, museums, theatres, opera houses, cultural professionals, teachers
Formal education/Schools	
Is this good practice example related to the formal education system?	Yes
If the formal education system is involved in this good practice example, how is it related to the school curriculum?	It has to have a basis in the school curriculum.
If schools are involved in the example, is it based on a written/formal curriculum?	Yes
Information	
Resources	Approximately SEK 185 million
Organisation/Manager	Public
Initiative	Politicians/administration/policy makers/government
Website	www.kulturradet.se (Swedish)
Recommendation(s)	
	Integrating culture into schools guarantees that it reaches all children. Aesthetic learning can also improve results in other subjects. Inviting artists to schools ensures that all children can take advantage of their right to access to culture.

B. Schools of Music and Art

General information	
Timeline	Continuous activity
Description	The activity gives children and young people a chance to learn and create through different means of artistic expression. For example, they can learn to play an instrument, dance or paint in their free time.
	<ul style="list-style-type: none"> • Policy measure/policy programme
Striking features	It offers excellent education to all children in the field of culture and gives children another means of expression.

Key competence

How does this good practice example relate/contribute to the 'Key Competence of Cultural Awareness and Expression'?

Young people are given an opportunity to learn, create and express themselves within and through the arts. Under the guidance of skilled and experienced teachers, and together with other young people and professional artists, they develop cultural awareness.

Culture

To which skills does this good practice example relate?

- Producing/making
- Learning to play an instrument or dance, for example
- Perceiving/analysing
- Learning something different gives people a new perspective
- Reflect upon arts/culture (production as well as perception)
- By learning new things and getting new perspectives

To which aspects of culture does this good practice example relate?

- Arts (e.g. visual arts, music, dance, literature, drama)
- Media (e.g. film, television, newspaper, online)
- Subculture/different cultures (e.g. hip hop culture, Roma culture, urban culture, immigrant cultures)

Target group(s)

- Children/youth

Description

- Children and young people aged 7-20

Objective(s)

General mission/Objective(s)

To offer possibilities for young people to learn, develop and create within and through different means of artistic expression.

This good practice helps the target group with

- Skills**
To play an instrument, dance, paint, to perform on stage, etc.
- Knowledge**
In a new subject.
- Attitudes**
To work in groups, to perform.

Key actors

People who are responsible for this good practice example come from the field(s) of

Young people, teaching, art and culture

Information

Resources

It is publicly financed by municipalities and the amount spent varies.

Organisation/Manager

Public and private

Initiative

- Combination of responsibilities: more than one organisation (partnership of formal groups or organisations)
- Politicians/administration/policy makers/government

Website

www.kulturskoleradet.se

Recommendation(s)

Children and young people should take part in courses in different fields of culture in their free time. They can learn to play an instrument, or express themselves through painting or dance. This strengthens the children's and young people's abilities in different fields of learning and broadens their perspective.

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