

CubicMetre – resources for culture

Codruța Cruceanu

Astrid Holen

Raluca Iacob

***Programmes, networks and
institutions in Europe that
support culture in education***
Guide for policy-makers

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The *Culture in education* project aims to support the development of cultural programmes with an educational dimension in Romanian schools through the development of a professional network of people and organisations, and the creation of resources about practices and public policies in the field.

www.culturaineducatie.ro

CubicMetre – resources for culture is an association founded in 2012 with the aim to serve as a platform for meetings, debates and expertise for professionals working in the cultural – artistic field. CubicMetre aims to explore, support and develop the cultural sector through expert studies, interdisciplinary projects and by creating a context in which artists, cultural operators, researchers and authorities can meet and communicate. We believe in the importance of art and culture in the development of individuals and society. We lobby for a professional cultural management and for an objective and democratic validation of cultural policies concerning the cultural field.



Authors: Codruța Cruceanu, Astrid Holen, Raluca Iacob

Contributor: Bianca Floarea, Mihai Iacob

Graphic design: Radu Manelici

Proof-reading: Diana Ciocan, Irina Bălan

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Summary

Introduction 3

Supporting culture in education across Europe

<u>Austria</u>	5
<u>Belgium – Flandres</u>	7
<u>Croatia</u>	8
<u>Denmark</u>	10
<u>Finland</u>	12
<u>France</u>	13
<u>Germany</u>	16
<u>Hungary</u>	18
<u>Ireland</u>	20
<u>Italy</u>	24
<u>Lithuania</u>	25
<u>The Netherlands</u>	26
<u>Norway</u>	28
<u>Slovenia</u>	30
<u>Sweden</u>	31
<u>United Kingdom</u>	32
<u>England</u>	33
<u>Wales</u>	34
<u>Scotland</u>	34
<u>Northern Ireland</u>	35

Romanian cultural organisations and Romanian schools as partners: public policies and strategic programmes 36

New trends 40

References 45



INTRODUCTION

Culture and education have a common formative mission. Through dedicated public policies, they can contribute to preparing children, youth and adults for our rapidly changing environment and for the ideals we have as society. In Romania, there are still very few areas of intersection and collaboration at public policy level, despite the fact that there is an awareness of how important culture is within the school environment and how essential education is in the training and development of young audiences in order to appreciate and find meaning in artistic experiences and cultural heritage.

Throughout this paper, by *culture in education* we understand the variety of forms in which the arts, heritage and those activities that are specific to the culture-based creative sectors (mainly architecture and design) are presented in schools, through the involvement of culture professionals, in collaboration with teachers. This involvement can take several forms: concrete short-term events; activities that extend over several educational units – carried out during school classes; information or training activities for teachers for different cultural-educational activities; non-formal educational activities carried out by cultural educators with students; artistic contributions during dedicated classes (for personal development through creative techniques, vocational training etc.)

Programmes, networks and institutions in Europe that support culture in education. Guide for policy-makers is an initiative aimed at substantiating policies that valorize culture's potential in schools by mapping experiences across several European countries. These experiences are not necessarily models, but rather local solutions, dependant on the existing resources and the governance capacity at local, regional and national level. They require discussions and a tailored implementation in the Romanian context. Together, they reveal both the diversity of approaches, as well certain common trends. The last chapter is dedicated to the identification of similar concerns and trends in policy and programme design. A specific chapter is dedicated to Romania, with particular attention for those initiatives coming from the field of culture towards the school environment. Educational initiatives and culture's place within schools are presented in *Culture in school – Guide for artists and cultural operators* (Botnariuc & Iacob, 2016), another product of *Support culture in education Project*, which completes the map of the collaboration potential with concrete suggestions for creating efficient partnerships.

We chose to document and present programmes, networks of organisations and institutions whose dedicated mission is to support the presence and use of culture in education. The selection criteria of the examples were: the duration of the interventions, the proven impact, the relatively balanced involvement of the cultural and educational sectors, the financial or organisational support of the state, free and democratic access to programmes for cultural operators or schools.

Last but not least, we took into account the availability of trustworthy and fairly recent sources of information about the identified programmes, networks and institutions. In this sense, the authors' experience and contacts over the years were extremely useful. Some difference in the content can be noticed between the countries presented in the material. Some countries, whose experiences can be extremely interesting for Romania's public projects, are missing. This limit makes us see the current guide as a first step towards what



ought to be a solid effort at European level to document, debate and learn in the field of public policies that support culture in education. In addition, the authors connected the observations and conclusions of the analysis based on their own experience in the field with important specialist works.

We believe the originality of this material consists, first of all, in its effort to identify those thorough public policy approaches and cultural operators' initiatives that can lead policy-makers to make intelligent and visionary decisions about what works, about the necessary conditions for the implementation of an action. The authors consider that other European countries' experiences can be a source of inspiration for Romania, leading to a sustainable dialogue and a stronger collaboration to find institutional solutions adapted to the new social and cultural contexts.



Supporting culture in education across Europe

AUSTRIA

In the early 1990s Austria set up [KulturkontaktAustria](#) (KKA), a body whose strategic mission currently is, among others, “to work at the interface of schools, the arts and culture”. As of 2015 KKA works on behalf of the Austrian Federal Ministry for Education and Women’s Affairs. Through KKA, the Austrian government offers financial support for cultural education activities *in* and *out* of school (e.g. programmes supporting cooperation with artists in class instruction, cultural education for apprentices, cooperation between schools and cultural institutions), all around the country. The funding mechanism is based on professional juries which review applications and make the selection according to quality criteria doubled by geographical, school-type and level. Individual programmes have specific time-frames, deadlines, and levels of funding which depend on school size, project type and duration.

KKA’s dedicated department for cultural education with schools runs a number of programmes, initiatives and activities, focusing each year on a different theme. In 2015-2016 the theme is “Shaping Democracy through Cultural Education”; schools where refugee children and youth are enrolled are particularly encouraged to apply.

In addition to these, KKA offers advice and support to teachers, schools, artists and cultural organisations, runs open meetings, networking events and training sessions for stakeholders across Austria, maintains a database of artists and cultural organisations, a calendar of events and a platform open to all interested parties.

Through all its activities, KKA promotes the active involvement of children and young people in various forms of contemporary art and culture, encourages and supports active participation in the arts and culture on as broad a basis as possible, and puts art and culture at the heart of activities dealing with diversity and difference in society.

In order to fulfil its mission and attain its objectives, KKA partners various businesses, foundations and funding bodies that support its projects and increase social participation.

Programmes and initiatives run in 2015-2016:

[Dialogue events](#) (orig: *Dialogveranstaltungen*)

Established in 1980, this is the longest-running, largest nation-wide programme of cultural education funded by the Austrian government. Evaluations and adaptations enabled it to maintain its relevance to this day along with a firm belief in the value of both education and culture.

In *Dialogue Events*, artists of all fields work with pupils in public schools, regardless of their type, during class time, encouraging an interdisciplinary approach. Cultural forms include literature, dance, theatre, music, fine arts, photography, design, new media, architecture, heritage, etc.

Schools willing to actively involve an artist in the teaching/learning process can apply for financial support for the artist’s fee. Up to 3.000 workshops supported through KKA are held during every school year. Projects must be submitted at least 8 weeks before the beginning of the project. As of February 2015 selection of applications are based on high attendance, leaving little room for individual creativity and promoting less process-orientation.

[Programme K3 - Cultural Education with Apprentices](#)

As of 1989, part of the *Dialogue events* funding is reserved for vocational schools, in order to



enable apprentices to engage in exchanges with artists. The initial 1989 project started from a museum education perspective.

To this day several modules pursue one objective: to motivate apprentices to participate in cultural activities on their own initiative, by capturing their interest and involving them in communicative exchange with people working in the fields of art and culture, taking the apprentices' own working and living circumstances as the point of departure. Three modules of varying length are offered (4 hours, geared towards communication; free-time, flexible, average 12 hours, and a half-day long workshops, average 20 hours).

Apprentices become familiar with cultural institutions and contents that are not part of their daily routine. This is seen as a means to close a perceived gap in the generalist and cultural education of vocational school graduates, increase their social skills, creativity and communication potential and thereby prepare the work force for a highly competitive market. The applications need to be submitted by the vocational school and are open year-round.

[Designing Space](#) (orig: *Architekturstiftung Österreich*)

The project series facilitates the implementation of school projects focusing on various aspects of architecture and building culture with the assistance of external experts. It is implemented by KKA in cooperation with the Austrian Architectural Foundation, the Chamber of Architects and Chartered Engineering Consultants and the Institute for School and Sports Facilities Construction.

Applications can be submitted by either teams of architects and teachers or by individuals who wish to team with experts/school classes for projects. All school types are eligible. New secondary, pedagogical, professional and polytechnic schools are particularly encouraged to apply. Selected projects receive a maximum of 2,000 Euros.

[Culture connected - Cooperation between schools and cultural institutions](#)

This programme supports cooperation projects between schools and cultural organisations, aiming to open up the school, as an institution, to creativity and innovation and to enable pupils to experience the potential of new sites of learning outside the school. The initiative addresses target groups with a variety of cultural and social backgrounds and promotes social and cooperative learning.

The programme is open to all school types and levels throughout Austria, educational day care institutions, cultural organisations, cultural initiatives and associations. Project concepts can be submitted by teams consisting of pupils, teachers and at least one external cultural partner, irrespective of art form or cultural area. Selected projects receive a maximum of 1,500 Euros per project. KKA leads the initiative.

[Power | School | Theatre](#) (orig: *Macht|schule|theater*)

This nation-wide theatre initiative is carried out by the Federal Ministry of Education and Women's Affairs in cooperation with KulturKontakt Austria and the DSCHUNGEL Wien theatre centre. It encourages young people to deal with the subject of violence and its prevention through theatre, either as participants in the productions or as members of the youthful audience. Selected projects receive a maximum of 2.000 Euros.

[School Culture Budget for Federal Schools](#) (orig: *Schulkulturbudget für Bundesschulen*)

This annual programme supports the implementation of artistic and cultural projects developed in cooperation with artists of all genres at federal schools throughout Austria. Content and time frame of individual activities at each school are coordinated by a KKA representative so as to foster the development of the school's cultural profile. Projects are related to the current school curriculum and should be carried out in cooperation with cultural institutions. Each school can submit a maximum of five projects. Funding level varies between 1,500 and 3,000 Euros, depending on school enrolment figures.

[p\[ART\] programme](#) (orig: *p[ART] - Partnerschaften zwischen Schulen und Kultureinrichtungen*)



This three-year programme supports projects developing sustainable cooperation between schools and cultural institutions over a period of three years. Continuous cooperation between one school and one cultural institution gives each partner access to the other's world. KKA provides funding as well as advice, networking and joint events. Open to all public schools in partnership with one cultural organization based in Austria. Projects can apply for a 3-year programme. Under the last call, winners have received 10,500 Euro per partnership.

Funding and support for cultural education is also provided separately by the governments of the [nine Austrian Länder](#) and by the Federal Ministry for Education and Women's Affairs which underlines [the central role cultural education](#) plays in the development of each student's personality, creativity and participation in society. To strengthen cultural education, the Federal Ministry for Education and Women's Affairs also supports the Federal Centre for School Cultural Activities (orig: ZSK, Bundeszentrum für Schulische Kulturarbeit), based within the [Pedagogical College in Niederösterreich](#), which works with schools across Austria, irrespective of type, and with all art forms.

BELGIUM-FLANDERS

In 2012 The Flemish government outlined a strategy for Cultural Education, [Growing in culture - cultural concept paper](#) (orig: *Groeien in cultuur - conceptnota cultuureducatie*). This document points out that "the need for a coherent framework for cultural education is increasing". The note represents the framework for a common strategic policy regarding cultural education: a shared vision, mission and set of strategic objectives and is complemented by an action plan. It is [signed](#) by the Flemish Minister of Education and the Flemish Minister of Culture.

The Flemish Government launches twice during the school year a call to submit an application. To be eligible for funding, the project must be associated with classroom teaching and must meet the following criteria: the development opportunities of the pupil; an added value for the culture vision of the school; be prepared in relation to the custom of the school; be set up with the qualitative input from and cooperation with an external cultural partner. The grant is awarded, in so far as such is justified by costs incurred: cost for cooperation with the external partner: up to 1500 euro; materials for pupils or students: up to 500 euro; transport costs: up to 500 euro; access apply: up to 250 euro.

Every year the Ministry of Education and Training grants financial support to schools. [CANON](#), the cultural unit of the Ministry is responsible. The funding only comes from the Ministry of Education. The Ministry of Culture is not involved. The school is responsible for the implementation of the project and has to find cultural partners. That is the reason why the platform [www.cultuurkuur.be](#) was established. It has been noticed that many of the schools were not familiar with the cultural field. All kinds of schools can participate.

The programme, called *dynamo3*, is still operational and every year around 300 projects get financial support to a maximum of 1500 euro. The aim of the projects is cultural education. The school collaborates with one or more cultural partners (a cultural organization, an artist, etc.). Most of the times, the school works with 2-3 partners. The total amount of the subsidy pot contains approximately 520.000 euro per year since 2008.

Beside the financial support, CANON also has an agreement with the public transportation company, called 'De Lijn'. Schools can apply for an unlimited bus ticket subscription to a cultural destination.



CROATIA

In 2012, the Ministry of Culture in association with the Ministry of Science, Education and Sports started a pilot programme *Backpack (full) of Culture (orig: Ruksak (pun) kulture)*, with the aim of bringing artists and cultural events directly to kindergartens, primary and high schools. The pilot programme was successful, and in October 2013 the Ministry of Culture issued a public call for the expression of interest from artists, artistic organisations and cultural NGOs to participate in this programme. The Ministry of Culture provided financing for the selected programmes, while the Ministry of Science, Education and Sports was responsible for providing the network of schools that hosted the selected programmes. The Ministry of Culture also announced the development of a *Strategy for promotion of reading* and the first meeting of the working group for the development of the Strategy was held in June 2014 (Compendium - Cultural Policies and Trends in Europe, profile of Croatia, 8.2 Cultural consumption and participation [8.2.2 Policies and programmes](#)).

[A Backpack \(full of\) culture](#)

The programme is part of the Government policy for kindergartens, elementary and high schools, meaning that the beneficiaries of this programme are three-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 a joint investment by the area of education and the area of culture at state level.

A Backpack (full of) culture is a national *complementary* programme of support to the elementary and high school curriculum related to art and culture which is to be implemented in Croatian schools by experts (writers, fine artists as well as theatre, music and dance artists). The programme provides children and youth with access and brings them closer to art and culture, develops their aesthetic culture and in general makes children and youth sensitive to the field of art and culture. The pupils will be trained for a positive approach to all types of art and culture. In its development the project will be adapted to the needs of counties and local government units, while the Ministry of Culture and the Ministry of Science, Education and Sports give basic recommendations as to the programme implementation. The programme is based on cooperation at national, regional and local levels. Partnership between two political sectors/two ministries is considered to be a novelty in itself.

The programme provides the pupils with the possibility of familiarizing themselves with artistic and cultural works/expression of high quality and professional standards, covering the broad area of the following: performing arts (theatre, dance), fine arts, film, music, literature, and cultural heritage.

The specificity of the *Backpack* lies in the cooperation with Art academies and Art Academy students that take part in the workshops for children and youth within the programmes the students have created in cooperation with their professors. Given their age, students can develop a good relationship with children and youth and can be motivators and the ones who make children and youth sensitive to the field of art and culture and a positive approach to all types of art and culture.

A Backpack (full of) culture is a joint investment by the area of education and the area of culture at national and local level involving all counties and municipalities. It is financed by the state budget.

In the first phase the *Backpack* is intended for kindergartens and schools further away from city centres, to which culture and art programmes are less accessible. The pilot programme was implemented from April to June 2013. The pilot included 8 counties, 450 pupils in 12 elementary schools and high schools with 5 educational and arts programmes. In its first year (2014) the numbers expanded to 20 counties, 6643 children and pupils in kindergartens,



elementary schools and high schools with more than 100 professional artists and art students and more than 300 education experts.

The evaluation of the programmes is based on the following principles:

- PERMANENCE (durability, sustainability) of the PROGRAMME: it is a continuous programme for children and pupils.
- PROGRAMME FOR PUPILS: the programme is intended for children and pupils regardless of their social or economic status, ethnic or religious background and the type of kindergarten or school they attend.
- ACHIEVEMENTS OF THE OBJECTIVES OF THE NATIONAL CURRICULUM: the content must be aligned with the objectives of the national curriculum, including its specific areas.
- HIGH QUALITY LEVEL: the arts and culture programme offers children and pupils a high level of artistic quality and professional standards.
- DIVERSITY: the programme includes various forms of artistic and cultural expression from different cultural and historical periods.
- COMPREHENSIVENESS OF THE PROGRAMME: music, theatre, visual and reproductive/performing arts, film, literature and cultural heritage are all included in the programme and presented in all forms.
- REGULARITY OF PROGRAMME IMPLEMENTATION: the programme must be implemented regularly in all kindergartens and schools once a year.
- CULTURE – SCHOOL COOPERATION: the schools and the cultural sector at all levels must closely cooperate on the *Backpack (full of) Culture* programme. Schools must be included in programmes and be given a plan of foreseen activities.
- „DIVISION OF ROLES“: between the schools and the cultural sector.
- RESPONSIBILITY AND INVOLVEMENT AT THE LOCAL LEVEL: Individual school responsibility, responsibility of the counties and municipalities participating in the programme for the purpose of strengthening the sense of inclusion of all stakeholders and enabling local variants of the *Backpack (full of) Culture*.
- FUNDING: the programme is financed from the state budget.

Institutions

The [Association for Production and Interaction in Culture and Education](#) (orig: Interacta, Udruga za produkciju i interakciju u kulturi i obrazovanju) is a Croatian NGO whose “main aims are to promote and introduce cultural and creative education and new culturally inclusive educational programs into the Croatian educational system, protect the rights of members of the community to cultural and social inclusion, promote the cultural activism and citizen participation in cultural and educational activities, enhance the social, cultural and intellectual development of citizens, promote free exchange of knowledge and cultural and artistic creativity of members of the community regardless of their age. Their wish is to include artists, curators and other cultural practitioners into formal and non-formal education and develop children’s and young people’s knowledge and skills that are essential for full participation in society. Their aim is to actively participate in the creation of wider cultural and educational policies”.



DENMARK

Denmark has a long and firm tradition of ensuring that children, young people and their families have access to cultural experiences. As a special area of focus in the Ministry of Culture, this has in 2014 resulted in the development of three national strategies for encounters of children and youth with arts and culture.

The Network for Children and Culture is the advisory body of the Minister and the Ministry of Culture for children's culture. The network consists of governmental institutions such as the Danish Agency for Culture, the Danish Film Institute, the Ministry of Education and the Ministry of Social Welfare as well as other interest groups for children and education. The main task of the Network for Children and Culture is to create greater cohesion in the state allocations for children's culture and greater totality in working with the many facets of children's culture.

The Ministry of Culture has lined out a [strategy](#) for school children's encounter with art and culture in 2014 as three separate planning documents: a first one for pre-school children's, a second one for schoolchildren's, and a third addressing young people's encounter with art and culture. In the latter, it is pointed out: "It is our job to ensure that children's encounters with art and culture also become authentic, i.e. that they leave traces and create meaning and significance for the individual child who is to use and develop his or her empathy and fundamental social skills along and in dialogue with other children, young people and adults in authentic encounters with art, artists and cultural heritage. This is why aesthetic subjects are taught at school. When we include children in day care institutions and schools, we reach all children". The purpose of this strategy is therefore to support the inclusion of cultural life into the open school's ambition about collaboration between the school and the surrounding community.

Programmes

[The Danish in-house artist scheme](#) (orig: *Huskunstnerordningen*)

The in-house artist scheme provides opportunities for schools and day care institutions to have one or more professional artists within the fields of music, literature, visual arts and performing arts assigned to them for either short or long periods of time. The artist, for example, could be an author who creates stories together with the children, or a musician from a classical ensemble who meets with the children and young people on their level, and who composes and plays new music with them.

The aim of the in-house artist scheme is to promote children and young people's encounter with art, and to provide them with a professional process through short or long-term projects. The in-house artist scheme enables many different institutions to have a professional in-house artist assigned to them, for 14 days up to an entire school year: schools, nurseries, kindergartens, day-care centres, private schools, after school clubs, as well as boarding schools, special schools, secondary schools and sixth form colleges. The school or institution forms the basis of the project, but the activities can take place in conjunction with cultural institutions, music schools, culture schools, museums, libraries, associations, residential areas, etc.

The target groups are children and young people between 0-19 years of age. The aim is to let the children come face to face with professional art in a way that is different from how they normally would in their day to day lives. This takes place, for instance, through



workshops, active workshops etc. The projects can either be based on an individual art form (music, literature, visual arts and performing arts) or on a cross-functional artistic collaboration. Another aim is to focus on the artistic process rather than the potential final product. The Danish Parliament has allocated €1,5 million for 2015 to the programme.

Culture suitcase (orig: Kulturkufferte)

The Ministry of Culture has set up a pool from which municipalities can apply for co-funding for the launch of culture suitcase initiatives aimed at children from vulnerable groups. More than 6,000 children will have the opportunity, through day care and school start, to receive culture suitcases with books, movies with 5 tickets to local cultural activities. The aim is that all children have the opportunity to meet art and culture. The Ministry of Culture is allocating a total of DKK 4.5 million to the initiative.

Springfrøprisen

The “Springfrø” prize is awarded annually for innovative and creative projects within the practical / artistic subjects in schools. The award aims to focus on the creative projects created in schools. The prize is established by the Ministry of Culture and Ministry of Education. 110 000 DKK plus administration is allocated to this project annually.

Support for the local culture services

The Ministry of Culture has created a pool in order to strengthen the cooperation between the cultural and artistic life on the one hand and day-care and education, on the other hand. This pool will co-finance the establishment/expansion of quality assurance of existing cultural services. Cultural services intend to bridge the gap between day care, schools and art and culture - and help both parties to open up to the outside world. Cultural Services will help to ensure quality - educational and professional - in the cultural activities offered to children and young people. 5 million DKK were allocated to this project in 2015.

Institutions

LMS - Live Music in Schools (orig: Levende Musik i Skolen)

LMS is a non-profit organization established in 1992 and funded by the Danish Arts Council. Its aim is to offer high quality live music to schools all over Denmark. This is done through school concerts, classroom visits by musicians and composers as well as other activities which provide pupils with a deeper understanding of the professional music scene.

LMS is the Danish development agency and creative lab in the field of professional music for children and music with children. It is a leading force in implementing what UNESCO names as Arts Education: letting the world of art meet the world of education in a way that allows the pupils to experience, enjoy, reflect, express and learn, the goal being that children as well as art and school benefit from the encounter. (UNESCO, *Road Map for Arts Education*, 2006)

Furthermore, LMS functions as an information pool for general and specific information on school concerts and related topics, and as such we are often consulted by schools, musicians, cultural workers, municipalities etc. In addition to this, LMS arranges an annual festival for school concerts along with a range of ad hoc seminars, conferences etc.

Nationally as well as internationally, LMS has established a solid network of contacts to sister organizations, to the music world, to the education system and to other cultural partners, and LMS is involved in a substantial amount of collaboration on projects, capacity building and exchange. In Denmark LMS organises more than 2000 concerts a year with professional live music in schools.



FINLAND

According to the *Development Plan for Education and Research* adopted by the Government for 2007-2012, creativity, talent of different kinds and innovativeness will be promoted from early childhood education onwards.

In its [Cultural Policy Strategy 2020](#), the Ministry of Education includes the aim to strengthen art, skill, cultural heritage and media education in general education, in liberal adult education and in leisure activity. Hence, there are well-founded reasons for extending and diversifying basic education in the arts. Education in the culture sector and its matching with labour market needs and educational needs especially at the agency level should be reassessed. The contents and know-how of art and cultural institutions should be utilised in lifelong learning. In 2014 The Ministry of Education and Culture in Finland made a proposal for [children's culture policy programme](#). Finland has two national languages, Finnish and Swedish. Of the total population of five million, 5,4% are native Swedish speakers. Both linguistic groups have equal legal status in the constitutional act of the country.

Institutions

[Annantalo Arts Centre](#)

Annantalo is an arts centre for children and young people in the centre of Helsinki. Annantalo offers art education, exhibitions, dance performances, and theatre productions. In addition, Annantalo works together closely with schools. During the day, the centre is filled with primary school children who attend art classes. Several times a year family-events days are held at Annantalo.

Annantalo works together with schools in Helsinki, providing art education and cultural courses. A special educational programme for day-care centres and school groups is created for each major thematic and cultural exhibition. These programmes include, for example, guided tours and drama workshops. Annantalo also offers concerts and performances for day-care centres and schools.

5x2 art courses are offered to primary schools in Helsinki and provide two-hours of art education a week for five weeks. Children and young people get to experience art and artistic work under the guidance of a professional artist or art teacher. 5x2 art courses support the schools' own art education programmes. The goal is for every primary school student in Helsinki to participate in 5x2 art courses at least once.

The centre offers cultural courses to secondary schools, upper secondary schools and polytechnics, and allows students to explore life and related phenomena through the perspective of art. These courses are based on art and cultural events that are taking place at the time in Helsinki. Annantalo Arts Centre adapts the themes of these events together with art institutes, the Helsinki City Education Department and schools so that they are suitable for classes. The themes have included love, citizenship and fear. Each year around 1000 young people participate in these courses. Annantalo is funded by the municipality of Helsinki.

[Swedish Cultural Foundation](#) (orig: Svenska kulturfonden)

The Swedish Cultural Foundation was established in 1908, at a time in history when the right of the Swedish-speaking population to use their own language and have their own culture was threatened. Today, the foundation plays a bridging role in a bilingual society, and, through its work, wants to enhance the understanding of the value of living in a country with



two languages.

This Foundation has a programme called *Culture at school* for schools that want to engage an artist or cultural workers for a longer project, which is mostly for Swedish-speaking communities.

[Aladdin's Lamp – Finnish Network of Children's Cultural Centres](#) (orig: Taika Lamppu)

Aladdin's Lamp provides children and young people an opportunity to express their ideas using versatile arts educational methods. Twenty children's culture centres throughout Finland develop cultural activities for children and young people. These activities are mostly out of schools, but 10% of the municipalities in Finland have launched a systematically culture education plan for schools, some even for early childhood education. This plan is an agreement at municipal level between educational and cultural sectors on how to organize accessible culture education in schools. The focus is on the whole curriculum, not only in the art subjects.

FRANCE

In the early 1970s the campaign *Without art education I am crippled* (orig: *Sans education artistique je suis un infirme*) signalled the need to review both *the role* and *the status* of art education within the education system and prompted an on-going debate influenced by the various ideologies and economical arguments of every decade.

From André Malraux's '*Culture for all*' to the '*Culture by all*' of the new millennium, France's position moved with the tide, mirroring societal changes and shifts of paradigm. The most recent set of legal measures (2013) seem to favour a holistic approach and a willingness to address issues that range from the training of teachers, the corroboration of services offered by cultural resources to the content made available through new media. The French approach to art and cultural education combines an overall national perspective with a territorial delegation of responsibilities, a strong focus on prompting the school system to make intelligent use of and integrate the cultural resources available to local, regional and national level.

In 2012 a nation-wide consultation on arts and cultural education involved 80 institutions and bodies at all levels. The consultation resulted in the Bouët-Desplechin report "*Pour un accès de tous les jeunes à l'art et à la culture*".

The July 2013 education law meant to give the school system new grounding (*la refondation de l'école*). It places art and cultural education in the core curriculum for the entire duration of studies and sets up the frame for a coherent development throughout the formative process. This so-called *grand project for art and cultural education* is a priority plan initiated by the French president to give new impetus to art and cultural education both *within* and *outside* the school system.

At this stage of the reform, the Ministry of Education oversees the content and the delivery frame, the Ministry of Culture and Communication sees to it that cultural bodies review and align their educational services to key educational stages and calendars and develop services for local priority areas (such as deprived urban districts), while regional authorities are responsible for funding schemes.

The three main objectives at the heart of art and cultural education both *within* and *outside* the school aim to enable all and every pupil to:

1. acquire a broad, rich, coherent personal culture



2. practice an art form of choice
3. gain first-hand experience through encounters with various artists, art practices, art works, artistic and cultural products made available at art and cultural venues

Art history as a subject is now in place from primary to high-school level and can be taken as a graduation exam at a national level. In 2005 the [High Council for Art and Cultural Education](#) (French acronym HCEAC) was established largely as an inter-ministerial consultative body aimed at supporting the cooperation between education and culture for the benefit of the new generation of pupils.

To deploy the reform, a new HCEAC was put in place jointly by the French ministers of Education and Culture and Communication in December 2013. This functions as a comprehensive consultative body which brings together representatives of ministries, regional and local authorities, art and cultural bodies, the education system, vocational schools including those run by the Ministry of Agriculture, and partner associations. HCEAC enables synergies between and harmonises measures taken by all stakeholders. Unlike bodies in other European countries, HCEAC is advising from the highest level, without being involved directly in the actual delivery of funding.

[Regional resource centres for art and cultural education](#) (orig: *poles regionaux*) put in place in 2007 include all relevant aspects from documentation on educational practices to cultural institutions and have a distinctive, art-genre or culture-oriented profile (theatre, music, photo, heritage, archaeology, etc.) depending on the particular strength of each region. New roles are still emerging as part of the reform.

Funding of individual projects is provided by departmental (regional) offices for National Education through an on-going application process. Projects need to be developed in partnership by teachers and artists. Applications need to be submitted at least four weeks before project start and are reviewed according to administrative, pedagogical, artistic criteria. Funding of partnerships involving artistic companies such as the Prejlocaj ballet are funded jointly by [regional and municipal authorities](#).

Digital resources

To support education professionals (more than 800.000 professionals in France) 800,000 strong community in France, the [dedicated digital platform](#) now includes a wide variety of information and links to educational resources made available by major cultural institutions and in line with the core curriculum programming. The [Guide for art and cultural education](#) (*le parcours d'éducation artistique et culturelle de l'élève*) highlights key stages and sets out a frame for the coherent progress from one stage to the next, both at school and outside school (*temps scolaire, périscolaire et extrascolaire*).

Pilot programmes and cross-disciplinary training

Pilot programmes in the Rhône-Alpes, Nord-Pas-de-Calais and Bretagne highlight the need for and the merit of partnerships between higher education institutions responsible for the training of teachers and art and cultural bodies, institutions and professionals, like the partnership between the Aix-Marseille University, the Regional Department for Cultural Affairs, the Municipality of Aix-en-Provence and the [Prejlocaj Ballet Company](#)).

Major museums like the Louvre have various resources for teachers and education professionals. Some are [open](#), while others are accessible [via login](#) into the education portal edutheque with a number provided by the Ministry of Education.

Cross-disciplinary training courses involving various cultural actors, teachers, art and cultural facilitators are to be organised at regional level by the local resource centres to improve teacher training on an on-going basis and insure that art and cultural education are



provided in line with the highest possible standards.

New collective art practices

The school at heart (orig: L'École en chœur) programme is meant to encourage collective art practices. School orchestras and choirs work with local *conservatoires* towards developing skills and competences. Drama, improvisation, dance classes are also possible and encouraged.

Partnerships with libraries and media libraries/media centres as a prime and wide-spread cultural network across France provide the terrain for the priority given to communication in French along four main axes: oral artistic practices, French language-based creative projects, project-based foreign languages studies, projects based on mediation of other art works through the use of language

One class, one art work

The initiative whereby 350 museums partnered schools the Museum Night and each class adopted one work to facilitate its understanding among colleagues will be reinforced.

The arts and culture day in school

The initiative started in Spring 2015 to generate the frame for families to share and take part in the art and cultural projects developed by each school.

Programmes and activities

Classes based on art and cultural projects (orig: Classes à projet artistique et culturel): part of the educational practice whereby art and cultural projects including artist-led workshops, artists' residences, enhance and complement other subjects. Heritage classes (*classes du patrimoine*) are also run to enable a better knowledge of the French artistic heritage (visits to museums, monuments, archaeological sites etc).

Practical art studies (orig: Classes à horaires aménagés): optional classes in music, dance or theatre arranged by primary and secondary schools. These schemes have precise specifications and are defined at a national level.

School and cinema (orig: École et cinéma, Collège au cinéma and Lycéens au cinéma): set up in the mid-1990s, these three programmes are run in partnership with the CNC (*National Centre for Cinematography/ National Film Institute*) and partner cinema theatres. The schemes, including discussion and analysis of films in class, involved about one and a half million pupils in 2010-2011.

"Twinning" programmes: partnerships between schools and cultural institutions developed at national and local levels contribute to each school's development plan (*projet d'établissement*) which must contain an artistic and cultural strand (*volet artistique*). A teacher in every high school works as a cultural officer tasked to insure coherence, follow-up and oversee the implementation of the cultural strand.

Culture-lycée: an internet platform set up in partnership with France Télévisions and the National Centre of Educational Documentation gives high school pupils access to the original versions of about 150 film masterpieces. Another 60 dance, music, opera, theatre and visual arts productions are also available in partnership with the National Opera of Paris, Arte TV channel, the National Audiovisual Institute and the Union of National Museums.

Out-of-school arts and cultural education: conducted within public academies (*conservatoires*), it is subsidised by territorial authorities, in partnership with the state



departments, mainly the Ministry of Culture. The French Federation of music, choreography and theatre education (Fédération française de l'enseignement musical, chorégraphique et théâtral), brings together over 1 200 music, dance, theatre and visual art academies whose approximately 21,000 teachers work with 410 000 pupils. The National federation of jazz and contemporary music schools (Fédération nationale des écoles d'influence jazz et des musiques actuelles) gathers around 35 training institutions, with more than 9 000 pupils, trainees or students and more than 600 artists-teachers.

GERMANY

In line with Germany's form of government, the responsibility for art and cultural education lies both with the federal (*Bundes*) and the regional (*Länder*) governments. At federal level, three ministries are involved: the Federal Ministry of Family Affairs, Senior Citizens, Women and Youth, the Federal Government Commissioner for Cultural and Media Affairs and the Federal Ministry of Education and Research.

The 2011 national *Discrete Youth Policy* recognized the value of art and cultural education in bridging various perceived gaps in the education and integration of the young generation. The new youth policy developed in 2015 focuses on youth contribution to society with the view of developing a holistic approach that balances society's requirements with the needs and interests of the young. From an art and cultural education perspective, the shift resulted in the recognition of it being more than a mere interface which helps address social, economic, interethnic, intergenerational and gender specific issues to a greater recognition of its genuine contribution to personal development during all levels of education. Strategic objectives for art and cultural education endorse links between formal and non-formal education by providing quality art and cultural mediation through new methods and approaches, strengthen personal development and enable children and the young to be active participants in and contributors to society.

The Federal Ministry of Family Affairs, Senior Citizens, Women and Youth acts in the field of cultural education through an umbrella-organisation called [Bundesvereinigung Kulturelle Kinder- und Jugendbildung](#) (BKJ). In January 2016 the BKJ brings together 57 institutions, national and regional associations and professional bodies active across Germany. Fields covered include music, theatre, dance, visual arts, literature, museums, media, circus, ludic activities (Spiel), and training in cultural pedagogy. The organization is active at national, regional and international level. The BKJ gives its members conceptual, professional and logistical support; it facilitates information and practical exchange and provides impulse for practitioners by setting up model-projects. BKJ's approach is that art and culture are prime contributors to a fully-rounded personal development, help develop one's personality, and should not be regarded as being merely instrumental in delivering other objectives.

The Federal Government Commissioner for Culture and the Media set up a programme aimed at supporting pilot projects in the area of art and cultural facilitation, focusing on sustainable model projects, qualifications, national conferences and research-based recommendations.

The Federal Ministry of Education and Research (orig: Bundesministerium für Bildung und Forschung) publishes a biennial report on education. The [2012 report](#) focused on cultural education and attracted a lot of attention from stakeholders leading to the establishment of an "Alliance for Education", a network comprising 29 initiatives, associations and foundations in the field of culture, education, sports and economy with the aim to support and encourage education for children and young people at risk. The initiative acknowledges that out-of-school, non-formal art and cultural education led by experienced cultural operators and



private foundations is often of greater quality and covers a much broader scope than schools.

National programmes

[Culture builds strength. Education Alliances](#) (orig: *Kultur macht stark. Bündnisse für Bildung*)

Set up in 2012 by the Federal Ministry of Education and Research, *Kultur macht stark* is the largest programme in support of cultural education mainly through extra-curricular activities aimed at educationally disadvantaged children and young people. It is delivered through *Education Alliances (Bündnisse für Bildung)* formed by national organisations which act at municipal level. Funding provisions for the period 2013 – 2018 are in the region of 230 million EUR. Project examples are available at: www.museobilbox.org, www.museum-macht-stark.de, www.freie-theater.de/buendnisse-fuer-bildung/allgemein/.

[Cultural education dialogue platform](#)

Funded by the German Federal Ministry for Education and Research and implemented by the German Culture Council (Deutscher Kulturrat e.V.) as of 2012, the Cultural Education Dialogue Platform is “a project designed to regularly provide an audience interested in cultural education with details on current developments, services and players in this field. Moreover, the Platform aims to stimulate a professional discussion on cultural education. The Platform functions as a network between civil society, foundations, churches, and the authorities on a local, Länder and national level”.

The Cultural Education Dialogue Platform is built on 4 elements

- *Kultur bildet*. internet portal aggregates information on current developments, new research results and cultural education projects.
- *Dialogue Forum Kultur bildet*. A forum for public discussions with experts from the cultural education sector presenting reports, or leading more detailed discussions on individual key topics.
- *Working Group Kultur bildet*. A circle of experts which meets twice a year for a professional exchange of views.
- *Board of Trustees Kultur bildet*. The Cultural Education Dialogue Platform has a Board of Trustees comprising artists, experts from academia, and representatives of various social groups.

National Art and Cultural Competitions

- [Kinder zum Olymp!](#): Art competition for children and young people supported by the Cultural Foundation of the Länder in co-operation with private sponsors initiated by Federal President Joachim Gauck.
- [Mixed Up Academy](#): Established in 2005 by the Federal Ministry for Families, Seniors, Women and Youth and the Association of Cultural Education for Children and Youth, the competition fosters and rewards good-practice examples of cooperation between cultural education institutions and schools. The competition aims to broaden children and young people’s access to creative art activities, to build competences and strengthen their personality. Seven prizes each of 2.500 EUR are awarded every year.

Regional (Länder) initiatives

Through its programmes, the [Federal Cultural Foundation](#) supports a number of initiatives focusing on art and cultural education.

- *Changing museums* will run from 2016 to 2020 to encourage processes of change within museums which have the potential of appealing to younger people, including museum education services.



- *Agents for Creative Schools*, modeled in part on the English *Creative Partnerships* programme, supports collaboration between cultural institutions, fine artists and schools.

Launched in the school year 2011/12 in 5 states (North-Rhine-Westphalia, Berlin, Hamburg, Baden-Württemberg, Thuringia), *Cultural Agents for Creative Schools* comprises 138 schools and is co-funded by the Mercator Foundation and the ministries for culture of the respective Länder/states. For a period of 4 years, cultural agents come into schools to develop a cross disciplinary concept on cultural education together with pupils and teachers and to build up long-term cooperation between schools and cultural institutions. The programme includes training for teachers and artists willing to work in schools, the development of appropriate evaluation tools to establish needs and measure progress, sharing international good-practice examples.

- *An Instrument for Every Child* which helped advance important developments in the field of music education in the Ruhr region in the years up to Ruhr 2010 European Capital now continues with support from regional authorities.

[Cultural competencies](#)

In 2004 the Kompetenznachweis Kultur (KNK) was established as a “cultural pass” received by high-school students who chose to become more deeply involved in cultural activities, set up their own ‘portfolio’ of key competences, and agree to have their involvement and participation documented. Every participant must commit for two years and at least 50 hrs per year. The programme focuses on individual learning and the processes involved, personal choices and motivation, dialogue and building on personal strengths, self-awareness, and participation.

This is perhaps the most thorough programme geared towards mentoring the young to become fully responsible for their own learning and education. In over 10 years 1,000 cultural passes were awarded in the several Lander in which the programme was developed. The initiative is supported by BKJ, the Lander and private sponsors.

Private initiatives

[The Mercator Foundation](#)

The Mercator Foundation made it its mission to foster the inclusion of cultural education into the formal education system and see that it is well-anchored in all the 25 Lander. Art and culture are perceived as fostering pupils’ inquisitiveness, their potential to address issues and reflect on their own, to express and communicate ideas, feelings and thoughts in ways otherwise not available to them.

[The Robert Bosch Foundation](#)

The Robert Bosch Stiftung contributes to broadening access to cultural activities by supporting artists to play an active role in art and cultural education and increase the cultural participation of young people.

HUNGARY

The most recent available report on cultural policies in Hungary (Council of Europe/ERICarts, 2015) highlights a number of features shared by countries with a common post-communist background as well as a lack of consolidated information on basic out-of-school arts and cultural activities.

Art education in school focuses primarily on music and visual arts. The number of hours and



the way in which the two disciplines are integrated in teaching goes along a well-known pathway, the number of hours reflecting the general low-priority, practical status arts enjoy. This is reflected by the way in which none of the key competences, development fields, and educational objectives set by the latest curriculum of 2012 directly relate to art education. However, in accordance with EU recommendations, one of the nine key competences is aesthetic/artistic awareness and expression.

Yet this perceived low-priority as regards the intrinsic pedagogical merit of arts is doubled by a high investment in what is called “the professional training of artists and musicians” provided at elementary, secondary and tertiary level schools through 739 institutions of basic education in art and music, with 2 553 affiliates in 2012. About 8,500 teachers train about 245 000 pupils (two-thirds of whom are in the field of music). At the secondary level there are about 30 000 enrolled pupils. These public institutions received 21 386 million HUF (ca. EUR 75 million) during the 2011-2012 academic year.

In September 2001 a new subject, called “Drama and Dance”, was allotted 18 classes a year in primary and secondary schools as part of a new framework curricula. Such measures were based on reforms in teacher training as new courses and certificates became available [drama teacher (Decree 8/1998, XII. 1 of the Ministry of Education); game and leisure time teacher (Decree 25/1999., VII.6 of the Ministry of Education); and dance and drama teacher (Decree 20/1999., IV. 21 of the Ministry of Education)].

The *National Centre for Heritage Management and Services* ([Forster Gyula](#), so-called after reorganization in 2012), works under the Ministry of Human Resources on a project basis. The availability of cultural heritage studies at tertiary level and the institution’s modus operandi prompted the institution to tackle educational services primarily from a cultural management perspective. The funding framework made up only in part for the sparse integration of art and cultural education in the learning pathway of children and teens.

[T-TUDOK Inc.](#) - Centre for Knowledge Management and Educational Research Inc. was established in the end of 2007 by TÁRKI, a private research institute for applied social science and Judit Lannert the ex-head of the Research Centre of the National Institute for Public Education. According to information on their website, in November 2015 they have joined the initiative of creating a European Network of Observatories in the Field of Arts and Cultural Education linked to UNESCO (ENO) as the national observatory of Hungary. „A central concern of this network is to address issues such as development, sustainability, improving the quality dimensions of Education For All, education for peace, participation in urban development, heritage education, globalization, cultural diversity, as well as the cultural and creative industries with respect to the Post-2015-Sustainable Development Agenda.” T-Tudok also participated in the [Traksora-Leonardo project](#), aimed at generating frameworks of self-evaluation for artists working in various communities, including schools, a project that emanated from the works of the International Creative Education network.

A different way of addressing culture and education is suggested by the *Culture and Structural Funds in Hungary* paper written by Péter Inkei in 2012 as part of the European Expert Network on Culture (EENC). This draws primarily on priorities for cultural investment in the period 2014 to 2020 and the contribution of culture to the realization of more overarching goals in light of the Common Strategic Framework. These include promoting creativity and innovation for a better prepared work force, social inclusion and the combating of poverty.

In the absence of any concerted government or regional authorities specific programme development for culture in education, we highlight important project-based initiatives, made possible by strategic use of structural funds.



Projects

[Museums for Everyone](#)

Between 2008 and 2013 the *Museums for Everyone Program* – Reinforcement of educational and training role of museums, co- financed by the European Social Fund and implemented by the Hungarian Open Air Museum 11– Museum Education Centre set out to turn Hungary’s museums into instruments of education and to modernise the museum-school relationship by developing relevant methodologies and training nearly 600 teachers and museum education professionals. The project set up 10 accredited training modules, all available online. In the five years of the programme, 42 training courses were completed by 593 participants from all over Hungary (210 teachers and 383 museum professionals). 10 sample projects helped educators develop management skills. Four studies examined the issue of museums in education. Over 2 000 participants attended nine conferences organised by the Center. The project also built a network of 40 coordinators who continue to help museum professionals and teachers to get in touch and make better use of each other’s resources in education. The contribution from the European Social Fund was of EUR 1 380 522

A revamped website, [Museum á la Carte](#), features 226 museums and 791 exhibitions, enabling teachers, students and parents to search the site by location and theme to find exhibitions. The site, initiated as part of the Museums for Everyone Project, is maintained by the Museum Education Centre at the National Open Air Museum. „The Museum Education Centre continues its diverse professional work in the maintenance period started on 1st March 2014.”

Creative Partnerships Hungary Project

The project was launched in December 2013 by a private company, [T-Tudok Inc](#), in partnership with [Creativity Culture Education](#), the University of Pécs, the Budai-Városkapu Complex School, and Pécs Art and Cultural Education Observatory, established by T-Tudok. The *Creative Partnerships* project is based on the adaptation of Creative Partnerships methodology, devised in the UK.

The methodology was designed to address issues pertaining to a set of perceived needs for the working force to develop skills which involve discipline, resilience, curiosity, and imagination, as well as to increase levels of motivation and attainment among children and young people, an acute problem across Europe, particularly among young people from poorer socio-economic backgrounds. Creative Partnerships provides an approach which research has consistently shown to be effective in increasing motivation, improving attendance, engaging parents and raising attainment in core subjects.

During the first phase Pécs pilot, university students were invited to work in pairs with teachers in schools dominated by pupils coming from backgrounds with multiple social disadvantages, where more than 40 percent of students are of Roma origin.

The second phase of the programme, started in January 2015, focused on Mathematics. Artists and teachers worked twice a week for 90 minutes together in class, during lessons, to make abstract maths’ concepts more understandable for students.

IRELAND¹

Ireland has a long-standing tradition of supporting arts in and out of school, with a variety of public and private schemes and strategy documents outlining the importance of arts in

¹ Ireland’s profile in this paper has been largely put together from *The Arts In and Out of School: Educational Policy, Provision and Practice in Ireland Today* by Siobhán Dowling Long, 2015, published in *International Electronic Journal of Elementary Education*, 2015, 8(2), 267-286



education. The Arts Council, the arm's length body having an advisory role for the Irish government and the responsibility to promote and develop the arts, among other things, had already published in the 70s two important reports that were to set out the approach and the vision for the collaboration between education and the arts: *Provision for the Arts* (1976) and *The place of the Arts in Irish education* (1979).

Strategic documents in the 80s made explicit the difference between arts education and art-in-education and advocated that the state should support both, as a joint responsibility of Irish cultural and educational policy, with the latter being defined as “interventions from the realm of the arts into education system, by means of artists of all disciplines visiting schools or by schools engaging with the professional arts practice in the public arena.” (*Arts in Education Charter*, 2013, pp.3, 10). Arts-in-education practice is considered to have two strands: “one involving interventions by the arts world into the domain of formal education, and the other involving students engaging with the arts in the public domain, usually in publicly funded arts venues, whether local or national.”

Arts in Education Charter (2012)

The Charter, a commitment of both the Ministry for Arts, Heritage and the Gaeltacht and the Ministry for Education and Skills sets out „to promote both arts education and the arts-in-education among children and young people through the alignment of a joined up, integrated and collaborative approach across Government Departments, education agencies, and arts organizations”. It is the latest and most influential policy paper to guide both private and public initiatives that bring together the arts and the schools sector. Several schemes, programmes and initiatives have emerged in the last years as a result or have augmented their impact following this policy framework and political vision. The Charter underlines the link between arts education and arts-in-education.

Public Service Education Dividend (PSED) as a dedicated scheme makes it compulsory for organisations funded by the Arts Council, arts organisations and individual artists in receipt of public funds to be involved in arts-in-education activities:

Arts in Schools Programmes

The Arts Council is instrumental in setting up and providing significant funding for such schemes that are, most times, run in partnership with national or local stakeholders:

[Artist in Schools Scheme](#) is organised at county level, by the local office of Arts Council. At national level, the scheme was set up in partnership with the Department of Education and is instructed by a Guidelines document, already in use in 2006 that sets out both the vision and the main practical lines to follow when establishing the collaboration between artists and schools. The scheme “facilitates a professional artist to make a series of visits to a school in his/her local county, to work with students on a specific project. Projects can range [across art-forms](#)”. The local offices are part of the County Councils of Ireland.

[Writers in Schools Scheme](#), established in 2007, is funded by the Arts Council, but administered by Poetry Ireland. In order to join the directory of writers, the applicants follow a selection procedure, and later a mentoring and professional development programme. Experience in an educational setting is required, among others, and those in the programme take it upon themselves to follow the *Guidelines for the Protection & Welfare of Children & Young People in the Arts Sector*. According to the Arts Council website, “the scheme part-funds visits by writers and storytellers to primary and post-primary schools throughout the Republic of Ireland. There are over 250 writers and storytellers for schools to choose from on the Writers in Schools Web-Director of Writers”.



[National Architects in Schools Initiative](#) is co-funded by the Arts Council, Department of Education and Skills and the Department of Arts, Heritage and the Gaeltacht, and administered by the Irish [Architecture Foundation](#), a non-profit set-up in 2005 with the overall aim to “develop audiences for architecture and engagement in the built environment”. It “gives students first-hand experience of architecture and design with the professionals” and works in different Irish regions, with the support of Educational Centres. It pairs interested schools with architects, it offers preparation, implementation and evaluation support for such actions. The schools designate the teachers that support the architect in the classroom, facilitate additional work and attend the common preparation and the evaluation sessions. Schools commit to offer a maximum of 200 euros for materials used and to put aside 12 hours of class contact with the architect.

[Music Generation](#) is, according to their website, “Ireland’s National Music Education Programme that transforms the lives of children and young people through access to high quality performance music education. Initiated by Music Network, Music Generation is co-funded by U2, The Ireland Funds, The Department of Education and Skills and Local Music Education Partnerships.”

In partnership with the Arts Council, the programme is developing Music Education Partnerships at county level an involving local authorities and other local partners. Each regional programme is different, according to the resources and ideas, but they all claim to engage actively young people with high-calibre professional musicians from all genres of music. The types of activities that are being organised are: residencies, collaborative performances and composition projects.

Teachers in Ireland also show initiative in managing programmes that bring arts in schools. [The Creative Engagement](#) scheme, run by the National Association of Principals and Deputy Principals aims to “gain recognition of the centrality of the arts-in-education both within the formal curriculum and as a co-curricular activity” and it does this through the funding of different types of projects where “a local artist or arts group comes into the school and impart their skills, knowledge and enthusiasm to the students”. All such projects are produced in the school. The initiative is funded by the Ministry of Arts, Heritage and the Gaeltacht and the Ministry of Education and Skills.

The Heritage Council, a public body of public interest established in 1995, administers the [Heritage in Schools](#) scheme, which “makes available to primary schools a panel of 175 Heritage Experts who will visit primary schools to work directly with the pupils. The visit by the heritage expert is part-funded by the school and the remaining costs are funded by the Heritage Council.” They develop a directory of heritage experts across the country, alongside several resources of methods and research interesting for teachers. Their understanding of heritage goes beyond cultural heritage, to include natural heritage as well, as the scheme’s primary focus is in making it relevant to the schools educational objectives and the curriculum.

National networks for arts in education

The *Association for Creativity and Arts-in-education* is a „national network of educators, artists and others concerned with the promotion of creativity and the development of the imagination through the arts”. It offers the [Creative Schools Award](#), which is an annual recognition of “schools and teachers that use innovative and creative approaches to teaching and learning. This is an evidence based award that promotes process rather than product and looks to foster and reward creativity, the imagination and the arts”.

[Encountering the Arts Ireland](#) is a network organisation established in 2013 with the purpose



to “advocate the researching and documenting of current and future learning and good practice in arts and education”. Its constituency is numerous and diverse, ranging from individuals to different educational and cultural types of organisations acting locally, regionally, at national or international level.

Digital resources

- the [Arts in Education portal](#) – the key national digital resource of arts and education practice in Ireland. It aims to „provide a platform through which good collaboration practice in arts-in-education and arts education will be supported, developed and enhanced”.
- [Artists – schools Guidelines](#), produced by the Arts Council in partnership with the Department of Education is aimed at “artists and teachers to work in structured and respectful partnerships with young people in order to enhance their learning, enrich their experience of the arts and develop their creativity”.
- [Arts in Education Directory](#) is a list of organisations funded by the Arts Council to work in schools. It comprises not only cultural organisations, but also local authorities (county councils).

ITALY

Enjoying a long-standing artistic and cultural tradition and having the largest cultural heritage in national care in Europe, Italy’s focus on cultural heritage, its preservation, communication and presentation comes naturally. Responsibility lies with the Ministry of Cultural Heritage and Tourism (orig: Ministero dei Beni e delle Attività Culturali e del Turismo) who also took the lead in out-of-school cultural education, with the Ministry of Education in charge of in-school art education.

Reforms in both education and culture from the 1990s onward reflect historic, economic and political circumstances as well as a perceived lack of consistency or convergence between the policies of the two ministries, not least because of circumstances surrounding unresolved problems concerning national versus regional responsibilities in various fields of action.

Like elsewhere in Europe, professional discussions revolve around how prepared schools and the educational system in general are in an age of “edutainment”. Whereas commercial, media and cultural industry offers abound, art and cultural education in school are relegated to a secondary position and to the extra-curricular level. The perceived danger is that the lack of a strong curricular basis results in the lack of a pedagogical and methodological pathway, thereby not integrating the two faces of art education, art production and art enjoyment. The approach is fragmentary and, more importantly, centred exclusively on the present, thus giving art and cultural education no long-term anchor and perspective.

Unlike academic debates, strategic initiatives at the highest level seem still driven by economic imperatives. To address these, Law 122 *Valore Cultura (Urgent measures for the safeguard, the valorisation, the re-launch of cultural goods and activities and of tourism)* was passed in 2013 to balance the situation in various fields of culture, the status of artists, of contemporary arts, and to re-launch tourism.

Following this transversal law, in 2014 the ministries of culture and education signed an agreement which led to fostering cultural (heritage) education primarily by reshaping the role of the lead institution in the field, the Centre for Educational Services (*S’ed*, or *Centro per i servizi educativi*).



[The S'ed](#), established in 1998 as part of efforts made to bring higher education in conservation and restoration of cultural heritage up-to-speed, was the first to provide training in interpreting heritage, including cultural landscapes. This in turn led to a consistent offer of educational services throughout national but also regional/local museums and sites. Hence these institutions hold their pre-eminence in Italian cultural education in a broader sense to this day, irrespective of operating at national, regional or local level.

The 2014 ministerial agreement acknowledges that knowledge and understanding of cultural heritage are important factors in the education of young people, generating “a mature and informed relationship with one’s territory and cultural resources”, and endorses formal cooperation agreements between Regional Education Services, museum education services and individual schools in order to address training, innovation and curriculum experimentation needs.

National initiatives

[*Formative Offer \(orig: Offerta Formativa\)*](#)

As of 2015 S'ed collects detailed information on all educational projects developed by museums and sites and feeds it into a data base and can be accessed by all those interested. This is known as the annual formative offer ([OFFERTA FORMATIVA 2015-2016](#)). Around 1200 heritage education projects run by museums, archives, and libraries are available in 2015-2016, participation being free of charge. The [Network of Regional Education Services](#) disseminates information about this formative offer among schools.

EduNet

The Network includes specialist education departments in all state-run institutions and venues of cultural interest under the Ministry of Cultural Heritage (museums, monuments, natural and archaeological sites, libraries, archives). They act as an interface between culture and school, helping structure heritage projects and tailoring existing offers to various school levels, age-groups and curricular subjects. An index organised by region offers contact details of those in charge.

[*One month-one museum*](#)

Also conceived by S'ed, the Centre for Educational Services of the Ministry for Cultural Heritage and Tourism, in partnership with the publishing group Gruner+Jahr/Mondador the programme featured an experimental treasure hunt trail enabling participants to find their way through the labyrinth of culture, focusing each month on a different type of museum. A coupon offered free entrance to two adults accompanying one child 8-12 years old.

Regional initiatives

Systematic regional and local initiatives also revolve primarily around museums, galleries and sites. However one should note that performing arts institutions have developed varied and elaborate education offers. Often thought of as marketing instruments, they are supported by local private sponsors and have a high educational content and enjoy a high professional status (for example, the [Project for cultural promotion among youth 2015/2016](#), carried out by Teatro Carlo Felice from Genova).

[*Educard*](#)

Conceived as early as 2001 and implemented in collaboration with the Regional Institute for Research in Education (I.R.R.E.) the project saw the training of 200 teachers and museum education officers during its first three years. Individuals and relationships were thus professionalized and new competences were built. Museums then offered free access to teachers and pupils involved in educational projects that used collections as educational



resources.

[Venice "Biennale Educational"](#)

The Biennale offers a wide array of activities focusing on contemporary art education including workshops (creative, multimedia, multidisciplinary) and open days for teachers, particularly aimed at "fostering a growing interest in schools for creative activity".

[Edumusei](#)

The portal, which functions since 2002, brings together teachers and museum education professionals and offers a database of all programmes offered by museums, sites, archaeological or natural, in Tuscany and was supported by Regione Toscana.

[Museiscuol@](#)

The portal, on-line since 2003, is supported by the Turin Municipality and described as "the first internet site dedicated to the pedagogy of cultural heritage and the educational function of museums" is aimed at enhancing the physical, sensory and cultural accessibility of heritage sites and collections. Based on local know-how developed as early as the 1970s, the portal offers up-to-date information on cultural heritage education training opportunities, thematically divided bibliography including recent university theses and contributions by specialists in cultural mediation.

[Concilia Milano Scuola](#)

In some areas, like Milan, theatre, music and other art forms are integrated into more socially-oriented programmes like the *Concilia Milano scuola* aimed at providing after-school learning and creative activities for pupils by turning schools into social centres, more and better connected to their communities. The project, conceived as a pilot for the years 2015-2016, is financed by Regione Lombardia as part of the Regional Plan for conciliation 2014-2016.

LITHUANIA

The state institution responsible for culture and art education at all levels is the Ministry of Education and Science. It undertakes the role of administration of entrance examinations, financing, and legal issues. Autonomy and self-regulation of higher education institutions (universities, academies) are guaranteed by the Constitution and the Law of Science and Studies (2009). The Ministry of Culture supports projects of art schools, professional development of young artists, training courses via several programmes (according to the Compendium Cultural Policies and Trends in Europe).

Lithuania has a well-developed system of arts education consisting of several levels: supplementary artistic education, secondary art schools, professional colleges and higher art schools. There are municipal and private arts schools and studios for fine arts, music, performance and dance.

Programmes

[Creative Partnerships](#)

Creative Partnerships programme is about developing long-term partnerships between schools and creative professionals, including artists, designers, architects and scientists. These partnerships explore the inspiring ways for pupils to learn and develop their creativity. Also helps teachers and creative professionals to challenge how they work, explore new ideas and create an engaging learning process.

Creative Partnerships programme in Lithuania is implemented upon the experience of



the Creative Partnerships programme in the United Kingdom. It is funded by the European Social Fund and the Lithuanian State Budget. The programme is implemented by the Education Development Centre. A management group was established when implementing Creative Partnerships – it monitors and advises on project implementation and continuity, approves school selection rules and results, advises on project promotion, communication messages and channels. The project team cooperates closely with 9 regional partners who help to ensure project implementation and promotion in Lithuanian regions.

The programme is coordinated by the Education Development Centre (state educational institution under the Ministry of Education and Science, which provides educational support for students, teachers and for schools. It also involves a network of partners in regions. Creativity, Culture, Education from the UK provided consultancy services to EDC over a three-year period and nowadays the British Council office in Lithuania [patronises the programme](#). CCE was also involved in the development of the national plan that governs the deployment of EU structural funds from 2014-2020.

In 2014, 27 schools participated in Creative Partnerships programme and for the first time the programme was joined by 5 social centres. Since 2011, 138 schools and around 9000 pupils – from first to twelfth graders – from all over Lithuania have participated in the project. Over 1000 teachers have improved their professional competencies in the field of creative learning. The need for Creative Partnerships is proved by large numbers of applications from schools –nearly 400 schools have submitted applications to participate in the project. In three years around 400 creative professionals expressed interest to participate in the programme. 163 creative practitioners and 114 creative agents have been selected.

THE NETHERLANDS

The [Ministry of Education, Culture and Science](#) ”works to create a smart, skilled and creative environment in the Netherlands. Its mission is to ensure that everyone gets a good education and is prepared for responsibility and independence.” The Ministry also wants people to enjoy the arts, and aims to create the right conditions for teachers, artists and researchers to do their work. The mission for the Ministry is to ensure a knowledgeable, skilled and cultured country.

The Ministry has the following [objectives](#):

- to ensure that everyone gets a good education.
- to ensure that everyone is prepared for personal independence and responsibility.
- to ensure that everyone has the opportunity to experience and enjoy culture.
- to ensure that teachers, artists and scientists are able to carry out their work.

Anne Bamford did a six months study of arts and cultural education in The Netherlands in 2007. Her conclusion is as follows: “While arts and cultural education in The Netherlands is excellent by world standards, there is also still a considerable gulf between the nature, extent and quality of arts education received by children” (Bamford, 2007).

Programmes

Cultural Education with Quality (orig: Cultuureducatie met kwaliteit)

The Ministry of Education, Culture and Science has initiated the programme *Cultural Education with Quality* for the period 2013-2016. With this programme, the central government aims to give primary schools and cultural institutions a “firmer footing” in cultural education. The ministry is working closely with the municipal and provincial authorities on this programme. The *Cultural Participation Fund* (orig: *Fonds voor Cultuurparticipatie*) and the *National Centre of Expertise for Cultural Education and Amateur*



Arts (orig: LKCA - *Landelijk Kennisinstituut Cultuureducatie en Amateurkunst*) have a task in the implementation of the programme.

The programme marks a shift in the minister's existing policy of receptive cultural participation *outside* the school, towards an increase and improvement in active participation in arts subjects *within* the school.

The programme includes four main aims regarding the improvement of cultural education in primary schools:

- to stimulate the development of a long-term cultural education pathway instead of only incidental cultural projects.
- to improve the quality of teaching, as well as the knowledge and skills of the teachers.
- to synchronize the programming of cultural institutes with primary schools.
- to create an assessment tool to ensure that the programmes at the schools can be evaluated on a regular basis.

These measures are being implemented on a centralised level (central government), on a decentralised level (provinces and municipalities), and by the education institutes.

[Ckv – Cultural Arts Education](#)

For all pupils in upper secondary education (age 15-18) "ckv" is compulsory. The general goal of *ckv* is cultural participation (ckv – Cultural Arts Education.). As part of the programme, *ckv*-students take part in cultural activities and visit cultural institutions. *Ckv*-students learn to make a reasoned and informed choice of arts and cultural activities that are meaningful and of interest to them.

Within CKV 1 all art disciplines are involved: All visual arts, all performing arts, and languages/literature. The Arts in CKV 2 and 3 are: the performing arts: dance, theatre, and music; all the visual and audio visual arts: painting, sculpture, textile art, photography, film, video; computer art.

Upper secondary pupils can opt for art as an exam subject. Pupils select one discipline within the arts, provided the school offers this as an elective. There is a national exam for general arts. The arts know both a practical and a theoretical component. There is a school examination for both the practical and the theoretical components. In order to further stimulate secondary school pupils to participate in cultural activities, they receive a *Culture Card*. With this pass, the students of secondary education institutions receive discounts on entrance fees for theatres, cinemas, museums etc.

[The Cultural Participation Fund](#)

The Cultural Participation Fund collaborates with the national government, the local authorities and the provinces; stakeholders involved in cultural education: the amateur arts, popular culture; cultural participation, such as sector associations and institutes; interest groups; and knowledge and research institutions.

It was set up in 2008 and has been in operation since 1 January 2009, with the aim to promote participation in the arts and culture by encouraging people to take an active part in artistic and cultural activities. In achieving this, the fund works closely with local authorities and provinces, provides funding to institutions, stimulates debate, initiates research, and facilitates knowledge-sharing in the field of cultural education, the amateur arts, and popular culture.

The objective is also to strengthen the international position of the Netherlands in the field of cultural education and cultural participation. The Cultural Participation Fund is dedicated to encouraging and supporting everyone with a desire to create.

Between 2013 and 2016, the Dutch government intends to slash the arts and culture budget by € 200 million. The cutbacks are also being felt at local and regional level, and will also affect the Cultural Participation Fund. The budget will shrink by 30%, which compels the organization to redefine its tasks and choices in the new funding period. At the same time,



the fund is also actively seeking new partners who share the vision and desire to promote greater cultural participation.

During the 2013-2016 subsidy period, the Fund is concentrating on three programmes: (1) arts and cultural education at school (learning & learning by doing), (2) extra-curricular involvement in the amateur arts (participation & development), and (3) encouraging talented youngsters to follow professional arts training.

NORWAY

The [government's cultural policy](#) is based on the principle that art and culture have unique intrinsic value for individuals. The role of art is to comment, reflect, criticise and challenge. Art and culture expand our understanding of ourselves and the society in which we live.

The precursors to the *Cultural Rucksack* (DKS) were various local cultural programmes for children and young people in Norway in the 1990s. These were an important inspiration when the government then in power proposed to allocate funds to the Cultural Rucksack in the 2001 budget for culture. The programme thus achieved national status, and provided a response to the challenges that had been pointed out in cultural and educational policy documents in the early 1990s. For example, it was stressed that children and adolescents should be able to experience professional arts and culture as well as to make use of their own cultural resources. In addition, increased collaboration between the school system and the arts and culture sector was given priority. The current school curriculums emphasised the school's importance as a place where children and young people could encounter high-quality arts and culture provided by professionals, and where their own activities in this field would be encouraged (Christophersen, Breivik, Homme și Rykkja, 2015).

Programmes

[The Cultural Rucksack](#)

The programme was established as a national scheme in 2001 with an initiative from the Norwegian government. "DKS is one of the largest programmes in the world that aims to bring professional arts and culture to children. It has been very successful at reaching all parts of the country, despite the obvious geographic and climatic challenges" (Bamford, 2012).

This initiative for professional art and culture in education in Norway has the following objectives:

- to help to ensure that pupils in the primary and lower secondary schools are offered a professional arts and culture programme.
- to make it easier for primary and lower secondary school pupils to gain access to, make themselves familiar with and have a positive approach to art and cultural expression of all kinds.
- to contribute to an overall incorporation of artistic and cultural expression in the realisation of the schools' learning objectives.

DKS is a joint initiative of the Ministry of Culture and the Ministry of Education and Research and is primarily funded by profits from Norsk Tipping A/S (Norway's state-owned gaming company), with approximately 220 mill. NOK (24 mill €) each year. The county cultural and education departments are responsible for coordinating the programme in their own regions, and individual programmes are also designed by the municipalities. The national operators contribute to stimulate production, networking, facilitating skills development, and provide professional advice in each of the fields: literature, music, theatre, film, cultural heritage and visual arts.



The Cultural Rucksack includes all pupils aged 6-19 in all schools in Norway. That means 620 000 pupils in primary education (3000 schools) and 270 000 pupils in secondary education (587 schools).

The Cultural Rucksack collaborates with the following institutions, and as such also with independent and professional artists in different fields.

- [The National Touring Network for Performing Arts](#) (Scenekunstbruket) - national operator for The Cultural Rucksack/performing arts.
- [The National Museum of Art, Architecture and Design](#) (orig: Nasjonalmuseet) - national operator for The Cultural Rucksack/visual arts.
- [The Norwegian Writers' Centre](#) (orig: Norsk Forfattersentrum) - national operator for The Cultural Rucksack/literature.
- [Concerts Norway](#) (orig: Rikskonsertene) - national operator for The Cultural Rucksack/music.
- [Arts Council Norway](#) (orig: Norsk kulturråd) - national operator for The Cultural Rucksack/cultural heritage.
- [Film & Kino](#) - national operator for The Cultural Rucksack/film.

The Cultural Rucksack has obtained a great interest from researchers within and outside of the country. Anne Bamford is already mentioned. Paul Collard published a study in 2014 (Collard, 2014) about student participation in *The Cultural Rucksack* and culture in general, in 2014, with the purpose to inform future work of DKS.

Some of the observations from the study are as follows:

- High engagement, interaction and participation and intense learning are considered very important elements of workshops by young people.
- Young people are very perceptive about workshop design and the way it is delivered.
- Developing a real sense of ownership of artworks helps young people connect with the art better and enhances their experience.
- Most engaging learning activities for young people are those where they are simultaneously physically, socially, emotionally and intellectually engaged.
- The young people acknowledged that they would be able to enjoy anything, so long as the quality was high enough. They showed a sophisticated understanding of quality and the ability to distinguish between input quality, process quality and output quality.
- The young people placed a lot of importance on the value of learning within DKS programmes.

In 2009 the Norwegian Ministry of Culture commissioned a three-year research project on the Cultural Rucksack. The Uni Rokkan Centre for Social Studies and Bergen University College were assigned the task of carrying out an independent, critical and empirical study (Catharina Christophersen et al, 2015).

Here is a quote from their concluding remarks.

“One of our main insights is that the programme is characterised by a “goodness discourse” that in some cases has rendered criticism inappropriate. In our opinion, criticism should rather be viewed as contributing to necessary renewal, to potential change in practice. Out of respect for the Cultural Rucksack, we will argue that the programme must be subjected to more resistance and more comprehensive debate. It would also benefit from being subjected to more, and more varied, research, especially research from a child’s point of view, as well as research that takes into account political, social, and cultural analyses. One major challenge is to find new forums for debate and new spaces for discussion, where programme actors can engage in dialogue and discussion without instigating a battle. We recommend



greater openness in the selection process, greater opportunity to examine programming work and selection practice, and greater collaboration and influence from the schools, from both students and teachers. [...] Norway is a small country, and therefore the Cultural Rucksack involves relatively few students. However, the programme is unique because it is a national programme that includes all schools and all students in Norway. It is thus regarded as comprehensive: “The Cultural Rucksack is one of the largest programmes in the world that aims to bring professional arts and culture to children” (Bamford, 2012, p. 33).

Nevertheless, the Cultural Rucksack is carried out within a particular national context. Norwegian culture and history play a vital role in the programme, a role that could explain the programme’s particular development. Independent art is of great value, in a Norwegian context as well as in others, but the arts and cultural expressions that are produced in and offered to a society are shaped by the prevailing administrative policy and cultural conditions. Our research has shown that organisational frameworks, formal conditions, and financing significantly influence the programme’s implementation. In addition, room is allowed for adaptation and local variation through more informal norms and practices that have developed over time. Programmes such as the Cultural Rucksack are about political priorities. Norway has a large public sector and a long tradition of public support for arts and culture. The private sector exerts less influence on arts and cultural life in Norway than in some other places. Norway also has a relatively low level of political conflict and has broad agreement on the allocation of resources in society. These factors have most likely played a role in the wide approval that the programme enjoys.”

SLOVENIA

In 2007 the Slovenian Ministry of Education and Sport, National Education Institute, and Ministry of Culture established a trilateral cooperation framework to increase awareness about the role of cultural education throughout the education system, raise the level of cultural literacy, and generate links between education and culture lost in the 1990s. Hence, responsibility for cultural education lies with all three in an attempt to integrate and coordinate work in the area.

A National Programme for Culture for the years 2008-2011 identified the need to increase and diversify the educational offer for children and youth made by cultural institutions, to include cultural education as a cross-curricular dimension, support further professional training in cultural education for professional workers in education, and offer additional training for experts and artists who prepare projects and programmes for children and youth. A network of educational and cultural partners and information on quality cultural goods (offers) for children and youth were perceived as essential.

The *National Guidelines for Arts and Cultural Education* of 2009 resulted in the publication of a textbook with study cases based on arts and cultural practice, a regional teachers’ training programme to raise the quality arts and culture education teaching, and the emergence of a network of “arts and culture coordinators” active at school level. The *National Programme for culture 2014-2017* set the provision of top-quality cultural productions, diversified and accessible cultural and art educational programmes for different target groups as priority areas while acknowledging a perceived lack of professional training in art and cultural education.

Programmes and initiatives

[Cultural Bazaar](#)

Set up in 2009 and supported by the Ministry of Education, Science and Sport, the Ministry of



Culture, and the National Education Institute, the Cultural Bazaar is an annual one-day fair that gives an insight into the educational programmes offered by various cultural institutions by providing information on cultural and artistic events, stimulating interest in the arts, education and culture among professionals and the general public, along with workshops and other training programmes. The organizing committee of the Cultural Bazaar acts as a network of professionals and the special website maintained functions as a database on cultural programmes for children and young people, turning the Cultural Bazaar into a national platform linking culture and education. Through these features, the programme takes over the responsibilities of an institution, publishing a catalogue of cultural education programmes and projects and running a programme "Growing with books", which provides every pupil in the seventh year of elementary school with one literature book.

Culture days

According to the country report for Slovenia of the Council of Europe/ERICarts, "Compendium of Cultural Policies and Trends in Europe, 16th edition" (2015), 3-4 days are set aside every school year for visits to performances, exhibitions, museums, concerts, cultural workshops as part of schools' extra-curricular programmes under the heading *Culture days*.

[Slovenian Library-Museum MEGA Quiz](#)

Initiated several years ago by the Ministry of Education, Science, Culture and Sports, the Ljubljana City Library and the Educational Section of the Slovenian Museum Association, *MEGA Quiz* fosters a partnership between general libraries, museums and schools. The Quiz, intended for pupils aged 9 to 15, aims to get them interested in learning about cultural heritage and cultural institutions through reading, making virtual and actual visits. Information and quiz forms are available in various formats and media, including a TV show.

SWEDEN

Swedish schools, up to the 12th year, are organised by the municipalities and by private owners, but follow the same national curriculum (Swedish: *läroplanen*) in their education, under the supervision of a central government agency (*Skolverket*). The first nine years of school are mandatory, while the following three years consist of programmes that the pupil can choose, including artistic education. These are followed by university level higher education. Adult education on lower levels than university is organised by the municipalities, while informal education is also organised by non-profit organisations supported by the government.

Municipalities are also responsible for out-of-school music and art schools. Higher education is the responsibility of the national government and higher art education is an integrated part of the system of government universities and university colleges. All education, including arts and culture education, falls within the responsibility of the Ministry of Education. In recent years, education and cultural policies have been given an increasing emphasis in the curricula of artists and actors professional training at university level.

Participation and access to culture is one of the most important goals of Swedish cultural policy, including art education as a means to enhance creativity and expose the public to new experiences. All public cultural institutions are charged with actively promoting cooperation with schools via workshops, special performances, websites, and joint projects. The single biggest item of national government cultural expenditure is the support for popular adult education. Local networks and study associations (orig: *studieförbund*) are important actors providing language courses, creative workshops, theatre visits, art lectures etc. Popu-



lar adult education also includes grants for non-profit folk high schools, including a large number of artistic courses.

There are also several programmes within the boundaries of cultural policy in the more narrow sense. There is, for example, a programme of regional artists' consultants, mainly for dance and visual arts. This model, inspired by a similar programme in Finland, is based on triennial contracts that are financed by a region and a grant from the government, via the Swedish Arts Council. These regional consultants are promoters of their respective art sectors and responsible for initiating contact between schools, individual artists and institutions to engage in projects, visits, long term initiatives etc. A [similar model](#) is applied for regional artists' consultants to promote cultural diversity.

Programmes

[Creative Schools](#)

Creative Schools is an initiative from the Swedish government to ensure that students in compulsory schools in Sweden are able to experience professional art and culture and to be creative themselves. In 2015 825.500 pupils and 402 schools were involved in the Creative Schools programme, whose aim is to strengthen the bonds between schools and cultural life.

The strategy also includes three objectives that underpin the work of the Swedish Arts Council on culture for children and young people, not least through Creative Schools: (1) the initiatives must be of high quality, (2) knowledge about culture for children and young people is to be widely disseminated, (3) the differences in children's opportunities to experience culture are to be levelled out.

Each year the Swedish Arts Council, a government agency, allocates 18 mill. € to compulsory schools in Sweden, so that students are able to experience professional art and culture and to be creative themselves. The money from the Swedish Arts Council can enable pupils to visit theatres and art galleries, museums or other venues where professional culture is on show. The money can also be used to bring cultural instructors into the classroom as part of the children's education. Instead of students writing traditional essays, they can tell their story with the help of a video camera and a film instructor who leads the work. Multiple school subjects can be brought into play, with the script written in Swedish or English, the length of the scenes timed and edited together, and the content perhaps based on a historical episode or a topical contemporary issue that can be linked to socially oriented subjects.

National website on culture for children and young people – <http://www.bolla.se/> – is aimed to promote culture for children and youth through information, inspiration, sharing best practices, ideas, methods – and news. The target group is adults - teachers, artists, civil servants, librarians –, anyone involved in children's culture practically or theoretically.

UNITED KINGDOM

In the past four decades policies concerning arts, culture and their relationship to education have underwent significant shifts in the UK. In the 1980s and 1990s cultural organisations receiving state subsidies were encouraged to demonstrate their commitment to broaden the scope of their offer by developing education services. To support the professionalization of these services, universities developed courses and offered a variety of training opportunities, helping build the necessary skills for various arts professionals, including artists, actors, and musicians interested in working with different types of audiences and particularly with school children and teens. As services professionalized and gained higher public profile, it became almost a norm to link educational programmes developed by museums, theatres, music organisations to key stages as well as to relevant aspects of social and community



work. The early 2000s were marked by the emergence of a strong and vibrant creative and cultural industries sector and the need to establish a closer cooperation with schools. Schools, cultural organisations, private foundations and NGOs as well as the independent art sector, all benefitted from a number of state incentives.

However, the administrative devolution system in place in the United Kingdom since the late 1990s prompted a number of changes and the redistribution of responsibilities between the central government (primarily the Department for Culture, Media and Sports and the Department of Education) and the governments of Scotland, Wales and Northern Ireland. Local bodies such as the Arts Councils became responsible for deploy both the governments' specific cultural education policies and funding. Thus came into being ***Creative Partnerships***, delivered throughout England.

ENGLAND

[Creative Partnerships](#)

Set up in 2002 and funded through Arts Council England until September 2011, *Creative Partnerships* was managed by [Creativity, Culture and Education \(CCE\)](#) and involved over 5,000 schools until September 2011. It became one of the most successful programmes in cultural education, and an inspirational model for many European countries. The programme developed a network of medium- to long-term collaborative partnerships between schools and creative practitioners which helped schools motivate learning processes across the curriculum and used arts, culture and heritage as building blocks to achieve a greater integration and engagement between schools, communities, and the working environment.

Building on its professional reputation and extensive networks *Creative Partnerships* turned to exporting its know-how abroad in 2011. Countries like Lithuania, Hungary, and the Czech Republic began to successfully experiment and introduce the *Creative Partnerships* methodology in pilot schools and classrooms. CP-modelled programmes use creativity to solve problems and generate improvements in pupil attendance, behaviour and attainment, as well as in parental engagement.

The methodology involves the initial training of both teachers and artists, performers, multimedia developers, architects, scientists to create common experiences, balance expectations and ensure adequate collaboration frames.

In 2011 CCE was named as the winner of a 2011 WISE Award from the Qatar-based World Innovation Summit for Education (WISE) Foundation for the *Creative Partnerships* programme.

More recently, [two reviews concerning music education](#) by Darren Henley (2011, 2012) revealed the need for an in-depth reconsideration of the merit and contribution of art education both in and out-of-school. Moreover, these reports emphasized that art and cultural education should be imbedded in the basic school curriculum, consistent with the realization that “children do not learn effectively in compartmentalized boxes, links between areas of learning need to make meaningful connections for all members of their learning community”. Both documents seem to have inspired new approaches in both England, and Scotland, Wales and Northern Ireland, with a renewed focus on music education.

Between 2011 and 2015 new programmes emerged and new partnership models were developed and tested by Arts Council England. These were [reviewed](#) in 2015.

[The Cultural Challenge programme](#)

In October 2015 Arts Council England launched a new programme, ***The Cultural Challenge***, aiming to bring together schools, cultural and creative organisations, artists, local authorities,



higher education institutions and others, “to create new ways of working, to share resources to create joined-up arts and cultural provisions locally, at a time when public funding remains under pressure”. The programme focuses on generating a complex ecosystem, capable to improve the quality of arts, cultural and creative education offered to children and teens across England so as to balance social and economic inequalities.

The *Cultural Challenge* will enable all children and young people everywhere to “have access to great arts and culture, making sure that every child can create, compose, and perform; visit, experience and participate in extraordinary work, and be able to know more, understand more, and review their experiences”.

WALES

[Lead Creative Schools Scheme](#)

In autumn 2015 Arts Council Wales launched the Lead Creative Schools Scheme, aimed at “promoting new ways of working, with innovative and bespoke programmes of learning designed to improve the quality of teaching and learning” and devised as an open frame, capable to respond to particular needs and challenges. Pupils, teachers and creative professionals are meant to plan, implement, reflect and evaluate together a creative project through a process that supports learning based on inquisitiveness, ongoing reflection and in-depth evaluation, leading to sustainable and embedded practice.

Each project will be so designed as to respond to the needs of each school by encouraging a process aimed at bringing the curriculum to life, activating engagement, demonstrating that “teaching is fundamentally a creative profession” so that schools “can become effective creative learning environments”. The programme will involve [Creative Practitioners](#) and [Creative Agents](#) working with schools for the development of the project throughout the academic year.

Grant funding of between £5,000 and £14,500 each year for two years will be made available under specific conditions. The grant can be used only to pay for professional Creative Practitioners to work in schools on a Lead Creative School project and for the cost of materials. Creative Agents will provide a number of support days, established from in the grant offer from Arts Council of Wales.

SCOTLAND

Creative Scotland, formerly Arts Council Scotland, is the public body that supports the arts and creative industries. In its *Response to Scottish Parliament’s Education and Culture Committee work on attainment in Schools* of March 2015, Creative Scotland highlighted the contribution arts make to Scotland’s Curriculum for Education which includes “expressive arts” as one of eight defined curriculum areas, with creativity running as an important theme throughout the whole curriculum.

[The Creative Learning Plan](#)

In partnership with Education Scotland, Creative Scotland leads on the development of the Creative Learning Plan (CLP) 2. This collaboration between a number of bodies (Creative Scotland, Education Scotland, Skills Development Scotland, College Development Network, Association of Directors of Education, General Teaching Council Scotland, and Association of Directors of Education) is endorsed by the Cabinet Secretaries for Education and Lifelong Learning and Culture, Europe and External Affairs.

All organisations share the vision that: “...Creative learning and teaching is the most fulfilling route to both deep learning and a rounded adulthood”. Arts organisations can



complement formal education provision and inspire young people to achieve in education through unique opportunities to create, engage and contribute, to challenge established ways of thinking, to gain in confidence and develop an enterprising mindset.

Youth Arts Strategy Time to Shine

The programme aims to provide opportunities for over 40,000 young people over a two-year funding agreement through 11 youth arts hubs around Scotland.

[The Youth Music Initiative](#)

Creative Scotland administers the Scottish Government's Youth Music Initiative (YMI) programme.

The programme has three strands:

- *School Based Music Making*. This strand is meant to give all school children access to one year's free music tuition by the time they reach Primary 6. A targeted fund for Scotland's 32 local authorities distributes £8 million based on a Scottish Government formula. Activity supported through this route commenced at the beginning of the academic year in August 2015.
- *Access to Music Making*. This strand creates access to high quality music making opportunities for young people aged 0 – 25 yrs out of school time. In 2015/16 at least £1.6million is available for Access to Music Making through both open and targeted application routes. Open funding applications can obtain £1,000 - £40,000. Targeted funding applications will be invited by Creative Scotland for £1,000 - £100,000 for interventions that strategically address the aims of the programme.
- *Strengthening Youth Music*. This strand supports individuals, organisations and networks to undertake strategic action or training that will strengthen the youth music sector in Scotland for the benefit of young people. In 2015/16 at least £100,000 is available for Strengthening Youth Music with support being made available through both open and targeted application routes. Both open and targeted funding applications can apply for £1,000 - £20,000. Targeted applications will be invited by Creative Scotland for interventions that strategically address the aims of the programme.

NORTHERN IRELAND

The Arts Council of Northern Ireland has a five-year strategic plan for the arts titled [Ambitions for the Arts](#), 2013-18. The Council endorses the Minister's assertion that "arts and culture are important drivers of equality and help tackle poverty and social exclusion and believes the arts can take a more central position in government thinking and policy-making".

[Youth Arts](#)

The programme includes a whole range of creative activities, involving children and young people up to the age of 25 years, both in and outside of formal education settings. These are viewed as a valuable artistic process in themselves and as a contributor to growing all aspects of professional arts practice. Through the programme the Arts Council seeks to stimulate exchange, connection, collaboration and revision among all those, including young people, involved in the development of the arts for children and young people.



Romanian cultural organisations and Romanian schools as partners: public policies and strategic programmes

The reforms in the field of education in Romania in the last 25 years aimed at modernising the system starting from the need to line up to European models on quality systems. However, these reforms often failed to implement the proposed actions in the daily practice of the local school environment by not corroborating them with an analysis of the entire system on levels and guidelines of the way in which they relate to an overall perspective of the development of Romanian contemporary society.

What led to rather big discrepancies between the declared intentions and the reality in the field was the imitation and the mere taking over of models from other socio-political realities. For many years, artistic education was in a similar situation with the one before 1989 in terms of number of classes and (lack of) importance. Seen as dexterities, music and visual arts benefited from a privileged status by simply being present in the national curriculum. Other artistic disciplines (theater, dance, architecture, design, art history) did not find their place and when they were introduced among the optional courses (rather late), they were most often covered by teachers who lacked professional training, and developed cultural and artistic skills as a personal hobby. Theater gradually made its way in the methodology for teaching foreign languages, for example, because of the methodological loans promoted during continuous training courses offered by different institutions and organisations.

The first institutions to offer cultural education programmes that are close to Western models were museums. In 2008, the National Network of Museums in Romania initiated a strategic partnership with the two ministries (education and culture) which, unfortunately, only remained on paper. The dialogue between the Ministry of Education and the Ministry of Culture - intended to line up the strategies in the field of cultural education and of developing cultural education services inside public institutions - remained but a strategic desideratum in the absence of an institutional structure with specific objectives and responsibilities. Government Decision no. 90/10.02.2010 on the organisation and functioning of the Ministry of Culture stipulates, at article 4, that the institution aims, among other things, „to develop synergies between the field of culture and other sectors, such as education, social affairs, economic affairs and to design cross-sectoral public policies”, „to develop joint policies between culture and education to educate the young public for cultural consumption and the development of creative skills, to promote specialised arts education and to ensure lifelong professional training and job reconversion.”

Although there are many institutional initiatives, including at the level of local authorities and public institutions, they do not benefit from an acknowledged and validated collaboration framework, with appropriate funding, or from an online portal that would bring together all informational resources and make possible its easy access by teachers, parents and students.

A good example is the music education programme called „[Classic is fantastic](#)”, currently at its 4th edition. It includes a number of classical music concerts (including opera) in an interactive, open class format. Initiated by George Enescu Philharmonic in Bucharest, in collaboration with *Classic is fantastic* Association and supported by a large number of partners, the programme is accessible to the young audience in Bucharest. Its broadcast in partnership with the public television would make this quality programme accessible across the country.



Another music education programme is the one launched by the Romanian Society of Broadcasters, „5 minutes of classical music”, already at its 2nd edition now. The partnership with the Ministry of Education made its broadcast in schools possible, as well as the introduction of information that mobilised a great number of music teachers and students to participate in related contests. Various performing arts public institutions and museums have also organised different cultural education programmes dedicated to schools in the past 5 years. An interesting example is the „[5 theatres, 5 schools](#)” project, carried out in 2011 by the Municipality of Bucharest, the School Inspectorate of Bucharest and UNITER (Union of Theatres in Romania), together with ECLD Romania Foundation and supported by: The Small Theatre, Bucharest National Theatre, Jewish State Theatre, Metropolis Theatre and Ion Creanga Theatre (partners in 2015). High school theatre companies can see plays from the repertoire of partner theatres for free, can take part in activities coordinated by them and give performances of the plays they worked on; at the end they receive awards. The initiator, ECLD Romania Foundation proposed a similar format in the music field – „5 high schools, 5 museums”, implemented annually since 2011. There are similar initiatives in other cities across the country, too, but they are independent of one another, not being part of a programme that aims to pragmatically supplement the cultural offer for schools and/or corroborate them with the national curriculum, with the development of certain skills, such as cultural awareness and expression.

At national level there are few active organisations which develop networks of culture professionals and educators and/or schools on specific themes. De-a Arhitectura Association and Macondo Association are some examples.

The objective of **De-a Arhitectura Association** is to develop and promote education in the field of architecture and built environment with a view to raise awareness and increase knowledge on the value of architecture, design and urbanism. Each school year they involve approximately 3000 children in the programmes they develop in over 100 schools nationwide. „[Playing the architecture game in my city](#)” (Romanian: „De-a arhitectura în oraşul meu”) is an approved optional class for the 3rd and 4th grades by a Ministry Order and is implemented in partnership between the school and volunteer architects.

Macondo Cultural Association was set up in 2007 to develop activities in the following 3 fields: film distribution, cinema management and cinema education. Starting with 2011 it develops several projects promoting cinema education and school education through cinema: Cinema-Edu, during which they organised debates and facilitated meetings between students, teachers and professionals from the arts and culture field; Films for High school Students, developed together with the Swiss association Lanterna Magica, during which they organised workshops about cinema history and education, cinema lessons and school exercises and a pedagogical guide on cinema education. It is the partner of the French Institute in Paris in the CinEd – European Education for Youth project, an ample project of cinema education for students initiated by the French Institute in Paris.

Other 2 cultural NGOs which have initiated promising projects in terms of national value and network development of activities carried out together with schools are **One World Romania** and **Komunitas Association**. One World Romania develops the programme [One World Romania at School](#) which „intends to introduce documentary films and discussions about human rights in high schools in Romania through activities dedicated to students and teachers”. The project proposes workshops and elaborates educational materials for teachers who are interested in introducing film in the pedagogical activity and supports the opening of film clubs organised by high school students as an extracurricular activity. Komunitas Association positions itself as „an interdisciplinary socio-anthropological and educational laboratory, set up in 2006, a space of extensive experimentation where one lays the basis for a new way of non-formal education for youth, urban research, community development and public space activation.” Among other projects, it had coordinated the „[Bring colour to your school!](#)” project which aimed to „engage students, teachers and visual artists in a participatory way in creating artistic interventions in schools on human rights



topics”.

Through the programmes they develop, these NGOs show the vision and capacity to impact the education system and to offer viable alternatives to artists and other partner cultural organisations interested in working with children. However, the reliance on grants and the fluctuation within project teams, which are very fluid when it comes to activities from one project to another, threaten the sustainability of their results. If the projects developed by public cultural institutions are characterised by longer life-span, most of the times their impact and outreach being local, the ones created by the above mentioned NGOs are carried out within broader national networks, often develop practice communities and explore new approaches. They are constantly threatened by extinction because of the scarcity and unpredictability of funding, given exclusively on the basis of annual projects (both for local projects and for national projects), with work conditions being difficult.

Both public culture institutions and cultural NGOs which are interested in developing such projects and programmes in collaboration with teachers and students in Romania could be supported by funding, regulations and a genuine prioritisation of culture in education in local and national strategies. In fact, a series of strategical documents for culture mention the partnership between schools and cultural operators as an appropriate approach for the implementation of actions aimed at increasing access to culture and participation in cultural life among children and young people, audience development or the development of community relations, community practice or innovation in education.

At national level, the Sectoral Strategy in the field of culture and cultural heritage for 2014-2020 distinguishes between „education through culture and education for culture” and puts forward 2 specific objectives that speak about a vision of partnership with the educational sector: (1) developing synergies between culture and education and (2) elaborating cultural education / education through culture programmes as part of the services offered by the educational system. „Creating a intersectoral partnership framework to support the creation of national or regional networks specially set up to promote arts and culture education” is an explicit objective, together with „initiating a joint programme with the education system in order to identify the cultural and arts education needs and the engagement possibilities of cultural operators, giving priority to proximity ones, so as to supply an offer incorporated in the curriculum or an extracurricular one.” Various types of projects that would be supported as part of this partnership are considered, such as pilot-projects to organise arts camps, residencies for artists in schools, arts education activities and professional training for those involved. The conclusions of the National Strategy for Youth 2015-2025 consider culture and non-formal education (under the same chapter) a main field of intervention, and the associated specific objectives are related to ensuring the access of young people to quality education, improving the non-formal education offer, stimulating the interest of young people in participating in non-formal education activities, ensuring a better practical relevance of skills acquired through education and facilitating youth’s access to cultural consumption and quality cultural creation.

At local level, recent long-term city cultural strategies cover, under various forms, the importance of culture in education through partnerships with schools as their approach to achieving objectives related to access to culture (Cluj-Napoca, Iasi), audience development (Cluj-Napoca, Timisoara), community cultural practices (Baia Mare), innovation in education (Suceava, Arad), encouraging artistic creation and the art of amateurs (Timișoara, Brăila, Arad) or for cultural education (Iași, București, Arad). The 14 cities that competed for the title of European Capital of Culture 2021 in Romania have proposed diverse programmes and approaches to expand the categories of public in relation to the educational environment and the participation of schools: debates and innovation in art teaching methods and integration of art in teaching other subjects (Alba-Iulia, Braila), the organisation of exhibitions, festivals, student contests (Arad, Cluj-Napoca, Iasi), elaboration of cultural education classes to be included in the school curriculum (Arad, Brașov, Cluj, Târgu-Mureș), joint cultural projects carried out in partnership with schools and inside the community



(Baia-Mare, București, Timișoara), encouraging activities carried out by artists with students in schools (Cluj-Napoca, Targu Mures), involving cultural institutions in activities within the *Școala Altfel* Programme (Craiova).

From the educational side, the opportunity of collaboration or involvement of cultural organisations and institutions in the educational practice at undergraduate level is scarce. The only national programme is „Școala Altfel”, initiated by the Ministry of Education. This programme supports the involvement of students and teachers in extracurricular and out of school activities that valorize their talents, interests beyond school and skills in a variety of domains. The collaboration context between schools and cultural organisations is, in this case, favourable considering that, in the 2012-2013 school year, most activities carried out had a cultural profile (60%) or a sports profile (62%) (information from the study „Școala Altfel” - Evaluation of the national programme of extracurricular and out of school activities 2012-2013) – in the urban environment, the order of the 2 preferences is reversed: cultural activities hold 63,9%, while sports activities have 55,8%. The same research pointed out that the main partners of schools in the week dedicated to this programme were parents and cultural and educational institutions.

An important context which has stimulated the rise of cultural-educational initiatives was made of local and national public financing, when the funders considered cultural education and public development as priorities. Between 2007-2013, the Administration of the National Cultural Fund (AFCN) had two thematic fields under which cultural operators could submit projects with educational and social objectives: cultural education and cultural intervention. The AFCN guidelines define cultural intervention, but not cultural education. The first category is defined by projects with a social dimension achieved through varied methods: art for social change, public art, urban art, urban regeneration, forum-theater, invisible theater, street performance, community art.

According to AFCN activity reports, the greatest number of projects submitted between 2010 and 2014 were under the „Cultural education” thematic field. The number of submitted and selected projects between these years grew constantly: from 112 submitted versus 9 selected in 2010 to 996 submitted versus 56 selected in 2014. The same growth tendency, even if not at the same level as in the case of cultural education, was witnessed for the submitted and selected projects under the ”cultural intervention” theme. The continuously growing number of these two themes of projects reflects an increased interest and a genuine need of cultural operators to carry out activities with educational and social dimensions. However, we believe that, in the case of cultural education projects, this interest is partly due to the lack of a clear definition of their specificity, which led to an overrating of this category by submitting projects that did not fit elsewhere. In 2014 and 2015 cultural education was no longer an area of funding, but was reintroduced in 2016 as “education through culture”.

At local level, in the framework of „[You are Bucharest 2015](#)” launched by ARCUB – Bucharest’s Centre for Cultural Projects, one of the reference fields was education through culture, where they funded projects that „offer each child/young person, regardless of their socio-economic environment, the possibility to participate in high quality cultural events inside or outside school” and „the opportunity to cultivate their interest or talent for artistic expressions, in or out of school”. We find similar funding priorities at Timisoara Municipality (2015: cultural education/ audience development), Cluj-Napoca Municipality (2016: supporting lifelong cultural education, developing synergies between culture and other public fields in Cluj - education, research, social cohesion etc.), Baia Mare Municipality (2014: arts and culture as alternative education for children and young people in schools and in spaces dedicated to creation and exhibition).

Last but not least, although aimed at a very specific segment of operators and without advancing priorities related to cultural education, the funding offered by Architects’ Order in Romania is an interesting case: the results of the 2015 selection round, as revealed



by the evaluation commission's report, show that a significant number of projects had the objectives of communicating the values of architecture to the young generation and of education for cultural heritage.

The training of teachers and cultural operators who are involved in projects of cultural education or education through culture is organised, at academic level, mainly in Bucharest. The National University of Arts in Bucharest is currently developing an MA in „Education through visual arts”, the National University of Theatre and Film "I.L. Caragiale” has a master's programme in „Theater pedagogy” and the Faculty of Psychology and Educational Sciences organises an MA in „Alternative pedagogies and theatric art in education” (in collaboration with UNATC).

The Teacher Training Houses propose certain courses that also look at the integration of arts as teaching methods at undergraduate level, as a non-formal education instrument. In the cultural sector, the National Institute for Cultural Research and Training holds, starting with 2015, courses in cultural education for professionals in the public cultural institutions, and others. Also, In 2006 The National Museum of Art of Romania organised a seminar for teachers and museum education specialists with the purpose of identifying the needs of the two categories for improving the access of children and teens to museum educational programmes and to promote school-museum partnerships.

In 2013 the [Culture in education Project](#) started. Coordinated by the CubicMetre – resources for culture Association, it has involved 200 teachers and cultural professionals in short term trainings focused on better cooperation between the two, with the purpose of bringing art and cultural heritage in children's life. *The Culture in education platform* is a flexible structure that encourages cooperation, exchange of ideas and promotes efficient partnerships between cultural operators and Romanian schools. Along professional trainings, the project includes a community of practice built through regular *Culture in education meetings*, the production of studies, guides and advocacy actions, the promotion of organisations and innovative projects.

NEW TRENDS

In the past fifty years or so, art and cultural education in and out of school underwent significant changes and developments. Faced with the demands of the information society, schools throughout Europe had to adapt their curriculum and make space for new subjects. Even though studies have showed how important arts and culture are for a well-rounded and well-adapted personality, they continue to be viewed as Cinderellas, extras that could be taught and learned out of school.

Cultural institutions and arts organisations began to offer arts and cultural education services, sometimes linked to key stages in the learning pathway. New methodologies were developed, differentiating between the teaching of various art forms as distinctive (core, optional, extracurricular) subjects and the use of arts within transdisciplinary projects, as a means to broaden and consolidate a creative approach to other subjects, thereby generating greater engagement and attainment. Interestingly, it was such developments that focused on renewing pedagogy and on revealing the intrinsic merit of teaching arts as part of the school curriculum, without relegating it exclusively to out-of-school opportunities.

Myriad new practices emerged to include new art forms, make arts and cultural resources open and accessible. Arts and culture became instrumental in bridging various divides, in building new competences, prompting new debates about their role in and out of school, in communities and in society as a whole.



In the early 2010s, education reforms around Europe reinforced the strategic position of math and sciences and thereby sparked a new debate on the status of arts and culture, their place and role within national curricula, and shifted the focus from one art form or the other to how to use arts and culture to increase engagement with other subjects and build overall desirable creativity, competences, and attainment.

Though the need to take long-term pedagogical benefits into consideration and develop a consistent, integrated approach to culture and education was reiterated again and again, a patchiness of provisions, born of perceived economic pressures, prevailed. Ensuing public debates on the role and status of art and cultural education in school prompted a number of countries to commission independent reports, while alliances and private foundations looked at the broader picture throughout Europe.

The present report looked at a limited number of countries (Austria, Belgium, Croatia, Denmark, Finland, France, Germany, Hungary, Ireland, Italy, Lithuania, Netherlands, Norway, Poland, Romania, Slovenia, Sweden, United Kingdom (comprising England, Northern Ireland, Scotland, Wales)). Throughout our desk research, it became apparent that this is a time of major, fast-paced changes, which are informed by and reflect national or regional answers to specific historic, geographic, economic, social and cultural contexts. Despite disparities, some commonalities did surface, but the trends we have identified here are merely indicative of what was perceived as being state of the art in 2015.

The need to articulate a common vision on education and culture

Education reforms generate long-term impact on society as a whole. It is therefore desirable that they involve a wide pool of stakeholders **before** they are rolled out and deployed. Implementation before in-depth analyses of spill-over and side effects can be counterproductive. For instance countries like Italy and France rely heavily on (cultural) tourism, hence the presence of heritage and art-history related subjects in upper secondary is of the utmost importance for the professional training pathway of the work force and cannot be relegated to the optional or extra-curricular field.

To generate effective systemic changes, reforms need to develop a holistic approach to issues affecting **both** education and culture. Recent emphasis on culture and creativity as economic drivers provided policy makers with an impetus to substantiate the inclusion of cultural education in the overall education, social and economic frame. Italian legislation in the field is a good example - Law 122/2013 *Valore Cultura (Urgent measures for the safeguard, the valorisation, the re-launch of cultural goods and activities and of tourism)*. Other countries like Denmark, Sweden and Norway, put greater emphasis on community, integration, and safety, building responsiveness and responsibility through various art practices. Austria and Germany are looking at both the implicit and the explicit value of culture in education, addressing thorny issues about difference, the other, the stranger, the refugee.

Although governments are thought to work together as articulate bodies, it takes periodic upheavals to stir cooperation both horizontally (between ministries) and vertically (between national and local authorities). Provisions on art and cultural education should reflect their pedagogical added value in the context of a learning pathway conceived as a flexible, dynamic process that takes place throughout one's life, regardless of circumstances.

Reforms need to be supported by appropriate funding levels. Otherwise the very best policies and strategies will be deprived of the means by virtue of which they can be deployed. Also, a more inspiring and inspirational approach to education should also be reflected in the range of indicators currently employed to measure results in education.



Art and cultural education in and out of school

There is a widespread acceptance of art subjects and a creative approach to learning in primary school. However, this changes from secondary school onwards, when arts, culture and creativity are generally perceived as a low priority and therefore relegated to optional or extracurricular rather than the core curriculum. This approach is not merely economic or time-bound, but also reflects a different approach to broader pedagogical and (teacher) training issues.

Reports in France and Germany reflect the importance of art and culture subjects in forming a new, culturally literate generation. They acknowledge **cultural literacy** as a result of art and cultural education **throughout** the learning pathway, as something valuable in itself (personal culture, personal development, informed consumers).

Ministries of Culture in most countries under review have strategies that encourage and enable artists and art/cultural organisations to work with schools and teachers, to create partnerships that benefit both culture and education. Key concepts include cross-curricular approach, innovation, creativity, learning engagement and attainment, vehicle for social, inter-generational, intercultural dialogue. Approaches developed by Austria, Croatia, Germany, Lithuania, Slovenia are documented in this report.

Local context, traditions in education, economics and political discourse shape the manner in which cultural education is approached. Norway is perhaps one of the best examples, its *Cultural Rucksack* programme being firmly rooted in local social context and geography. Likewise differences in country provisions within the United Kingdom reflect a similar approach to answering local needs.

Cultural institutions and NGOs broaden the scope of cultural education opening it up to curricular needs while equally using it to reach new audiences.

Professional training

There is a wide-spread perception that the professional training of teachers needs to take a closer look at cultural education and creativity and to develop new approaches to art-based methodologies as project-based learning is evolving. Equally the professional training of artists working in cultural education needs to be addressed.

Arts and cultural education projects should involve partnerships and teams bringing together schools and cultural organisations working to reach common goals. Joint training opportunities provide a solid basis for genuine partnerships and a new type of “ecosystems”.

Delivery mechanisms and funding

1. National, regional, local

Most countries surveyed in this paper address arts and cultural education at the level of national policies and strategies, providing frameworks for delivery and funding: from parliamentary provisions or presidential initiatives (France) to government strategies (Denmark, the Netherlands, Italy, and Croatia).

From our non-exhaustive documentation and analysis, it seems that most often strategies encourage or are based on partnerships between two or more ministries responsible for education and culture. Funding can be distributed and /or provided at national (Slovenia),



regional (Germany, France, Italy), local (Finland, Sweden) or at all/various levels (Austria). Sometimes funding provisions are supplemented through European mechanisms (Hungary, Lithuania, Italy) which enable countries to exchange good-practice, gain experience, pilot and test new ways of encouraging genuine cooperation between schools and cultural organisations. Some countries have specific national bodies responsible for devising and implementing the funding mechanisms and disbursing funds (KulturKontaktAustria, CANON Belgium, and Arts Councils in the UK, Ireland, and Sweden). As of 2016 Concerts Norway took over responsibility for the Cultural Rucksack, the Norwegian national cultural education programme whose delivery was overseen in the past decade by a number of different national organisations under the Norwegian Ministry of Culture.

2. Partnerships and bridge organisations

There is a widely held view that, in order to make cultural education successful, cooperation needs to be based on genuine partnerships aimed at improving the quality or relevance of the process or product envisaged. Partnerships include the school, universities and art academies, cultural institutions and various administrative bodies as much as they do teachers, artists, cultural educators. Both levels, institutional and human, need to work well together to effectively use the potential of existing resources.

To insure quality partnerships, organisations acting as connectors and facilitators play a key role. In smaller countries, like Austria for instance, funding bodies like the KKA or the ZSK also play the role of connectors, mediating information exchange, matching school needs with the art and cultural offer, and providing training opportunities for teachers, artists, and cultural educators. The Welsh Art Council provides similar services, relying on Creative Practitioners and Creative Agents to connect with the school system.

At the heart of the Norwegian experience lays a cooperative effort of both the cultural sector and local, regional, and national schools of every level; schools and the education system are responsible for “ensuring the educationally sound preparation and follow-up of activities” while the cultural sector oversees the various productions’ content, making sure that schools have sufficient preparation time”. Croatia has followed this model, currently working on the implementation of an ambitious *Backpack full of culture* programme.

The French system relies on the so-called *poles regionaux*, centres which bring together the expertise of various cultural and education institutions to generate common resources. To ensure the quality of the cultural education experiences provided, emphasis is put on the art form that is best represented in the region. The partnership between the Aix-Marseille University, the Regional Department for Cultural Affairs, the Municipality of Aix-en-Provence and the Preljocaj Ballet Company highlights the merit of an approach which has opened schools and teacher training to the artistic processes.

In the noughties the UK pioneered and developed a *creative partnership* framework which enabled teachers and artists to work together in the classroom. The organization behind it, *Creativity, Culture, and Education* (CCE), turned into an international foundation for creative education which promotes the use of culture and arts „to improve the quality and impact of general education.” The model is currently experimented in Lithuania, Hungary and the Czech Republic among others.

Meanwhile England moved to a new model which relies on ten regional *bridge organisations* to deliver **the cultural challenge**. These act like resource centres, connectors and catalysts, using local expertise to enhance cultural education experiences. The profile of bridge organisations varies according to local strengths, from museums to festivals, from opera houses to NGOs.



In Italy local the structure of *polo museale* fosters a better use of resources among similar institutions, while in Norway key national institutions, cultural operators, and art-form based networks acting on an art-form basis (Concerts Norway, the National Museum of Art, Architecture and Design, the National Touring Network for Performing Arts, Film og Kino, the Norwegian Writers' Centre, and Arts Council) provided guidelines and tools while also delivering quality activities as part of the Cultural Rucksack programme.

3. NGOs and other transversal organisations

Both at European and national level, strategies encourage organisations and networks to play a more active role in social life and take over responsibilities in the field of cultural education.

In Germany this resulted in an *Education Alliance*, a network of 29 initiatives, associations and foundations whose aim is to support educationally disadvantaged children and young people, while the private *Mercator Foundation*, set up a mission to foster the inclusion of cultural education in formal education throughout the 25 German Länder.

Similar to the German Education Alliance, the Irish *Association for Creativity and Arts-in-education* acts as a „national network of educators, artists and others concerned with the promotion of creativity and the development of the imagination through the arts”, its *Creative Schools Award* being used as an incentive for schools and teachers to use innovative and creative approaches. The Italian *EduNet* network brings together museums, parks, libraries and archives with education departments, acting as an interface between culture and education.

In many countries NGOs and artists found it natural to organise according to art form in order to promote their art to new audiences through education projects. The Danish LMS (Live Music in School) is such an NGO, bringing musicians and composers to schools all over Denmark. The Polish *Coalition for Film Education* comprises 8 film organisations interested in facilitating film accessibility among the young and using it as a teaching resource.

While there is no single winning recipe, evidence hints to the fact that the very best strategic approaches need to have enough flexibility built into their respective delivery mechanisms to ensure local input and to support wider connectivity to national and international practices. Common training opportunities for teachers and artists help support a system which integrates arts and culture in everyday learning processes, contributing to well-rounded, culturally literate and critical new generations of consumers. High artistic quality is a necessity and so is quality mediation and facilitation. The very fact that some programmes reach nation-wide school audiences, involving both children and their families in art and cultural activities otherwise unavailable or not accessible, is a quality that deserves to be credited.



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