

European Agenda for Culture

Open Method of Coordination

*Working Group on developing synergies with education, especially arts
education*

Final Report

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European agenda for culture
Working Group on developing synergies with education, especially arts education

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EXECUTIVE SUMMARY

The impact of quality artistic and cultural education on the full development of the individual, on the improvement of motivation and learning skills as well as on the creative and innovative potential is officially acknowledged by the Member States, the European Commission, the European Parliament and the Council in several reports and recommendations already released. The reinforcement of synergies between education and culture is therefore considered as a key goal both at national and international level, opening the way for the mainstreaming of artistic and cultural education throughout Europe.

Synergies between education and culture are manifold, encompassing several approaches and methodologies in different contexts, each one responding to specific goals that complement each other and are mutually enriching. Whether teaching is explicitly intended to improve academic results in non-art subjects or to introduce students to culture knowledge and arts practice, there is always the underlying intention to enable children, young people as well as adults to discover for themselves the multiplicity of ways in which artists have looked at the world, to compare their different imaginative approaches, to construct a faculty of aesthetic judgement and finally subject them to critical appraisal, aiming at establishing the continuity between aesthetical experience and the other perceptions we have of the world we live in.

Education in culture and the arts is organized in terms of three complementary and interdependent approaches:

- Direct relationship with works of art (through performances, concerts, exhibitions, reading and so on), both contemporary masterpieces and those that already belong to heritage;
- Analytical, cognitive approach to works of art (such as studying the history of art or relating the understanding of art works to the other fields of knowledge); this constitutes the contextual cultural dimension;
- Introduction to artistic practices in adequate contexts.

The implementation of synergies between education and culture depends on a reinforcement of the status of artistic and cultural education in formal, informal and non-formal education and on the recognition of the right to lifelong artistic and cultural education.

The following recommendations aim at achieving the above-mentioned implementation.

Contents of artistic and cultural education

Recommendation 1 : Promote transdisciplinarity

- To the Members States:
 - Integrate transdisciplinarity in school curricula;
 - Promote project-based pedagogy as a corollary of a school curriculum based on transdisciplinarity ;
 - Enhance work in pluridisciplinary teams, both in schools and cultural institutions;
 - Promote partnership between schools, cultural institutions and, beyond this, local policy makers for education and culture;
 - Recognize coordination functions within administrative, educational and cultural structures at the European, national and local levels ;
 - Provide complementary consequent training of teachers;

- To the European Union:
 - Include artistic and cultural education in a transversal manner in all its programmes and initiatives, especially those addressed to young people for whom cultural offer is less accessible.

Recommendation 2: Promote and reinforce heritage education, with an underlying philosophy based on a wide approach to heritage education.

- To the Members States :
 - Strengthen the sense among European citizens of a shared European identity;
 - Implement the goals of heritage education in partnership between Culture, Education and Environment authorities involved;
 - Introduce the knowledge of heritage into school curricula;
 - Establish an obligation to set up an education department for heritage sites benefiting from public funding, in order to contribute to this education;
 - Implement a transdisciplinary approach to heritage education;
 - Encourage partnership between schools and heritage institutions;
 - Promote training of teachers and development of adequate pedagogical tools;
 - Support of local initiatives by organisations and establishment of networks of these organisations;
 - Encourage the presence of contemporary artists in heritage sites.

- To the European Union :

It is also highly desirable that the European Union supports the inclusion of support mechanisms in the Culture programme and in the European Heritage Label aimed at facilitating contacts between young Europeans at the most iconic heritage sites, the development of teaching tools with a multilateral dimension and the networking of different players in heritage education

Media literacy

Medias offer new opportunities and new ways of fostering young people's creativity, access to culture and capacity for innovation. The main challenge is to assure high quality offers within the media, to build up media literacy – especially within the young generation – and to strengthen the cross-border approaches, in particular between media and cultural policies in the common field of cultural and arts education.

Recommendation 3: Study and promote in each country new strategies and services to guarantee access and the full use of media in the cultural and educational fields.

- To the Member States:
 - Promote partnerships between public authorities and ICT industries;
 - Encourage cultural institutions, especially public ones, to foster their visibility and accessibility in the Internet via social networking sites;
 - Encourage cultural institutions to expand their use of media, in particular online media, by providing access to complementary cultural and educational resources;
 - Use funding programmes to fund these developments and exchange best practises.

Recommendation 4: implement and enhance in each country media literacy initiatives, in particular education on the creative use of media, including the assessment of such skills.

- To the Member States:

- Acknowledge the difference between technical skills and communication skills;
- Promote media literacy in the school curriculum at every stage;
- Ensure that media literacy initiatives include the ability to access, understand and critically evaluate media contents;
- Encourage the use of media in a transdisciplinary way.
- Ensure that school facilities are equipped with ICT's accessible to all schoolchildren;
- Ensure that teachers are assisted with the use of teaching aids and with the problems associated to the Internet and media education at large;
- Encourage the development of online services made by and for the school's population;

Recommendation 5: pursue and enhance a policy to support the creative use of media (to the Member States).

Recommendation 6: Highlight, promote and evaluate the creative talent and skills acquired by children and teenagers (to the Member States).

Recommendation 7: Engage all education partners and cultural activities around the previously stated goals (transversal recommendation).

The role of cultural institutions ("partnerships")

Cultural and artistic education corresponds to a joint responsibility from the education and culture worlds.

Recommendation 8: embed cooperation between schools and cultural organizations in a long-term policy strategy and structure in which both sides participate actively and which is monitored and periodically evaluated. By doing so, cooperation will become more sustainable and not remain purely project-based.

• To the Member States :

- Make an inventory at the national level of the pre-requisites, the possibilities and the obstacles for cooperation;
- Create networks between schools and cultural institutions;
- Improve artists and cultural agents training in order to give them the pedagogical and organisational tools to work with and within the school;
- Encourage schools to increase their experience and expertise in working with artists and cultural organizations, stimulated by teachers open to transdisciplinarity and the appointment of cultural coordinators in schools;
- Use non formal education as a vital complement of formal education. A deeper relationship between formal and non formal education can favour the development of both systems.
- Consider financing: different models for financing are possible, but it is clear that a lack of clarity or even simple lack of finance will frustrate cooperation before it can start;

Recommendation 9: Support the further exchange of information and knowledge between Member states on the cooperation between educational and cultural sectors by facilitating EU-networks and the realization of an UE-wide glossary and portal on cultural education.

• To the European Union:

- Foster UE Member States partnerships for the mapping out of their respective cultural education policies.

Recommendation 10: Promote cooperation between partnerships of schools and cultural

organisations from different countries throughout the EU (to the EU).

Recommendation 11: Invest on partnerships for quality by creating mediation teams and ensuring their skills (to the MS and the EU).

Mediation teams require members with competences in the field both at strategic and operational levels and solid knowledge of good practices in partnership building:

- Identifying partners' motivations and goals;
- Sharing responsibility amongst partners;
- Investing in the continuity of partnerships;
- Increasing and integrating flexibility in the improvement of partnerships;
- Promoting partnerships for cultural education at every level and fostering relationships between different levels;
- Evaluating systematically the partnerships' activities.

Training of teachers, artists and cultural professionals is essential to attain a high level of quality in arts teaching.

Recommendation 12: Give sufficient support to the initial training of teachers, artists and other culture professionals and their continuing professional development.

- To the Members States :

Ensure that:

- Professional teachers and artists are well equipped to implement cultural activities of the highest quality in educational settings;
- Professional artists are actively involved in cultural projects at school **in addition** to normal arts education curricula;
- Professional artists engage in collaborative projects with arts teachers both at training schemes for artists/teachers and at developing new teaching/learning methodologies for formal and non-formal education;
- Culture, creativity and the arts are considered as a sustainable part of the training of all teachers.

It would also be important to focus on the needs to :

- Develop strong curricula for arts and culture education at school as a pre-requisite for structural improvement of the general education curriculum;
- Enhance the communication and cooperation between the Ministries of Culture and Education in those Member States where those competences are separated and initiate joint projects and structured cooperation with other Ministries.

Recommendation 13: Raise the status, financing and visibility of arts education and its beneficial effects on young people and citizens in our society at large.

- To the European Commission and the Council of Ministers:

- Commission and disseminate an international comparative study compiling and analysing, at the European level, the outcomes of the many research studies on existing cultural education projects already conducted at national level;
- Promote, at the European level, the exchange of knowledge and experience on the development of artist and teacher competences in art and cultural education, taking into consideration the following

provisions:

- examine the specific dimension of teacher competences in each art discipline (music, fine arts, dance, theatre, etc.) and its status in arts and cultural education;
 - identify matching competences between the national and European Qualifications Frameworks (EQF) to facilitate the mobility of teachers and artists active in educational activities;
 - link this information to the EU recommendations on Key Competences for Lifelong Learning. This should include a closer examination of the discipline-specific dimension of teacher competences in the various art disciplines (music, fine arts, dance, theatre, etc) and the status of art disciplines in arts and cultural education.
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- Commission a study, building on the Eurydice study on Arts and Cultural Education at School in Europe (September 2009), to compile information on the form and content of training provision for teachers in the arts and for artists active in art and culture education, taking into account the different types and levels of education;
 - Develop a feasibility study for a systematic flow of EU information on the form and content of the training programmes for teachers and artists in art and cultural education;
 - Create a closer link between the OMC Expert Group on "synergies with education" and the OMC in the education field, especially when issues relating to teachers' training and creativity are object of discussion on both sides (as it is currently the case);
 - Create a special strand in the new generation of culture and education programmes to promote synergies between education and culture, so that the above-mentioned recommendations on information exchange and good practices can also take place at the grassroots level by stakeholders in the cultural and educational sectors, e.g. through mobility schemes, expert networks and European joint projects.

Evaluation

Evaluation is an important dimension of artistic and cultural education policies, not least since it allows checking the divergence between declared intentions and their real implementation.

Recommendation 14 : Include evaluation programmes in national policies (to the Member States)

- To the UE :

Recommendation 15: contribute to supporting teacher and cultural professional training in evaluation approaches and offer them tools for carrying out these evaluations.

Recommendation 16: establish an observatory at a European level. This should have the capacity to collect good evaluation from Members States to be made available to others and to commission comparative analysis studies and other studies in arts and education to improve the quality of information available to Members States.

SUMMARY OF RECOMMENDATIONS

Recommendation 1	Promote transdisciplinarity
Recommendation 2	Promote and reinforce heritage education, with an underlying philosophy based on a wide approach to heritage education
Recommendation 3	Study and promote in each country new strategies and services to guarantee access and the full use of the media in the cultural and educational fields
Recommendation 4	Implement and enhance in each country media literacy initiatives
Recommendation 5	Pursue and enhance a policy to support the creative use of the media
Recommendation 6	Highlight, promote and evaluate the creative talent and skills acquired by children and teenagers involved on these activities
Recommendation 7	Engage all educational partners and cultural activities around the previously stated goals
Recommendation 8	Embed cooperation between schools and cultural organisations in a long-term policy strategy and culture in which both sides participate actively and which is monitored and periodically evaluated. By doing so, cooperation will become more sustainable and not remain purely project-based
Recommendation 9	Support the further exchange of information and knowledge between Member States on the cooperation between the education and cultural sectors by facilitating EU-wide networks and the realisation of a EU-wide glossary and portal on cultural education
Recommendation 10	Promote cooperation between partnerships of schools and cultural organisations from different countries throughout the EU
Recommendation 11	Invest on partnerships for quality by creating mediation teams and ensuring their skills
Recommendation 12	Give sufficient support to the initial training of teachers, artists and other culture professionals and their continuing professional development
Recommendation 13	Raise the status, financing and visibility of arts education and its beneficial effects on young people and citizens in our society at large
Recommendation 14	Include evaluation programmes in national policies
Recommendation 15	Contribute to supporting teacher and cultural professional training in evaluation approaches, to offer them tools to carry out these evaluations
Recommendation 16	Establish an observatory (or at least a working space for sharing information between researchers in the field of evaluation) at a European level. This should have the capacity to collect good evaluation from Member States to be made available to others and to commission comparative analysis studies and other studies in arts and education to improve the quality of information available to the Member States.

1. Objectives and methodology

In order to implement the European Agenda for culture, the European Union's Council of Ministers of Culture decided to establish in May 2008, 5 expert groups, one of them with a mission to develop synergies between education and culture, notably through arts education.

Identifying, sharing and validating best practice will enable it to make recommendations for specific measures and their implementation in each Member State, to propose initiatives for cooperation between Member States and at the European level, to provide methodological tools for evaluating progress, and to formulate policy recommendations.

The working group consists of experts appointed by 27 EU countries.

We have been given two deadlines:

- an intermediate report to be delivered in July 2009,
- a final report to be delivered in June 2010.

The opening session of the working group took place in Brussels on 22 September 2008. At this occasion, a representative of the French Ministry of Culture, Jean-Marc Lauret, was designated as Chair.

Four main sets of questions emerged from the discussions at the 22 September session¹:

1. The content to be given to the notion of education in culture and the arts

- Transdisciplinarity (the development of synergies between education and culture cannot be reduced to a reinforcement of the place of arts teaching, but seeks to include a dimension of arts and culture into all teaching);
- Heritage education. How can heritage education policy be reformulated within multicultural societies?
- New forms of cultural expression and artistic practice, including the role of media: how can these be included in a way that overcomes the division between "established" culture and the cultural and artistic practices of young people?

2. The role of cultural institutions and artists in education in culture and the arts; the role of civil society; the balance between formal and non-formal education;

3. The training of teachers, providers of non-formal education, artists and culture professionals in methods of education in culture and the arts;

4. Evaluation and assessment: the (formal or non-formal) assessment of skills acquired by children and young people and the evaluation of the impact of policies and action in education in culture and the arts.

Member States' representatives were invited to make a presentation on the policies implemented in their own country (by the state and local authorities) in each of these areas, illustrated by examples of "best practice" and concluding with a set of proposals transferable throughout the Union. The experts were also invited to address each of these subjects at a European level.

¹ The detailed proposals of each will be found in annexe (Jean-Marc Lauret's concluding address).

For the period leading up to the intermediate report it was decided to concentrate on only some of the themes:

a) The content to be given to the notion of education in culture and the arts

- Transdisciplinarity;
- Heritage education;

b) The role of cultural institutions in education in culture and the arts, partnerships between cultural institutions and schools

c) Evaluation and Assessment

Four subgroups were established on these themes. Subgroups 3 and 4 merged at their first meeting and only the question of evaluation was analysed. The following volunteered as subgroup leaders:

- Subgroup 1 on content: Barbara Neundlinger (Austria)
- Subgroup 2 on partnerships: Jan–Jaap Knol (The Netherlands)
- Subgroup 3 on evaluation: Paul Collard (United Kingdom)

It was agreed that documents could be exchanged in the virtual collaborative workspace CIRCA (<http://circa.europa.eu>)². This position was changed later, since the protection firewalls of certain Ministries did not allow the use of CIRCA. CIRCA was therefore kept as a resource "library" and it was agreed that all important information should be circulated by e-mail.

Since the opening session of 22 September and until the publication of the Intermediate Report, the working group has met three times, on 2 February and 11 March 2009, first in subgroups and then in plenary session and on 17 June in plenary session in order to examine the Intermediate Report.. A last meeting has taken place in Göteborg on 30 July during the conference « Promoting a Creative Generation » organised by the EU's Swedish presidency.

After the Intermediate Report, the structure of the groups' meetings changed. The French Presidency remained, but with a new Chair (François MARIE replaced Jean-Marc LAURET). Subgroups were eliminated and replaced by a new structure consisting on the holding of thematic meetings organised by the Member States on specific subjects, followed by the adoption of conclusions and recommendations at the usual Brussels gatherings.

The first thematic meeting was organised at the Genshagen Castle, Germany, on 17 and 18 December 2009 and was dedicated to "Digital practices of young people: perspectives for artistic and cultural education inside and outside school". A formal OMC meeting on the same subject followed in Brussels on 2 February 2010. The second thematic meeting took place in Amsterdam on 25 and 26 March and was dedicated to "Teacher and Artistic Training, Competences and Qualifications for Education in Art and Heritage". A formal OMC meeting followed in Brussels on 15 April 2010. The third thematic meeting took place in Lisbon (Portugal) on 17 and 18 May and was dedicated to the modalities of partnerships with the civil society. The final OMC meeting during this mandate was held on 15 June 2010, to discuss and adopt the "Lisbon conclusions".

This Final report is based on the Intermediate Report circulated in August, with the addition of the subjects that have been discussed between the time of the completion of the Intermediate Report and June 2010. Like the Intermediate Report, this is not an exhaustive account of the discussions held over several days of work, but presents the recommendations arising out of the activities of the Group. The general introduction seeks to establish a common language for the members of the group on the aims of education in culture and the arts, the aptitudes and skills such education develops, and the three complementary approaches of its practical

2. Each country has a folder with three sub-folders corresponding to each subgroup. It was also agreed that the members of the "Access to culture" platform would have access to the documents uploaded to CIRCA and vice versa.

implementation.

Summary minutes of all meetings are annexed.

2. Artistic and cultural education conceptual framework

2.1 The aims of education in culture and the arts

The development of synergies between education and culture primarily affects children and young people of school age, raising the question of whether education in culture and the arts should be regarded as a tool for improving academic results, a means of reinforcing pupils' capacity to see projects through, to cooperate and to follow a project's development and results, or rather in terms of the specificity of artistic approaches, as a means of preparing children to "inhabit the earth poetically" in Hölderlin's phrase, to transform their relationship to the world and to themselves, to discover "the infinite faces of life" and to learn to mobilize within themselves "that part of human beings that resists calculated projects", to borrow the words of René Char. The answer is perhaps all these things at once, but it is clear that the ambition is not the same in each case. Beyond individuals as pupils, the effects of education in culture and the arts extend to the whole person at every stage of life.

2.2 Developing synergies between education and culture: education in culture and the arts at school

The debate on the aims of education in culture and the arts at school is often posed in terms of "learning through the arts" or "learning in the arts". This tension between the two poles of education in culture in the arts reflects the way that its potential effects are divided into "extrinsic" and "intrinsic" effects. Depending on whether teaching is explicitly intended to improve academic results in non-arts subjects or to introduce pupils to knowledge and practice in the arts, either the "extrinsic" or "intrinsic" effects will be emphasized. While recognizing the impact that education in culture and the arts can have on key competences for lifelong learning, as set out in the European Reference Framework adopted as a recommendation by the European Parliament and Council on 18 December 2006 (and notably on the ability to communicate in first and foreign languages, competences in mathematics, basic competences in science and technology), it is crucial to stress that education in culture and the arts develops specific aptitudes and skills that bring about "the continuity of aesthetic experience with normal processes of living", as John Dewey puts it, and other relations with the world.

2.3 Aptitudes and skills developed by education in culture and the arts

These are mainly the following:

- The capacity for shared exploration of all the possibilities of a given situation. Pupils asked to do school exercises are used to looking for a single right answer, which the teacher already knows, and rejecting all other answers, regarded as wrong. On the contrary, involvement in an art project has more in common with research and exploration than with an algorithmic procedure whose stages are marked out in advance. It teaches that there are many right answers possible to the questions we face in seeing the project through. It also teaches us that the result is never known in advance and must always be constructed. Each of us can attest that in almost all the different fields of human experience, be they individual or collective, we very rarely come across questions to which there is only one right answer, particularly one known in advance by some political, moral or religious authority.
- The capacity to imagine that which one cannot directly observe, and thus to plan and to anticipate. The development of these capacities is closely linked to self-confidence and the capacity to express oneself.
- The capacity to demonstrate originality, to develop one's own answer, to begin to construct a singular, personal view of the world. This is crucial to the construction of personality and plays a part in building self-esteem.
- The capacity to maintain and develop the innate creative and communicative skills of children and to encourage them to be co-creators.

- The ability to cope with the tension generated by dealing with situations that cannot be managed by rational processes alone. This leaves a choice between running away from problems and persevering, learning to manage the tension inherent in waiting and to seek out the sudden realization that generates solutions beyond anything reason could have provided.
- The understanding that an artistic practice requires effort and concentration, above and beyond the freedom of expression that it permits. Work on forms of expression is an essential stage in self-expression, enabling individuals to enrich their expression and render it communicable. While insistence on spontaneity for its own sake imprisons individuals in themselves, involvement in an artistic project enables them to open up to others and to communicate their personal experience.
- The ability to locate one's work in the world, to subject it to the eyes of others. This introduces children to the relationship of their own creations to those of their peers, and also to professional practices. Such an introduction must take place over time and be reinforced by new experiences. It fosters critical thinking – first and foremost in relation to oneself. It is of course dependent on a sufficient level of self-esteem and enables individuals to avoid turning self-esteem into self-importance. This ability to submit one's own output to the eyes of others is encouraged by encounters with works of art and by seeing these works in the context of the history of the arts and of societies. It helps to forge a sense of being part of a shared culture and encourages a respect for cultural differences.

The acquisition of these abilities makes it possible to highlight the link between the acquisition of the key competences of cultural sensitivity and expression and the other seven key competences, in particular “learning to learn”, “social and civic skills” and “a spirit of initiative and enterprise”.

Finally, we can assert that the acquisition of these skills constitutes a relevant factor for strengthening the social cohesion in European societies.

2.4 The three complementary approaches of education in culture and the arts

Learning about aesthetic codes and an awareness of the relationships between the works and styles of which art history is formed enable us to understand works of the human artistic and cultural heritage, to construct a faculty of aesthetic judgement and to be receptive to new forms of artistic expression. These things are also fostered by personal involvement in artistic practice which, when overseen by artists, constitutes an introduction to the methods of artistic creation.

Beyond the transmission of knowledge, education in culture and the arts seeks to foster a personal view of the world in children and young people. To this end, it draws on their sensibilities and requires mechanisms to be developed in which children and young people take an active position, enabling them to discover for themselves the multiplicity of ways in which artists have looked at the world, to compare their different imaginative approaches and subject them to critical appraisal.

Education in culture and the arts is organized in terms of three complementary approaches:

- a direct relationship with works of art (through performances, concerts, exhibitions, reading and so on), both contemporary pieces and those that are part of heritage;
- an analytical, cognitive approach to works of art (such as studying the history of art or relating the understanding of art works to the other fields of knowledge) which constitutes the cultural dimension;
- introduction to artistic practices in adequate contexts.

Experiencing art works, the cultural approach, and artistic practice all feed into one another. A direct relationship with works of art (watching a performance, listening to a concert or a piece of recorded music, looking at a painting, reading a work of literature, etc.) and the aesthetic experience which results from it are not passive attitudes but must be understood as active processes involving both cognitive and emotional responses. It is important to use appropriate means to develop such active responses in children and young people (as well as adults), combining observation and practice through the development of transdisciplinary

approaches.

Engagement in an artistic practice as an introduction to the processes by which artworks are made plays an irreplaceable part in learning the languages of art. But practice unrelated to existing artworks would be confined to learning about the techniques of expression, just as experience of artworks that was not part of a dialogue with personal practice would bypass an essential dimension of artistic creativity. The cultural approach unrelated to artistic practice and without experience of artworks would lack the poetic dimension of sensibility supplied by multidimensional education in culture and the arts. On the other hand, the cultural approach makes it possible to place individual works and personal practice in a social and historical context and is thus part of the construction of a personal cultural identity.

2.5 Development of synergies between education and culture throughout LIFE

When policy for education in culture and the arts seeks to recognize the three complementary approaches described above, these aims and the importance of training in these abilities for individual and collective development should be recognized and reflected across all Member States of the Union by:

- the reinforcement of the role of education in culture and the arts in the education and training of children and young people, as part of the overall set of knowledge and skills that pupils should have acquired by the end of compulsory schooling through the inclusion of a dimension of culture and the arts in all subjects;
- the reinforcement of artistic and cultural content in activities offered to children in the context of non-formal and informal education;
- reinforcement of the role of culture and the arts in universities and in the initial and in-service training of teachers

The development of synergies between education and culture should also take into account cultural participation and accessibility to cultural education considering a wide range of characteristics, such as age, sex, physical capabilities and disabilities, different ethnic backgrounds, social and geographical backgrounds (e.g. cities versus rural areas). Concerning audience development and target groups, the development of tailor made services and strategies for different age groups and professions are important to foster participation.

Lastly, given that – as advocated by the Council of the European Union – support for the development of the education and training systems of Member States that seek to ensure:

- a) the personal, social and professional fulfilment of all citizens;
- b) sustainable economic prosperity and employability, while promoting democratic values, social cohesion, active citizenship and intercultural dialogue

must take account of lifelong education and training in all formal, non-formal and informal educational contexts, it would seem desirable to extend Member States' policies in the field of education in culture and the arts to include adult populations and to recognize the right of every adult not only to lifelong professional training, but also to cultural education throughout life. The recognition of this right will bring about a full recognition of the role of parents and of adults in general as full partners of the education community, alongside teachers, artists and culture professionals.

Bringing arts and education together at this very moment is all the more relevant looking at the enormous amount of inspiring examples in various parts of Europe and considering that new strategies for culture and education in Europe will soon be formulated.

3. Content to be given to education in culture and the arts³

If strengthening synergies between culture, education and youth is a main objective of policies in the field of cultural and arts education, it is because arts and cultural education must be conceived as transdisciplinary. It is this transdisciplinary dimension which will allow us to overcome separations between administrative authorities of these three fields at every level: community (EU) national, regional, local, and to include mediators in cultural, educational and youth institutions so that these worlds, too often separate, come together.

3.1 Transdisciplinarity

Young people are used to working, playing and learning in a transdisciplinary way outside school. We favour transdisciplinary working in arts and other subjects because it not only fosters education in the arts but also provides attractive lessons for children. In addition, culture is not a specific type of knowledge but rather an element which links different fields of knowledge. Meanwhile arts education feeds and transforms the relationships we have with ourselves, others and the world. Arts education must enter into dialogue with all the subjects taught in the education system. One aim of education in culture and the arts is to escape compartmentalization in disciplines, including those that structure the teaching of the arts, and to encourage transdisciplinary approaches.

3.1.1 Transdisciplinarity: what does it mean? What are its aims?

First of all, it is important to distinguish between transdisciplinarity, interdisciplinarity, and indeed pluridisciplinarity.

Pluridisciplinarity (or multidisciplinary) involves looking at an object of study from different points of view, juxtaposing different specialist approaches. This involves the (conscious or unconscious) coexistence of several disciplines simultaneously focusing on the same object of study.

Interdisciplinarity assumes dialogue and exchange of knowledge, analyses and methods between two or more disciplines. It implies interactions between several specialists and their mutual enrichment. *Transdisciplinarity* is an intellectual position whose aim is to **understand complexity**; it seeks to connect different methods and bodies of knowledge in order to foster a holistic approach to thinking and problem-solving. Transdisciplinarity differs from interdisciplinarity in that it goes beyond disciplines. It is not a “meta-science”, its aim does not relate to the logic of disciplines. In other words, transdisciplinarity does not involve the mastery of several disciplines, but the opening of all disciplines to themes which pass through and beyond them.

Transdisciplinarity is supported by pluridisciplinarity and interdisciplinarity, but goes beyond them to encourage an integrated view of a subject, leaving discipline-based approaches behind.

The first recommendation is to raise awareness of these definitions in order to avoid the frequent confusion between the different terms and to clarify the aims we should like to pursue.

3.1.2 Transdisciplinarity and education in culture and the arts

Transdisciplinarity teaches us to think contextually and globally and to express ourselves in concrete terms. Going beyond structured forms of knowledge (disciplines), transdisciplinary education re-evaluates the role of intuition, imagination, sensibility and the body in the transmission of knowledge. Education in culture and the arts is particularly well suited to transdisciplinarity.

³ See case-studies in Annex 1

- a) ***Beyond arts teaching which, in most European countries, focuses on the visual arts and music, education in culture and the arts aims to introduce a dimension of culture and the arts into all teaching.***

Some examples help to better understand what it is about.

The inclusion of a dimension of culture and the arts in the teaching of literature is now widely recognized as a real enhancement. Complementing the reading of a work of literature with a theatrical adaptation (arts dimension) or contextualizing and cross-fertilizing literary analysis with other fields of knowledge (cultural dimension) are now major elements in the teaching of literature. The presence of a choreographer working with teachers of physical education and opening up their training to the world of dance makes it possible to enrich approaches to movement with an aesthetic dimension. In a more general sense, education in culture and the arts can be a backup to teach other subjects (for example, the analysis of works of art can be a backup to teach history, theatre and music lessons for training languages, dance or music lessons to teach mathematical notions).

There is a long way to go before the contributions of cultural and arts-based approaches are acknowledged across all disciplines, particularly in the sciences, where comparison of the approaches of artistic creation and scientific research and the cultural contextualization of science are concerns that remain too marginalized. To change this situation, a complete overhaul of curricula and teaching methods is required.

- b) ***Relating the history of each art to the other artistic domains, and the history of the arts to other fields of knowledge.***

The teaching of the history of the arts can be seen as the first vector for introducing a cultural dimension into all teaching. The transdisciplinary approach must make it possible to construct a history of the arts that does more than simply linking the histories of the different domains of art, structured in terms of the major currents that have made the history of art: Romanesque, Gothic, Baroque, etc.

The transdisciplinary approach to the history of art will also make it possible to relate the history of art to the other fields of knowledge: language and literature, history and geography, citizenship, modern and ancient languages, philosophy, the sciences, economics, sociology, technology and sport.

- c) ***Updating our approach to the notion of aesthetic experience by cross-fertilizing the viewpoints of artists with different disciplinary fields.***

How can one “enter into the picture”, to borrow the phrase used by Diderot in his *Salons*, moving from what we feel on first encountering the work to the construction of a cognitive and affective relationship to it? This issue of how works of art are received of course applies to all artistic fields and all works of art.

Intersecting views and making connections between the different approaches of the visual arts, choreography, theatre and music are part of the answer to this question⁴. All these projects confirm our view that, in the field of education in culture and the arts at least, *transmission* is not a vertical process from the one who knows to the one who does not, but a space of circulation and exchange, where invention is as important as learning.

3.1.3 Recommendations and means of implementation

Recommendation 1: promote transdisciplinarity

This can be achieved through the following measures to be taken by the **Member States**:

⁴ The cooperation between the major national institutions under the aegis of the French Ministry of Culture led to several projects which follow this approach.

- Integration of transdisciplinarity in school curricula;
- Promotion of project-based teaching, as a corollary of a school curriculum based on interdisciplinarity and also extra-curricular activities outside school;
- Enhancement of work in pluridisciplinary teams. In the first place, this concerns the implementation of teaching, notably in secondary schools (the versatility of primary school teachers facilitates the transdisciplinary approach) and should have concrete consequences for pupils' timetables. This is also true for cultural institutions when they relate to different artistic fields;
- Promotion of partnerships between schools and cultural institutions and, beyond these, local policy makers for education and culture. Partnerships facilitate reciprocal learning for both sides, help to launch a process of change within institutions and foster the understanding and recognition of new target groups in schemes aimed at particular sections of society⁵.
- Recognition of the coordination function of education in culture and the arts within administrative authorities at the local, national and European level as well as in cultural and educational institutions in this perspective and in order to facilitate transverse cooperation;
- Provision of support in the form of teacher training; training provided by universities remains too specialized⁶;

As for the **European Union**, education in culture and the arts, notably for young people whom the cultural offer reaches less, should be included in all the programmes and initiatives of the European Union, and particularly the programmes "Culture", "Media 2007", "Lifelong Learning", "Youth", the European Capital of Culture, the European Heritage Label and so on.

3.2 Heritage education

3.2.1 The goals

Heritage education is an essential component in the formation of personality; it enables each individual's history to be integrated into a collective history. It is a factor in the acquisition of the key skills needed by every European citizen.

The ultimate goal of heritage education is to provide every child and the populations of every Member State with knowledge of their own heritage. This heritage is not only tangible heritage; it is also intangible heritage. And it is not only heritage shown by major professional institutions (monuments, museums...) but also heritage of local value.

In this sense heritage education helps build a feeling of belonging to a national (whether or not this is associated with a nation state) and European community. Heritage has to be considered not simply in terms of traces of the past, but also as carrying meaning for present and future generations.

Heritage is also what each society decides to pass on to future generations. Thus it also includes architecture, the art of space that affects our daily lives and relates to the future. More broadly, thinking about the urban environment and its spaces makes it possible to introduce young people to questions of **sustainable development** and also creates the conditions for a culture open to both heritage and contemporary design. **Respect for heritage needs an awareness of the rules for protecting it, and to have volunteers work on heritage protection sites**, under professional supervision⁷.

Coinciding with the conclusions of the European year of intercultural dialogue, the idea of national identity is

5. See Chapter 5.

6. See Chapter 6.

⁷ The link with the issue of sustainable development is noted in several contributions, associating the protection of monumental heritage with environmental protection (Cfr the national association "Heritage culture" in Bulgaria) and sustainable development (the Oak of Finland programme involving the Finnish National Board of Education, Finnish Board of Antiquities and Finnish Ministry of Environment. Or the Tree of Life Through Four Seasons in Greece).

always seen as a dynamic notion, open to external exchanges. **The goal of heritage education is thus also to be open to the heritage of others⁸.**

Heritage is not so much the fruit of inheritance as a process of adoption⁹ The structuring of individual cultural identity is not so much a matter of understanding a cultural legacy in which a large section of the population can find no place for themselves, as a process of adopting a heritage comprising the successive creations of the people and societies that have gone before us in the geographical area we live in today, though by no means all were our own ancestors. This conception is thought to facilitate intercultural dialogue, as individual cultural identities are built through exchanges with different cultures and successive adoptions that may be scattered through the life of each individual. “Adopting one's heritage thus also means facilitating openness to the heritage of others, not in order to appropriate it or to imprison it in exoticism, but to engage in a dialogue that recognizes that cultures have equal worth. The adoption of the other's heritage in an act of mutual recognition makes it possible to give that heritage a universal dimension, without this implying an uniformization of cultures”.

In addition to its role as a vector for intercultural dialogue, the involvement of young people in **promoting heritage should also be understood as a tool for fostering contact with others**. The promotion of heritage and its potential is also a way for promoting tourism¹⁰ Beyond the possible economic consequences of implementing such a programme, the aim is also to make tourism policy into a vector for contacts between peoples.

3.2.2 Recommendations and means for its implementation

Recommendation 2: promote and reinforce heritage education, with an underlying philosophy based on a wide approach to heritage education

This can be achieved through the following measures to be adopted at the **Member States** level:

- **Strengthen the sense among European citizens that they have a shared European identity;**

The European dimension and the transnational nature of our heritage should be promoted in order to transmit a sense of belonging to a shared European cultural space. Our culture and heritage are the fruit of movement back and forth, a transnational transfer and exchange between the artists and intellectual movements that have forged European history, making them the ideal domain for the transmission of a shared identity based on cultural diversity, nurtured by cultural exchanges within Europe and with non-Member States. Seen in this light, heritage education is part of the process of building a European identity, while avoiding confrontation with others and rejection of all that is foreign that are often seen as inherent in the process of building collective cultural identities¹¹.

- **Implement the goals of heritage education in the context of a partnership between the different Culture, Education and Environment authorities involved at the national and local levels¹² ;**

⁸ Here, we can in particular refer to the preamble of Poland's Education System Act of 7 September 1991, which seeks to “instil in young people a sense of responsibility, love of fatherland and respect for Polish cultural heritage while promoting openness towards other cultures in Europe and in the world.

⁹ The “Adopting our heritage” programme launched by the French ministers of culture and education in 2002 was based on the “Adopt a monument” programme established in Italy and also developed by the Centre for Educational Services.

¹⁰ Particularly emphasized by the Bulgarian contribution, “Tourism in the hands of young people”, in the context of the programme “My town/village in a united Europe”, which seeks to train high school pupils to act as volunteer guides at tourist sites.

¹¹ Thus, in Finland, school syllabuses (basic education) incorporate the cross-curricular theme “Cultural Identity and Internationalism” (the goal of this theme being to help pupils understand the essence of the Finnish and European cultural identities, discover their own cultural identity, and develop capacities for cross-cultural interaction and internationalism).

¹² See Chapter 5.

- **Introduce the knowledge of heritage into school curricula;**

In societies with national minorities or facing the issue of integrating populations of immigrant origins, the teaching of the mother tongue and cultural heritage of the different components of society are factors in the struggle against failure at school. Learning about the different elements of heritage also involves setting them in their historical context. Teaching in history and the arts has a contribution to make here.

- Encourage the drafting of **national laws on heritage protection which oblige heritage sites benefitting from public funding to contribute to this education and to set up an education department in order to do so.** A comparison of the practices of professionals working in these education departments seems desirable
- Promote a **transdisciplinary approach** to heritage education involving archaeology, history, geography, literature, philosophy, music and the visual arts¹³. This approach must be accompanied by its integration into university curricula, the implementation of a teacher training programme¹⁴, and the development of appropriate teaching tools¹⁵, in which a bilateral or multilateral dimension could be encouraged.
- Encourage cooperation between schools and heritage institutions and between teachers and heritage conservation professionals such as archaeologists, archivists, museum curators and architects, since heritage education cannot be reduced to a theoretical approach relying on teachers alone. The involvement of heritage institutions also requires the **training of heritage professionals in approaches to heritage education and education in architectural culture**¹⁶.
- **Support for local initiatives by independent organizations and clubs** during school hours (secondary school clubs) and outside school hours (non-formal education) and the **establishment of a network of these organizations** (exchanging experiences, training the managers of the organizations) also form one axis of the strategies to be established in developing heritage education
- Encourage the **presence of contemporary artists in heritage sites by funding residencies and hosting contemporary arts events**, as a means of bringing heritage to life and building links between heritage and creativity.

To be adopted at the EU level:

The promotion of heritage education as a vector for the construction of a European identity requires that mechanisms for cooperation be established at the European level. It is desirable to insert in the European Union's 'Culture' programme and the European Heritage Label (currently in development) support for:

- Mechanisms facilitating contacts between young people of different nationalities at the most iconic heritage sites for Europe as a multinational entity open to exchanges with the rest of the world (for example those which have been awarded the European Heritage Label), along the lines of European heritage classes;
- Teaching tools with a multilateral dimension (books, websites)¹⁷

¹³ See Chapter 6.

Heritage classes enabling primary or secondary school pupils to spend a week in a heritage site are one example of a scheme suited to a transdisciplinary approach.

¹⁴ Along the lines of the Oak of Finland programme

¹⁵ For example the website (www.hereduc.net) and the training manual for teachers produced by the HEREDUC project and launched as part of the Comenius program in 2002, by Community Education Flanders, with the partnership of other European Member States (France, Germany, Netherlands, Italy).

¹⁶ See Chapters 5 and 6.

¹⁷ As was noted by Sweden, teaching tools must not call into question the principle of teachers' pedagogical freedom. By developing such tools in cooperation by several Member States, the aim is to offer teachers pedagogical contents without imposing anything.

- Creation of networks with different players in heritage education.

3.3 Media literacy

3.3.1 *How should the development of the New Media, Internet in particular, their use and the changing cultural practices to which they give rise be reflected in the formulation of public policies in the fields of culture and education and culture and the arts?*¹⁸

Medias offer new opportunities and new ways of fostering young people's creativity, access to culture and capacity for innovation. The main challenge is to assure high quality offers within the media, to build up media literacy – especially within the young generation - and to strengthen the cross-border approaches, in particular between media and cultural policies in the common field of cultural and arts education.

Media such as social platforms, mobile phone devices or computer games are widely used and accepted by the young audience. Media content can be accessed mostly without obstacles to the younger generation. Media online offer many elements that are cornerstones of any creative process, like communication, exchange and expression. Therefore, the use of media can play a key and strategic role for the inclusion and education of young people.

Media services that encourage children and young people to be innovative and creative serve two objectives:

- a) Strengthen the creative potential;
- b) Increase media literacy of the young generation.

In terms of European dimension, media literacy initiatives are an important aspect of arts education policy. A European approach in both fields will help to create synergy effects and build up European networks. For example, the European digital library Europeana is an important means of transmission of cultural content via new media. Arts and cultural education for the young generation is one of the goals of the project and should receive a visible space.

3.3.2 Key goals for a redefined cultural policy

To Member States:

Recommendation 3: study and promote in each country new strategies and services to guarantee access and the full use of media in the cultural and educational fields.

1. Promote partnerships between public authorities and ICT industries¹⁹ (access providers, video game publishers, telephony operators, etc.) with the following goals:
 - Develop and promote new learning methods through the use of ICT;
 - Devise attractive access to cultural resources;
 - Develop new educational and cultural strategies²⁰,
2. Encourage cultural institutions, especially public ones, to foster their visibility and accessibility in the Internet via social networking sites (Facebook, Twitter, Delicious, Flickr, etc.)²¹;

¹⁸ The seminar held in Berlin – Genshagen on 17 and 18 December 2009 aimed to explore these challenges and to put together the recommendations submitted to the OMC group on “Synergies with Education”.

¹⁹ Such as the portal covering sixteen public museums in Berlin (www.museumportal-berlin.de) and the educational programme offered by the network for children and young people (www.mit-paul-im-museum.de and www.hv.spk-berlin.de). Another example this time in France, is the school resources website of the Musée d'Art Moderne de Saint Etienne: <http://mep.mam-st-etienne.fr>

²⁰ In this respect, the German projects Netz fuer Kinder (<http://ein-netz-fuer-kinder.de>) and the search engine for kids Frag Fin (Fragfinn.de) offer good examples.

²¹ In Italy, the MART (Rovereto and Trento Contemporary Art Museum) endeavours to reach out young fans via social networking sites such as Facebook, Twitter and Flickr.

3. Encourage cultural institutions to expand their use of media, in particular online media, as a means of disseminating information on their programmes, by providing access to complementary cultural and educational resources (texts, games, videos, podcasts, didactic material, etc.) bearing relevance to the activities they promote;
 - Access to on-line content on the web must be supported by research into new learning methods.
 - Cultural institutions need to rise to the challenge of experimenting with ways of communicating to young audiences which take into account their digital practices, in other words, to speak their language without lowering the level of the content.
4. Use funding programmes to fund these developments and exchange best practices.

Recommendation 4: implement and enhance in each country media literacy initiatives, in particular education on the creative use of the media, including the assessment of such skills.

1. Acknowledge the difference between technical skills and communication skills:

Media literacy has to be included in the school curriculum as a specific subject in the curriculum at all levels, since it is part of the more global objective of creating active and responsible citizens, able to apply their critical mind to the mass of contents distributed by televisions, newspapers, and even cultural offer, guided by audience ratings and revenue criteria²².
2. Promote media literacy in the school curriculum at every stage of schooling, including the European Framework for Key Competences for Lifelong Learning²³;
3. Ensure that media literacy initiatives include the ability to access the media, to understand and to critically evaluate different aspects of the media and media contents and to create communication in a variety of contexts;
4. Encourage the use of media in a transdisciplinary way, by integrating it in other subjects of the school curriculum to achieve the following goals:
 - 1) Accomplish its potential as a tool for added value in teaching/learning strategies;
 - 2) Promote online discussions;
 - 3) Stimulate a closer relationship for mutual learning between students and teachers;
5. Ensure that school facilities are equipped with ICTs, accessible to all schoolchildren;
6. Ensure that teachers of all subjects and at every type of school and level are assisted with the use of teaching aids and with the problems associated to the Internet and media education at large;

²² Training programmes can draw on the already extensive range of film study programmes around Europe including, for example, the Vision Kino programme in Germany and the film studies offered in schools, high schools, colleges and on vocational courses in France.

²³ In this respect it is important to mention the National policies pursued in Austria (Decree establishing holistic teaching principle for the promotion of creativity as an integrated part in all school subjects and in interdisciplinary teaching. <http://www.mediamanual.at>), in Finland by the Finnish National Board of Education and the Finnish Society on Media Education (Mediakasvatusseura) (<http://www.mediaeducation.fi>), in Portugal (National reading plan : <http://www.planoacionaldeleitura.gov.pt>) and in Sweden by the Swedish National Agency for Education (Skolverket portal) and the Swedish Media Council (<http://www.medieradet.se>). In addition to national policies, we should highlight local initiatives, such as disinformation workshops in France, organised by the Rur'Art multimedia culture centre in Venours (86) or CtoutNet, initiated by CLEMI and the CRDP in Versailles, or the Huy Digital Public Space in the Walloon region of Belgium www.epn-ressources.be.

7. Encourage the development of online services made by and for the school's population, like *chat* forums, thematic based communities and sites as a practical way to involve both pupils and teachers in the use of the Internet.

Concerns about protecting children and young people are central to most media literacy projects, as well as concerns aimed at avoiding the 'digital divide'.

Recommendation 5: pursue and enhance a policy to support the creative use of media.

1. Encourage via funding, assessment and exchange of best practices the involvement of media professionals and digital artists in different projects – i.e. collective projects, workshops, labs, social networking websites for young people, blogs, webtv and webradio – to foster media creative usage in a quality and challenging environment, both in formal and non formal educational contexts.

The challenge is not simply to learn to “read”, to find our way around the Internet, or to sort out information. It is also ensuring that children and young people develop their ability to use the web in a creative way, particularly from an artistic point of view²⁴.

Recommendation 6: highlight, promote and evaluate the creative talent and skills acquired by children and teenagers involved in these activities

- Promote research on evaluation tools in order to validate the technical and communication skills acquired through the use of media, in particular online tools:
 - a) Familiarity with the way the Internet and other media works;
 - b) Adoption of a responsible attitude;
 - c) Capacity to generate, produce and process data;
 - d) Capacity to search and identify relevant information;
 - e) Capacity to use the Internet and other Media for communication and exchange;
 - f) Creativity in the use of Internet and other Media.

Transversal recommendation:

Recommendation 7: engage all educational partners and cultural activities around the previously stated goals

- Promote funding programmes, comparative analysis and exchange of best practices for innovative partnerships in formal and non formal education engaging schools, cultural institutions, multimedia dedicated facilities and associative organisations

4. The role of cultural institutions and of artists and cultural agents (formal and non-formal education)²⁵

All EU-countries give arts and cultural education a place within their regular school curriculum. Cultural education is therefore considered an essential part of education and is one of the eight key competences identified in the Lisbon strategy.

²⁴ The netdays organised each year in several European countries are an ideal opportunity to highlight creative practices on the Internet.

²⁵ See case-studies in Annex 1.

In addition, learning about and learning through culture and the arts can take place *within* and *outside* the classroom, during visits to museums, monuments or performances. Many young people in the Member States participate actively in music, dancing, literature, theatre, visual arts, etc. outside school hours. Cultural education therefore takes place through both *formal* and *non-formal* learning.

There is a general agreement that cultural education benefits very much from a close and sustainable partnership between schools and cultural organizations. A basic and fundamental assumption is that cultural education should be seen as a **joint responsibility** of the educational and the cultural side. Both worlds need each other. Cultural education will not flourish when education sees it as a peripheral phenomenon or as something that can simply be left to the cultural side. But cultural education will also fail when cultural institutes lose sight of the educational mission of the school or ignore the practical possibilities within the school program. Contacts between schools and cultural organizations should therefore not be occasional occurrences. And although projects can be a rich source of innovation and inspiration, for a really successful cooperation more has to be done. A joint responsibility implies mutual commitment and a joint policy, strategy and structure for partnership at all relevant levels. Therefore it is advisable for the policy on cultural education to be explicitly formulated in documents and for these documents to be supported by the responsible authorities for education and culture.

Since the responsibilities for education and culture are organized in very different ways in Member States, the actual interpretation of this concept of joint responsibility can be and must be very different. But a starting point could be that the responsible authorities sign up to an intention to cooperate. A next step would be for authorities to initiate or support a process leading to agreements for cooperation between education and culture. Research, conferences and the development and sharing of good practices can help to broaden the support for cooperation²⁶.

If we move from strategic political cooperation and focus on the operational level, we face similar challenges for good cooperation, taking into account the need for shared knowledge and mutual understanding. Too often, and despite the good intentions, parties lack knowledge of each other's position. It often happens that a school thinks that the cultural organization can fulfil all its wishes. At the same time, a cultural organization may develop its educational programme without taking into account the demands of the school. An untrained artist or cultural agent in the classroom can lead to disappointment on both sides, just as teachers who leave their class alone during museum visits should not be surprised when the class does not take the visit too seriously.

For good cooperation between parties it is firstly necessary to know each other's starting point and the circumstances that lead each partner to engage in cooperation. Secondly, it is important to agree on the joint objectives. Thirdly, it is indispensable to respect each other's position and interests. Fourthly, cooperation should be based on a positive attitude, aimed at solving problems instead of creating them.

Whether at strategic or at operational level, good cooperation can lead to a great reinforcement of the impact and quality of cultural education.

²⁶ For example the Slovenian national programme for Culture 2008-2011, the Netherlands Culture and School program and the protocols for cooperation between the French ministries of culture and education signed since 1983.

4.1 Key recommendations for cooperation between education and culture both at strategic and operational levels:

To the Member States:

Recommendation 8: embed cooperation between schools and cultural organizations in a long-term policy strategy and structure in which both sides participate actively and which is monitored and periodically evaluated. By doing so, cooperation will become more sustainable and not remain purely project-based.

The following strategies will contribute to achieve this recommendation:

1. Make an inventory at the national level, under the joint responsibility of educational and cultural authorities, of the pre-requisites, the possibilities and the obstacles for cooperation
2. Facilitate networks between schools and cultural organizations
3. Improve the training of artists and cultural agents in order to give them the pedagogical and organizational tools to work with and within schools
4. Encourage schools to increase their experience and expertise in working with artists and cultural organizations. This can be made possible by using teachers who are able to work in an inter- and transdisciplinary way or by appointing cultural coordinators in schools
5. Consider financing: Cultural activities do cost money to spend in transport, materials, tickets and educational staff. Schools and cultural institutions rarely depend on the same source of financing. All kinds of models for financing are possible, but it is clear that a lack of clarity or even a simple lack of finance will frustrate cooperation before it can start.
6. Use non formal education as a vital complement of formal education. Partnerships for cultural education are not a replacement to a sound and well organised formal school curriculum. A deeper relationship between formal and non formal education can favour the development of both systems.
7. Support initiatives of the civil society involving artistic expression in the amateur sector such as music groups, choirs, theatre/drama groups, etc.
8. Address all these issues taking in consideration live long learning as well.

To the EU:

Recommendation 9: support the further exchange of information and knowledge between Member States on the cooperation between the educational and cultural sectors by facilitating EU-wide networks and the realization of a EU-wide glossary and portal on cultural education.

The following strategy will contribute to achieve this recommendation:

Foster EU member states partnership for the mapping out of their respective cultural education policies

Mapping cultural policies should include a structured description of current cultural education systems, current training programmes for artists and teachers, current partnerships' programmes and schemes for cultural education as well as evaluation results. This mapping out – which involves cultural institutions, schools,

municipalities, ministries and other bodies – has significant consequences:

- i) It systemizes a set of plans, actions and results in the same area making it possible to compare policies and outcomes, identify gaps, share good practices and “copy” role models;
- ii) It can be used as a reference for the designing of new programmes and schemes, as well as new partnerships and networks both at national and international level;

Recommendation 10: promote cooperation between partnerships of schools and cultural organizations from different countries throughout the EU.

To both the EU and Member States:

Recommendation 11: Invest on partnerships for quality by creating mediation teams and ensuring their skills.

To ensure quality it is essential to build good partnerships run by mediators with specific skills and with shared values for common goals which rely on a wide choice of candidates with competences in the field both at strategic and operational levels:

- i) **Strategic level:** in larger scale projects it is important to qualify the people working in the mediation teams (ministerial staff, cultural and educational managers) in communication, negotiation and conflict solving skills to ensure good relationship between partners;
- ii) **Operational level:** qualify all professionals working directly in the field of non-formal education (artists, teachers, educators and other professional agents involved).

Partnerships: good practices reference chart

Cultural education requires collaboration between different partners to achieve its main goals. Schools collaborate with cultural institutions or directly with artists and cultural agents to enhance their curricula; cultural institutions and/or schools collaborate with teacher education institutions to develop artist/teacher training schemes; schools collaborate with companies or industries to achieve a better balance between academic teaching and work-based learning; ministries and municipalities collaborate with schools and cultural institutions to promote the mainstreaming of cultural education; schools collaborate with local resources such as businesses, cultural heritage, resident artists and other agents to design special projects with multiple added values for local communities.

Active cooperation, shared goals and mutual satisfaction with achieved results are the requisites for a successful partnership, regardless of organization models and cooperation processes. To approach cultural education from this point of view implies the understanding of the partnerships' architecture: which partners are involved and why, what are each partner's main interests and input, what are their outcome expectations, how do they work together and what are their shared goals.

We should distinguish two levels of partnerships. The strategic level involves larger scale programmes and schemes, considering their geographical scope and institutional framework. The operational level involves people and structures in specific projects.

The following guidelines are proposed as a good practices reference chart for any partner at any level, from the EU to Member States, Cultural Institutions, Schools and any other organisations whether when designing a Programme or an operational partnership working plan:

1) Identify partners' motivations and goals:

It is essential that partners identify and communicate the motivations and purposes behind their decision to cooperate in a joint project. If this condition is not fulfilled, there is a risk of draining or deteriorating the partnership.

In the case of a programme for the promotion of cultural education initiated by the State and having schools and cultural institutions as partners, it is recommended to take the input from future beneficiaries before defining the programmes' rules, as well as asking for a clear explanation of partner's motivations and objectives in the application form. What makes a school join a given partnership project? What are the expected benefits? And on the side of the cultural organisation and the artists, what is their interest in participating? Do they want to promote their activities in the school, or do they prefer to receive the school in their premises, or both? And as far as the State is concerned how does the programme fit its cultural and/or educational policies? What are the targeted objectives? How will it try to enhance the benefits obtained with the programme in question?

2) Share responsibilities amongst partners:

Besides sharing resources, skills and information, the sharing of responsibilities – even if at different levels - is fundamental for the sound development of partnerships, strengthening the partners' compromises. Ideally this sharing should involve the partners from the onset with an active engagement in the co-construction of the partnership project itself.

When the State delegates the management of the partnership to a third party (either private or from the third sector), it is important to bear in mind that the main responsibility still lies with the State. The State must fulfil its supervision role, holding its responsibility as a guardian of public interest.

3) Invest in the continuity of partnerships:

The quality and impact of a partnership is directly related to its duration: the cases of success in work cooperation are not limited to the period of one project. A partnership that continues beyond the short term enhances the resources and skills that the partners had at their starting point and enriches them with the learning and added value resulting from working together in successive projects. The current tendency to channel funding programmes to the promotion of new partnerships is a danger to the sustainability of existing partnerships. On the other hand the promotion of networks of schools and cultural institutions can prove beneficial to partnerships stability.

4) Increase and integrate flexibility in the improvement of partnerships:

While the existence of a role model is important for the design and launching of a partnership, there must be room to reshape it as it progresses, with the possibility to diversify the cultural institutions or the type of schools included in the educational services provided by the partnership. The flexibility to change and adapt is regarded as a strength contributing to the expansion and sustainability of the partnership.

5) Promote partnerships for cultural education at every level (EU, national, regional, municipal and local) and foster relationships between the different levels:

The territorial level of the partnership should be determined by the objectives, the available resources, the intended results and even by the responsibilities inherent to the status of 'partner'. The common pattern is to focus on scale when fostering partnerships at macro strategic levels (EU, national and even municipal) and to focus on specific groups and context based partnerships when working at a local operational level (i.e. in a neighbourhood). It would however be important to ensure the following points:

- i) Large scale funding programmes and schemes launched by the EU and member states should concentrate on general goals and allow for different partnership models to develop.
- ii) Policy makers and funders should have a solid knowledge of the financing infrastructure, and accompany organizations working in the field to exchange views on project expectations, difficulties and results.
- iii) Ensure the choice of the best partner - The practice of using calls for proposals to create partnerships is getting wider, leading to a systematic choice of the 'cheapest' element, which can endanger the choice of the best partner, especially if peculiarities at a local level are to be taken into account
- iv) Involve neighbours as partners when working in local contexts
- v) Take into account the school's demands and student's input when developing partnerships between schools and cultural institutions.
- vi) Prepare pedagogical materials and other collaboration strategies that can stimulate work at school before and after a cultural event.

6) Evaluate systematically the partnerships' activities:

The shift from a culture of means to a culture of results is a current trend all over Europe. Within such a culture non-formal education may be questioned, since it is very difficult to measure its results. Evaluation is therefore an important requisite for the sustainability of successful partnerships. It is important to encourage internal and external, as well as qualitative and quantitative evaluations. Although results are difficult to measure, it is possible to set targets, create indicators and compare results.

By establishing the balance between targeted objectives, invested resources and obtained results, the evaluation allows:

- i) To adjust practices when necessary;
- ii) To attribute responsibilities to the partners involved, in particular to those who are at the same time promoters and funders of the partnership;
- iii) To share knowledge and experience with other sectors;
- iv) To accumulate data, that will justify the importance of public investment and specific policies for this sector.

The results of the recent conference on Cultural Education (CICY, 11-13th March 2009, organized by the Flemish and Dutch authorities) also confirm the need to fulfil these preconditions.

5. Teachers, artists and other culture professionals training²⁷

5.1 Context

Special attention needs to be paid to the professional development of teachers on art, cultural education and media subjects. This also applies to artists and other cultural professionals who help to create a rich learning environment for pupils in schools and other educational settings. However, since arts education must enter into dialogue with all the subjects taught in the education system²⁸, all teachers should be able to understand the complexity of arts and cultural teaching and the methodology that it implies (e.g. to be able to think 'out-of-the-box'). There is a great need to provide the best possible standard of initial education and ongoing professional development for arts teachers, "generalist" teachers, culture education professionals and school leaders.

5.2 Recommendations and means for its implementation

The following recommendation is addressed to the **Member States**:

Recommendation 12: Give sufficient support to the initial training of teachers, artists and other culture professionals and their continuing professional development.

This recommendation should be implemented highlighting the following:

- That professional teachers, artists and other culture professionals are well equipped to implement cultural activities of the highest quality in educational settings;
- That professional artists are actively involved in cultural projects at school **in addition** to normal arts education curricula;
- That professional artists engage in collaborative projects with arts teachers both at training schemes for artists/teachers and at developing new teaching/learning methodologies for formal and non formal education;
- That culture, creativity and the arts are considered as a sustainable part of the training of all teachers.

In order to ensure a full implementation of the recommendation, it would be important to focus also on the needs to:

- Develop strong curricula for arts and culture education at school as a pre-requisite for structural improvement of the general education curriculum.
- Enhance the communication and cooperation between the Ministries of Culture and Education in those Member States where those competencies are separated and initiate joint projects and structured cooperation with other Ministries.

The OMG Group would like to recommend to the **European Commission and the Council of Ministers** the following actions as components of the upcoming Work Plan for culture:

Recommendation 13: raise the status, financing and visibility of arts education and its beneficial effects on young people and citizens in our society at large.

This can be achieved by the following means:

- Commissioning and disseminating an international comparative study compiling and analysing, at the

²⁷ See case-studies in Annex 1.

²⁸ See Sub-chapter 3.1.

European level, the outcome of the many research studies on existing cultural education projects already conducted at national level;

- Promoting, at the European level, the exchange of knowledge and experience on the development of artist, teacher and other culture professionals competences in art and cultural heritage education, taking in consideration the following:
 - The specific dimension of teacher competences in each art discipline (music, fine arts, dance, theatre, etc.) and its status in arts and cultural education;
 - The identification of matching competences between the national and the European Qualifications Frameworks (EQF) to facilitate the mobility of teachers, artists and other culture professionals active in educational activities;
 - The need to link this information to the EU recommendations on the Key Competences for Lifelong Learning. This should include a closer examination of the discipline-specific dimension of teacher competences in the various art disciplines (music, fine arts, dance, theatre, etc.) and the status of arts disciplines in arts and cultural education. Equally important are ways of creating further links between the training of teachers on the one hand and arts on the other.
- Commissioning a study, building on the Eurydice study on Arts and Cultural Education at School in Europe (September 2009), to compile information on the form and content of training provision for teachers in the arts and for artists and other cultural professionals active in art and culture education, taking into account the different types and levels of education;
- Developing a feasibility study for a systematic flow of EU information on the form and content of the training programmes for teachers, artists and other culture professionals in arts and cultural heritage education;
- Creating a closer link between the OMC Expert Group on "synergies with education" and the OMC in the education field, especially when issues relating to teacher's training and creativity are object of discussion on both sides (as it is currently the case);
- Creating a special strand in the new generation of culture and education programmes to promote synergies between education and culture, so that exchange and good practices can also take place at grassroots level by stakeholders in the cultural and education sectors, for e.g., through mobility schemes, expert networks and European joint projects.

6. Evaluation

6.1 Introduction

There is much convincing evidence of good practices in all participating Member States. However, some Member States have collected a more comprehensive evidence base and begun to marshal significant arguments in favour of allowing young people to have a wide experience of the arts and culture throughout their formative years. While all education policies across the world, in particular in Europe, give a place to the arts, there is a significant gulf between statements of intent and their implementation. If the issue of the evaluation of education in culture and the arts is now being raised with such intensity, it is to provide arguments that might contribute to the bridging of this gap.

The survey summarised the evidence currently available to Dr. Bamford²⁹.

Instead of adopting EU wide standards or performance norms, the focus should be on establishing appropriate standards locally. The process should be based on a dialogue with stakeholders and participants, in particular between those in the education sector and those in the cultural sector. A variety of different approaches and methods should be used, including portfolio approaches in which a number of different methods are used to triangulate the evidence.

6.2 Recommendations

To the Member States:

Recommendation 14: include evaluation programmes in national policies.

With this in mind the group agreed:

1. That evaluation is the key to developing and sustaining good work and should be undertaken regularly to contribute to informed decision making and improved action in arts education. With this in mind it is proposed:
 - That all projects and programmes should allocate funds from their budgets for evaluation (preferably both internal and external).
 - That the evaluation programme is initiated from the start of the project or programme with proper benchmarking.
 - That more emphasis be given to the evaluation of policies and national programmes as there is a growing body of good evidence on the impact of individual projects³⁰.

²⁹ A distinction is made between **assessment** (the set of means and resources used to determine student learning), **appraisal** (where you make judgements on the basis of a range of existing evidence) and **evaluation** (the set of means and resources used to determine more broadly the outcome of a programme, teaching strategies, policy and so on). While the group understands that these words did not necessarily translate individually into other European languages, the differences were understood and could be communicated by giving a broader context or explanation to the word being used.

³⁰ Qualitative studies of small groups can certainly enable detailed analysis of the specific effects that can be attributed to different teaching methods. The proliferation of case studies and the similarity of their results moreover constitute an interesting array of indications in relation to the teaching methods and approaches that can give the best results. But we should not confuse this accumulation of case studies with what is revealed by the evaluation of policy.

There are several differences between the two:

- the difference between an action carried out as an innovative experiment whose effects are generally positive and one conducted without any kind of observation. The experimental dimension of studies, in other words the fact of placing a group under observations, cannot fail to produce effects, notably on the behaviour of teachers and contributors. But what happens in groups that do not benefit from such observation?

2. That evaluation in its etymological sense means questioning the values embodied in a policy, a programme or concrete action in the field and revealing, where appropriate, the gaps between these values and those expressed in the language that precedes and accompanies the action or policy implemented.
3. That evaluation is an overall judgement of the project as a whole used to determine more broadly the success of a programme, teaching strategies or policies. Evaluation in this sense means a systematic documentation of activities and a critical review of the performed activity/programme and its effects in relation to the explicit objectives.
4. That internal impact evaluation in arts education concerning pupils' achievement should select from among the following to report on:
 - Acquisition of arts skills
 - Capacity for trying new creative and/or cultural experiences
 - Increased confidence and self-esteem
 - Changed or challenged attitudes
 - Development of creativity, cultural awareness, communication
 - Capacity to transfer the skills acquired to areas within and outside of the school context
 - Increased collaboration
 - Contribution to the formation of identity.
5. That programmes and policies should include measurements of, and nearly always demonstrate improvements in, all of the following to prove whether successful:
 - Explore the limits/ (to work out of the box)
 - Partnership working between school and cultural institutions, artists, creative professionals, and cultural industries
 - Flexibility in organisational structures
 - Permeability of personal and organisational boundaries
 - Sharing and collaborative planning
 - Reflective and evaluative practice
 - Accessibility
 - Utilization of local contexts
 - Opportunities for presentation/publication
 - Professional development.

To the EU:

Recommendation 15: to contribute to supporting teacher and cultural professional training in evaluation approaches, to offer them tools for carrying out these evaluations.

That in order to assist the adoption of the approaches outlined above:

-
- the difference between an innovative action over a limited period and long-term, reproducible action, in which a degree of weariness and routine may emerge.
 - a difference of scale in space and time. Large-scale empirical research on the subject has never been done. Furthermore, most studies have been conducted over short periods when longer, longitudinal studies are indispensable. Too often, evaluations of public policy settle for examples of "good practice", supposed to be the pieces of a puzzle which, once completed, will provide a complete image of reality. But in reality no such complete image exists. The reference to good practice may perhaps be part of a defensive strategy whose aim is to mask the limitations of public policy in relation to education in culture and the arts.

- In-service training for teachers and creative professionals working on culture/education programmes should be provided. A short curriculum could be developed at a European level to assist Member States.
- An evaluation toolkit should be developed which provides project, programme and policy makers with the options for effective evaluation.

***Recommendation 16:* an observatory (or at least a working space for sharing information between researchers in the field of evaluation) should be established at a European level. This should have the capacity to collect good evaluation from Member States to be made available to others and to commission comparative benchmarking studies and other studies in arts and education to improve the quality of information available to Member States.**

7. General conclusions

The work which the group MOC “Synergies with education” undertook since September 2008 made it possible to open opportunities to put forward the diversity of the concepts, but also their convergence. It has also demonstrated the quality of the exchanges, the reflection and the capacity of putting into perspective of members representing 27 States of the Union.

The working group on developing synergies with education, especially arts education has achieved its mission by submitting this Final report. The continuation of this work should take into account two aspects:

- The Commission and the countries could reflect and react on what possibilities there are to realize the recommendations. A continuation of the work requires cooperation between culture and education at all levels, in the Commission as well as in the Member States.
- The continuation of the Open Method of Coordination in the field of culture in general and in the area of closer synergies between education and culture in particular, as the need for further reflection and the benefits from ongoing exchange of information and cooperation have been clearly identified. In effect, even if there was frequently a broad agreement on the general issues to be tackled and on the identification of needs, there remained a few doubts on practical elements, such as implementation issues and methodologies to achieve the commonly agreed purposes

As regards the first aspect, it would make sense that the Commission creates a small task force with members from the DG Education and Culture to liaise with other DGs, the Parliament and the Council, in order to identify a few priorities taking in consideration all the recommendations proposed until now, including the OMC expert group and the Civil Society Platforms, as well as UNESCO's, and prepare the grounds for their implementation. This task force should also liaise with Member States and encourage them to take the responsibility for the implementation of at least one recommendation (agreeing on concrete targets and deadlines).

As regards the second aspect, it seems appropriate that an OMC expert group on synergies between education and culture goes on working on the concrete subjects that raise major controversies in practical terms, proposing at the same time practical and more palpable result-oriented solutions, assisting the above mentioned task force to fulfil its mission.

It was also felt that over the time the focus of the group shifted from the narrower field of arts education to the more general field of **artistic and cultural education**, and this not only for structuring and self-fulfilment purposes but very concretely to respond to a long-term perspective which focuses on developing the creativity and innovative potential of children and young people and equipping them with the skills and competences to face the challenges of global competition, social cohesion, cultural diversity and migration in line with the strategy EU 2020.

A summary of themes, specific topics, working methods and target outputs is tentatively proposed.

- Social differences and cultural participation: work should focus on target groups;
- Media literacy: training of teachers in the media and innovative learning strategies using new media;
- Cultural industries: partnerships to create better leverage.

In terms of methodology, it was proposed to develop transnational working teams within the OMC expert group, to work on the different topics. The target of these working teams would be to identify synergies between different countries around the proposed topics and develop transnational concrete projects. This work would contribute both to the Commission's task force mission and to the member state's implementation of the recommendations of their choice.

ANNEX I – COMPILATION OF CASE-STUDIES

Content to be give to education in culture and the arts/transdisciplinarity

We can name as an example of good practice, the Aurora schools project presented by Finland: “Instruction in music, visual arts, crafts, and physical education is integrated into every school subject and all education, and the aim of this kind of ‘instilling’ is to develop the operational culture of school. This kind of ‘instilling’ calls for the strengthening of arts education, too” (www.aurorankoulu.net).

We shall mention only one example here: “Chaillot nomade au Louvre” is a scheme born out of a partnership between the Théâtre national de Chaillot and the Musée du Louvre. A choreographer is invited to devise a tour through the artworks (paintings or sculptures) on display in the Louvre that resonates with the performance he is presenting at Chaillot. An expert on the history of art from the national museums acts as guide on the tour, which may involve groups of pupils, students, Members of the Théâtre National de Chaillot, or simply visitors to the museum. The aim is to set up an exchange between the artist’s way of seeing the works and that of the guide. The comparison of visual works from the national collections and dialogue with the guide enable the choreographer and dancers to experiment with new ways of touching the audience’s emotions, a new type of dialectic between representation and reception. The guide speaks in counterpoint to the artist and describes how his own view of works he knows well has been transformed. This unexpected encounter between artist and expert, with its circulation of references to different worlds, touches the audience’s emotions and enriches and expands their way of seeing both the dances performed in front of the paintings – visual transpositions in the proprioceptive mode – and the paintings or sculptures on display, which both artist and expert each see from different viewpoints. *In this approach of plurality and homage to diversity*, the aim, to borrow the terms used by Dominique Hervieu, choreographer and Director of the Théâtre National de Chaillot who instigated this project, is to “suggest that the audience ‘look at the world with the greatest possible number of eyes’ (Nietzsche)”. Other projects constructed on the same principle of intersecting viewpoints have been implemented by the national establishments of the French Ministry of Culture. These include the partnership between the Musée d’Orsay and Théâtre de l’Europe – Théâtre national de l’Odéon, the Musée du Louvre and the Conservatoire National Supérieur de Musique et de Danse de Paris, the Théâtre national de Chaillot and the Cité de l’Architecture et du Patrimoine, and the Centre Pompidou and IRCAM (Institut de Recherche et Coordination Acoustique/Musique).

Content to be given to education in culture and the arts/heritage education

All Member States could adopt the philosophy of the programme launched in Greece in 2006 with the title “Cultural heritage as an inspiration for modern artistic creation”. In the light of this goal, Italy notes the innovative event held to mark the construction in Rome of the new National Museum of 21st Century Arts known as MAXXI. Its relevant feature was permitting visitors’ participation during the work in progress, i.e. besides the construction site of the new museum, through temporary exhibitions, performances, workshops and meetings with Italian and foreign artists, architects, town-planners.

Heritage education is a vector for building intercultural links in multicultural societies. Greece adopted the same approach with the project “Culture as a means of social integration: an intercultural approach: The notion of time (the program focused on a versatile approach to the meaning of time and emphasized its multicultural dimension throughout the ages)”. The exploration of our heritage is also an opportunity to explore the multiple influences that have shaped it. The Spanish contribution rightly notes that “The existence of nationalist conceptions does not facilitate interculturality. It even makes it hard to recognize Arab culture as part of our culture”. The French contribution presents the example of a project run by the local authorities in Le Lamentin, Guadeloupe, which uses an exploration of the Caribbean musical heritage and its different aesthetics to highlight the many sources, both African and European, which have produced this music.

Content to be given to education in culture and the arts/media literacy

The Game in School project developed in Denmark by the Højby School of Odense provides an excellent example in the use of games as a learning tool. The “MediaEvo” project developed by the Universities of Foggia and Salento (in the Puglia region of Italy), which is targeted at schools and dedicated to helping people learn about history, culture and daily life in and around the city of Otranto, forms part of this approach. The MediaEvo tool has been designed as a 3D adventure game and experiments with on-line learning techniques based on gaming and simulation (game-based learning).

Archaeological museums in Italy have broadly integrated this approach (see in particular the Soprintendenza per i beni archeologici in the provinces of Salerno, Avellino and Bénévent, the Rosignano Marittimo archaeology museum in the province of Livourne, and the “Time Machine” project at the Coliseum in Rome). The initiatives taken by the MAXXI (Museum of 21st Century Arts, which offers a multimedia section on its website with games, videos and podcasts that offer visitors a fun way to discover the museum’s collections (<http://www.maxxi.beniculturali.it/multimedia.htm>) are also worth mentioning.

In Portugal the Gulbenkian Foundation has its own site (housing many satellite sites – Museum, Modern Art Centre, Music, Art Library and so on) and is present in the main social networks like Twitter, Facebook, Delicious and You Tube. It is part of its promotion routine to launch blogs related to its programs, to use online direct broadcast of events, to publish on line conference papers for download or to offer regular podcasts related to the music season. www.gulbenkian.pt.

In Slovenia the Ministry of Education and Sport has developed in cooperation with the School Museum and the Educational Research Institute "Orbis Lusus" – a contemporary 3D virtual reality computer game with pronounced educational historical and geographic content. The computer game is prepared for pupils of higher years of elementary school and for students of upper secondary schools.

MINERVA (Ministerial Network for Valorising Activities in digitisation) (www.minervaeurope.org) aimed, until last year, to support the independent creation and management of public cultural websites. This project should be extended through the implementation of a mechanism for the exchange of best practices on the use of Internet as a means of renewing the relationship between cultural institutions and the public.

The Safe Internet Alliance (<http://www.safeInternet.org>) is the European portal of a network of “Awareness Centres” that promotes the responsible and safe use of the Internet by providing advice to children, parents and teachers.

In the UK, the kidSMART (<http://www.kidsmart.org.uk>) website teaches young people how to use social networking sites on the Internet in complete safety (protection of private lives, thwarting “predators”, avoiding the risk of finding inappropriate or detrimental content, protection of minors, etc.).

In Finland, the Mediamuffinssi (Media Muffin) project, set up between 2006 and 2008, led to the development of learning tools for use by professionals working with young children and parents to promote the media literacy of children under the age of 7. As the Swedish delegation highlighted, the key challenge posed by the protection of children on the Internet is to prepare them for the risks they will come across in real life rather than isolating them in an “unrealistic safe world”.

“Reading blogs” are places where young people can express their literary tastes, talk about reading, pass on information about characters and exchange reading tips with people their own age. These websites also give works legitimacy in a peer environment via viral marketing and provide social spaces where youngsters can meet as part of a community of people who enjoy reading and want to extend the pleasure of reading through discussion, and where they can develop their literary tastes by taking on board the experiences of people their own age. Websites dedicated to fanfiction, fanart or fan videos (often considered to be “do it yourself” activities), which focus on taking a work of popular fiction and then rewriting it or extending it, or remixing images taken from video games, etc, also meet these goals. The blogs and discussion forums explore the notions of transmission and mediation, and place an emphasis on the eclecticism of taste, thereby challenging the notion of cultural legitimacy. The goal is to use this reality as a foundation for developing spaces for comparison, exchange and criticism. This represents a considerable challenge both for teachers and cultural mediators.

“DIY” practices develop as people acquire skills and experience, but also thanks to initiatives organised to help them benefit from the support of artists. In France, Le Cube, a multimedia cultural centre in Issy les Moulineaux, published a guide to digital creation in autumn 2009 targeted at 12 to 15 years old and set up workshops to help meet this goal.

The u19-freestyle computing (www.u.19.at) is Austria's largest computer competition for young people. It has been held annually since 1998 as an integral part of the Prix Ars Electronica. Established in 1987, the Prix Ars Electronica is the world's foremost competition in the cyberarts as well as a showcase of artistic excellence and innovation. An entry may be any sort of project or work that was produced, created or designed with a computer – for example, animated films, graphics, drawings, sounds, games, software and hardware applications or websites.

Residences of artists involved in digital creation, in schools or outside schools in associative organisations, who are invited to work on a creative and mediation project using the practices employed by young people, can offer an ideal way of supporting different expressive activities. The aim is to develop these practices through exposing them to a professional artistic approach.

Examples in France,

- in the field of the visual arts and sound

A Multimedia Culture Space (ECM) is a centre dedicated to multimedia, comprising a minimum of five computers connected to the Internet, available in a cultural or socio-cultural facility and managed by that facility. The ECM's aim is to develop and promote, as a priority, the cultural dimension of information and communication technologies as tools to access culture and knowledge, and for expression and creation, as well as spaces where amateur practices and professional practices in the field of artistic creation meet

'Espace Mendès France in Poitiers, in the Poitou Charentes region, which plays host to artists in residence as part of digital creation projects organises workshops for young people focusing on Internet-based exploration and creation, etc. (ECM de Poitiers Espace Mendès France, Patrick Treguer, <http://ecmpoitiers.wordpress.com/orchestre-de-joy-stick-meta-malette/computer> -based musical and image development.

- In the Pays de la Loire region, the SONGO (SMAC Olympic - Nantes) association seeks, among other goals, to raise the awareness of primary and secondary school students to digital tools and their potential artistic uses. This awareness-raising is based on the organisation of artistic workshops

focusing on a range of projects, such as a "Sound poetry" initiative (the creation of sound poetry modules, performed in collaboration with the Maison de la Poésie de Nantes and the Histoire d'Ondes collective) and the Mapping project (visual and light "dressing" of the outside walls of a college) organised by the RCTC collective. (Website: <http://www.olympic.asso.fr/Ateliers>).

- *in the field of audiovisual*

The Forum des Images in Paris has created the Pocket Films festival, which encourages artists and students to use mobile telephones in alternative ways as part of a filmmaking process; it also offers collective projects and organises workshops that enable students to perform straightforward exercises using mobile phones as part of their school work. A long-term project has also been set up in colleges (for students aged around 16), with the aim of making documentaries with mobile phones that explore globalisation in the Paris suburb of Bondy ("bondialisation"), which encourage young people to explore their reasons for filming (why I film, who is my target audience), preceded by a teacher training programme.

- webradio

Oxyradio Cergy has been broadcasting music and interactive programmes since March 2008 (as open content under a Creative Commons licence) in partnership with the inLibroVeritas publishing house (managed by Mathieu Pasquini) with the help of the Junior Association (under 18).

In France, the Ministry of Education has launched the B2i "Internet IT certificate" to certify skills acquired in this area. The B2i is organised into 5 fields:

Field 1: familiarizing with a IT working environment

Field 2: adopting a responsible attitude

Field 3: generating, producing, processing and using data

Field 4: searching for information and documents

Field 5: using technology for communication and exchange

Other initiatives have been launched within the associative sector as part of an informal education framework. In Toulouse, for example, the Centre Régional d'Information Jeunesse (Regional Youth Information Centre) has created the CALIF (reliable information on the Internet research skills certificate) crij.org/images/documents/fiches/web/4.83.pdf

In Portugal, the "Diploma de Competências Básicas em Tecnologias da Informação (TI), nos termos do [Decreto-Lei n.º 140/2001](#), de 24 de Abril" establishes the conditions and necessary skills in order to obtain a certificate in basic competences in information technologies. Anyone can apply for such a certificate. In order to obtain it you have to go to a credited Certification Centre, fill up a form and do a practical test (with a set list of actions) which demonstrate your skills in writing, printing and saving a text; search for information on a given subject in the Internet; receive and send an email with attached documents.

KulturKontakt Austria supports long-term cooperation between schools and cultural institutions with its p[ART] programme. In each partnership, one school works together with one cultural institution over a period of several years, so that each of the partners gains access to the other's world. (www.kulturkontakt.or.at/part).

Espace Culture Multimédia is based in the Espal public-funded dance theatre in Le Mans, in the Pays de la Loire region (<http://www.atelier.espal.net/>). An integral part of Espal's programme, the ECM raises the awareness of, and provides an introduction to, new technologies as part of a creative process focusing on

experimentation and creation for children and young people, primarily from the district of Sablons (in the framework of the city policy) where the theatre is located. The ECM organises discovery and practical workshops focusing on images (photography and video), sound and the Internet. The projects are supported by artist residences and are integrated into the theatre's programme.

The Cultural Information Backbone of Slovenia (<http://www.m3c.si/datM3C/>) is a non-formal network of sixteen centres which connects digital technologies based on the principles of open society and knowledge with culture and art, creation, innovation, education and dissemination of information. Through long term cooperation, the partner centres intend to establish and further develop infrastructural and information supportive environment in relation to information technology and digital culture. One of the biggest multimedia centres is MMC kibla (<http://www.kibla.org/en/about-us/>), the first presentation and production institution in Slovenia dealing with multimedia and intermedia art and a yearlong cultural programme. They incorporate pure classical ("excluded") media but in a different context and use them to support historical continuity of the visual arts and a bigger aesthetization and integration of electronic media. They support principles that lead to complex systems of multimedia presentation and also produce/coproduce cultural artistic projects and publish presentation materials.

"The interactive workshop" at the Musée en Partage (Musée d'Art Moderne de Saint-Etienne Métropole) offers an interesting example in this field. It enables students to put on-line (more or less independently according to their age) visual experiments realised in partnership with the museum's public relations department and based around an exhibition, in the form of texts and images.

Portugal, Casa da Música - Open to the public since 2005, Casa da Música is the only building entirely dedicated to music. Designed by Rem Koolhaas, it is open to all kinds of music, Apart from presenting and disseminating an intense program of concerts, recitals and other kinds of performance, Casa da Música also invests in research and education. It has 3 interesting projects using new technologies: 1) Digitopia, 2) Sound-Space and 3) Shared sound objects.

Digitopia is the result of collaboration between Casa da Música, INESC (Systems and Computers Engineering Institute), UCP (Porto Catholic University) and ESMAE (Music and Performing Arts High School). It offers a wide range of software for musical composition, very user friendly, requiring no specific prior knowledge either in music or computers. These programs interact with other equipment like keyboards, drum-pads and interfaces. This equipment can be used by people of all ages and works as a hot spot for free experimentation and play, as well as a prop to specific workshops, Hand Made music sessions and seminars, which are part of the education activities of Casa da Música. www.casadamusica.com

Sound Space is a virtual electronic instrument designed by Rolf Gehlbaar that transforms movement into sound (it is a sophisticated device using sensors in an empty room that are able to produce a wide range of sounds, rhythms and harmonies in response to gestures). It can be used individually or in group for projects focusing either in artistic creation, education or therapy.

Shared sound objects is a permanent installation of computer systems that transmit and receive sounds. The computers are connected to each other enabling users to communicate with music messages, as in an online conversation. This installation was conceived by Álvaro Barbosa, teacher at the Porto Catholic University

In the Rhône Alpes region, the e-CRAN on-line creation festival, launched on the initiative of the CRDP (national educational documentation centre) in Grenoble, the Inspection pédagogique régionale en arts plastiques (regional educational visual arts inspectorate) and the Ecole Supérieure d'Art de Grenoble aims in particular to raise the awareness of teachers and students to contemporary artistic practices in which digital tools are used for creation and broadcast purposes, from discovery and learning to experimentation and

practice. www.ac-grenoble.fr/disciplines/artpla

An example of a local initiative in France is La Maison Populaire in Montreuil (<http://www.maisonpop.fr>). It aims to:

- mobilise artists involved in digital creation for support and dissemination purposes (inside and outside schools),
- mobilise cultural facilities in support of these activities
- support creative and expressive activities performed by teenagers and young people on the Internet.

Other examples in France, the 'Ligue de l'Enseignement (precision) has launched a website dedicated to media literacy: <http://www.decryptimages.net/>

Example from Portugal: Fábrica de Ciência Viva (Live Science Factory): Launched by the Aveiro University in 2004, Fábrica is part of the National Network of Life Science Centres (promoted and funded by the Ministry of Science, Technology and High Education, in collaboration with Municipalities and Universities) and benefits from private and public sponsorship, including EU funding. It is an example of creativity and of a transdisciplinary approach to teaching science outside the school. Formerly a mill factory, the factory aims to give visitors a full experience of scientific facts and processes often coming from unexpected sources. These include activities like: using a kitchen as a laboratory to explore the chemical reactions that occur in food when it is being cooked; using Lego to program a robot and observe its “behaviour”; using 3D cinema for an immersive journey to the centre of a cell; using games like “Mind ball” (where you are challenged to move a ball by using your brain waves) to study magnetic fields; using theatrical lights and sound effects to watch and understand chemical reactions; using a science café, called “ImpaScience” where visitors can ask questions about science and new technologies to researchers in an informal atmosphere. They also have a partnership with the local city newspaper (Aveiro) with a specific section for children based on the idea of having “pets” to tell stories about science. All these activities have been filmed and are available as promotion trailers in YOUTUBE: <http://www.youtube.com/watch?v=QqepmAUFIKU>

The role of cultural institutions and of artists and cultural agents

Art Activities for Children and Cultural Capital – Czech Republic

The results of a five-year sociology research programme funded by the National Information and Consulting Center for Culture (NIPOS, Ministry of Culture) can considerably strengthen the argument for the further implementation of arts education in schools. In 2003-2007, a group of 2200 children who participated in five different art domains (modern dancing, folk dancing, choir, drama, fine arts) were compared with a control group of 300 children who did not. The hypothesis was that systematic communal art activities can provide a child with lifelong "cultural capital", i.e. a set of competences, knowledge and skills, which will also exercise a positive influence on his/her social capital. The statistical analysis indicated a higher degree of cultural capital among the research group. The activities exerted a positive influence on lifestyle, socialisation and creativity.

Culture in the Mirror – the Netherlands

'Culture in the Mirror' is a four year (2008-2012) research programme which is being carried out by the University of Groningen in association with the Netherlands Institute for Curriculum Development (SLO). The programme is supported by the Dutch and Flemish Ministries of Education. The research, which is based on semiotic theories of culture and cognition and builds on the work of developmental psychologist Katherine Nelson and neuropsychologist Merlin Donald, aims to develop a matrix curriculum for the cultural education of children and adolescents between the ages of 4 and 18. The lecture is based on the theory that cultural education is education in metacognition. Metacognition – a term that is used to denote reflexive cognition (i.e. cognition about cognition) – comprises the four basic skills of self-perception, self-imagination, self-conceptualisation and self-analysis and is externalised by all possible media (which encompasses anything from the human body, objects, tools and language to graphic expressions that stretch from prehistoric rock paintings to computerised animation. A cultural education curriculum must consider the development of metacognition in children and young adults. The research focuses, in part, on the development of metacognition in children and young adults and the theoretical framework provides openings to relate systematically to various aspects of cultural education, such as art education, media education, heritage or history education and citizenship education. The strengths, weaknesses and potential practical implications of the theoretical framework and the matrix curriculum for cultural education are being tested in 14 primary and secondary schools in the Netherlands and Flanders.

Jedem Kind ein Instrument – Germany

The purpose of this scheme is to give all 43 000 first-year primary school pupils in the Ruhr region the opportunity to learn a musical instrument. The programme – Jedem Kind ein Instrument (An Instrument for Every Child) – supplements the current music education curriculum in primary schools and automatically includes all the pupils in the schools that have signed up for the scheme. The main goal is to provide all children with the same opportunities. In their first year the pupils get acquainted with melodies, rhythms, beats and notes and learn to recognise sixteen different instruments including the violin, the guitar and the trumpet. In their second school year they can borrow their chosen instrument free of charge for lessons and for practicing at home. Tuition in the third and fourth year consists of lessons in small groups and making music together in the Ensemble Kunterbunt (Potpourri Ensemble). At the moment, 56 music schools in the Ruhr region are working together with 522 primary schools. Music-school and primary-school teachers are teamed up to teach a total of 27 700 first-year pupils. The programme is expanding all the time. The Ministry believes that this initiative will provide further opportunities for empirical pedagogic research in music education. A research programme was therefore started in April 2009 to explore the relationship between various professionalization strategies, teaching arrangements and teaching characteristics and to observe the effects of music teaching on families, classes and schools.

Visiting Artist Programme for Schools and Institutions (VAPSI) – Denmark

Since 2004 the Visiting Artist Programme for Schools and Institutions (VAPSI) has been the Danish Arts Council's most important support scheme for children and young adults. More than 15 000 children and young adults are given a chance to encounter and experience high-level art on a daily basis – both as participants

and as spectators. The children and the young adults gain insight into how professional artists work and think and try themselves to be part of an artistic, creative process. Under the VAPSI scheme one or more professional artists from the fields of music, literature, visual arts or performing arts can work at day-care centres and schools for a period of time. The artist may be a writer who can create stories with the children or a musician from a classical ensemble who meets the children or young artists at their own level to create and play new tunes together. The Danish Arts Council has so far supported 638 VAPSI projects. Each project has created a unique opportunity for children and young adults all over the country to engage with genuine and inspiring art. The entire programme was evaluated in December 2008 by an independent consultancy firm. According to the results, 97 % of the participating artists, teachers, educationalists and municipal culture consultants regarded the scheme as either successful or very successful.

Leerorkest Foundation Amsterdam – the Netherlands

The Leerorkest (learning orchestra) is the name of a project in the south-east of Amsterdam, which takes its inspiration from 'El Sistema' in Venezuela and the work of Roberta Guaspari in New York. It is funded almost entirely by donations. All the instruments are in the property of the Leerorkest and are financed by a separate foundation. The Leerorkest project offers primary-school pupils an opportunity to learn to play a musical instrument as part of their normal school curriculum. The weekly lessons revolve around the 14 instruments of the symphony orchestra. The whole class is involved, each child with his/her chosen instrument. The children join the Leerorkest for 4 years, from group 5 (around 8 years old) until they enter secondary school at around the age of 12. The popularity of the Leerorkest has prompted several schools to arrange music lessons for groups 1 to 4 (4 to 7 years-old) to prepare them for joining the Leerorkest in group 5. The secondary schools realise they will inherit a group of pupils with musical talent that might evaporate if the scheme is not continued and are therefore engaged in talks with music schools to find ways of carrying on where the primary schools leave off. The Leerorkest started 5 years ago with 80 children and now has over 800. The concept has been approved and will be soon implemented in all areas of Amsterdam. Several other towns and cities plan to follow this example and also introduce the scheme. In 2009, the entire (then 500-strong) Leerorkest played in the Concertgebouw to a full house.

Dialogue Events – Close Encounters With Art – KulturKontakt Austria

KulturKontakt Austria acts as an interface between the arts and education and supports innovative projects, initiatives and methods of personal cultural education in the schools sector on behalf of the Federal Ministry for Education, the Arts and Culture. Under the auspices of Dialogue Events (DE) – the largest additional cultural education programme in Austrian schools – KulturKontakt Austria supports and advises small projects and workshops run by artists within the regular school curriculum. These projects, based on mutual participation and communication, are being realised in all arts categories and in schools of all types in Austria (ISCED Levels 0, 1, 2, 3). The Austrian Federal Ministry for Education, the Arts and Culture has supported DE for over 30 years, during which some 3.3 million children and young people have participated in over 63 000 DE. Every year, over 150 000 children and young people are given a chance to experience cultural education firsthand at more than 3.300 DEs. KulturKontakt Austria does not provide special training for artists or teachers as this takes place in their educational institutes. However, it offers tailored coaching and support for teachers wanting to set up arts and cultural education projects in their own schools. Artists are given advice on how to develop process-oriented creative workshops and school projects within the school curriculum. Finally, KulturKontakt Austria gives financial support for this kind of projects. For more details, see: www.KulturKontakt.or.at/DVA .

Skoletjenesten/Education Centre – Denmark

With headquarters in Copenhagen and administratively integrated in the Children and Youth Committee of the city, this educational centre has a long history, having initiated its activities in the 1970's. The structure, currently financed by the local and central administration - cities of Copenhagen and Frederiksberg and Ministry of Education - assures the educational activities of museums (its main partners) in different areas, such as natural sciences, contemporary art and history. During its lifetime, the partnership activities of Skoletjenesten opened up to other cultural institutions such as theatres and, more recently, festivals and

universities. The enlargement of the field of action is directly linked to guaranteeing the sustainability of the project.

The partnerships are established with the different organisations for a period of 3 years and the benefits are manifest in the sharing of knowledge (namely through workshops and focus groups), marketing (whenever it is possible to save time and money) and consultancy levels.

The activities developed by Skoletjensten - including the production of didactic materials and training sessions for educators – are essentially addressed to primary and secondary education students and include annually more than 225 000 pupils and teachers. They are based on the same principle of actively engaging participants in the activities, which frequently rely on concrete experiences.

The relationship between this educational centre and those who finance it reveals the practice (in the public sector) of outsourcing services for the implementation of education and culture policies of both municipalities and central government. This organisation covers only 2/5 of Denmark's population; for this reason two other centres were created this year to reach the remaining part of the territory.

Partnerships between formal and non formal education – La Ligue de L'enseignement – France

Founded in 1886, La Ligue de L'Enseignement is a confederation of 30.000 French associations that works in the field of arts and cultural practices, as well as sports, leisure and holidays, education, professional training, social intervention and solidarity, environment and sustainable development. According to the social principles that guide its action, it claims art's accessibility to all and art's role in social integration and individual emancipation. The work of the Ligue is complementary to formal education and the partnerships it maintains with the public sector are sustained through pluriannual funding by the Ministries of Education, Culture and Youth. It organizes workshops in different art disciplines, talks and debates in schools and promotes performing arts and cinema touring networks throughout the country. La Ligue de L'enseignement takes the role of an "agency agent" between several stands – municipalities, artists and schools. As far as the work carried out in partnership with the Ministry of Culture, The Ligue points out the relevance of the touring networks of live performances for the young public, which they defend as a right of the population. These networks are funded by the public sector both at local and national level. They represent one among several courses of action of non formal education, which The Ligue considers as an activator of formal education. The notion of "territory" bears a special significance in the work of the confederation, as it takes into account the specificities of each context in the designing and organization of its activities and projects. There is always a previous examination of each locality to identify existing actors and resources that should be engaged in the setting up of the projects.

Secondary Music Education partnerships – Cyprus

The Ministry of Education and Culture develops partnerships with different cultural agents, aiming to promote a close relationship between children/young people and the world of music regarding sound, musical instruments, experimentation, improvisation, composition, artists and music groups.

The Cyprus Symphony Orchestra, the Pharos Arts Foundation, the Foundation Iakovos Fotiadis and individual artists are the main partners in this global strategy, which has as major objective to enlarge music audiences. The activities are directed at public schools (not music vocational schools) and include, among others, visits of musicians to schools, concerts for families and workshops for students and teachers.

The representative of the Ministry of Education and Culture underlined the importance of developing an evaluation system of the activities, the results of which can serve as a factor for co-opting other partners. The need to create effective partnerships, which rely on effective cooperation between the partners and not only on the exchange of information, was also highlighted. A more solid cooperation of the type described lies in the sharing of objectives and responsibilities as well as in the joint organization of work procedures.

This program covers annually almost 4401 pupils.

Culture and School programme for cooperation between education and culture in terms of policy, practice and research – The Netherlands

The programme Culture and School, implemented in 1996 by the Ministry of Education, Culture and Science, is directly linked to the principles underlying the cultural and educational policies of the country, which seek to promote cultural participation and the establishment of partnerships between education and culture.

The main purpose of this programme is to stimulate the contact of students with different forms of cultural expression and to value the role of culture and the arts, by placing them at the same level as science and history. Culture and School also tries to encourage cultural institutions to take further into account the needs of the educational system in the preparation of their programmes.

In 2008-2009 the programme has established the Culture Card in all secondary schools nationwide, giving each pupil 15 euro per year and additional discounts in cultural consumption. It is up to the teachers to decide if the given amount is to be spent in an individual or collective manner. The introduction of this form of investment in the cultural participation of young people aged 12 to 18 was largely welcomed by the school system. According to its promoters, 1.100 cultural institutions, 700 schools, 940.000 pupils and 40.000 teachers participated in the initiative.

Still concerning policy measures on a national scale, the Culture and School programme supports different initiatives integrated in the Improvement of Cultural Education in Primary Schools Scheme (CEPO). At local and regional levels, the State works in cooperation with the corresponding authorities. The establishment of sustainable (and not punctual) relationships between schools and cultural institutions is considered as a priority in this context.

Sponsorships Arts&Schools – “Offensive” Cultural Education in Berlin – Germany

Implemented in 2007, the “Offensive” Cultural Education puts together cultural and artistic organisations, schools and youth centres and is the result of a double claim. Some institutions integrated in the Berlin Council of Arts were keen to develop a lasting cooperation as a basis for exchange and to use a synergetic action platform involving other agents; furthermore these institutions wished to open up their buildings as meeting places for the youth.

These concerns are at the base of the project “Offensive” Cultural Education, integrated in the Kulturprojekte Berlin (a governmental owned company to run the city's cultural projects) which developed until now 25 partnerships between schools and cultural institutions involving joint cooperation for a period from 3 to 5 years. Two examples were given: i) Maxim-Gorki-Theater/Rutlischule (school); ii) Deutsche Guggenheim/Schesische 27, an artistic centre created to develop the individual capacities of children, in particular of those coming from the so-called problematic neighbourhoods, through arts and culture.

In the frame of this project, cultural institutions cooperate with schools by supporting the development of school profile, providing pupils with an insight into artistic production, creative processes and feedback on questions of perception, presenting cultural institutions as a workplace, supporting the schools in special activities, planning project classes together with teachers, providing internships and mentorship.

For the cultural institutions, the main benefit of these partnerships lies in the opportunity to understand better the world of children and adolescents, their needs, interests and concerns, as they consider them a relevant target audience. As requisites for the sustainability of the partnerships, the coordinators of “Offensive” Culture Education point out the clear identification by the partners of the objectives and interests on which their cooperation is based. They also point out that the quality of partnerships benefits from the fact that they last longer than the time necessary for the development of one project.

MUSE-E project in Évora – Opening up community boundaries – Portugal

The arts as promoters of creative expression, personal development and social integration are at the heart of the international MUSE project, established by the Menuhin Foundation in 1994.

In 1996, the project reached Portugal where the Association Menuhin Portugal developed a working plan involving 6 schools (in Oporto, Leiria, Oeiras, Lisbon and Évora) chosen due to their situation of disadvantage characterised by severe violence, bullying, minority ethnic groups, etc.

The MUS-E project in Évora (an historical city in the south of Portugal set in a rural area) is part of the network since 2000. It is based in a small neighbourhood, Cruz da Picada, comprising a kindergarten and Primary School, a social centre and community activities involving children from different cultural backgrounds (gypsies, “tendeiros” and other immigrants).

Since it works in a problematic social environment with a high rate of school dropout, children’s participation in artistic activities – mainly music, dramatic expression and body movement - has contributed to a larger integration, stimulating dialogue between individuals and groups from different origins. 'Do together, discover together' is one of the mottos of the project, which ended up by involving other agents from the surrounding community: families, cultural associations, local council, etc., having established with these entities partnerships of a formal or less formal nature. This is mainly due to the fact that, since 2006, the project is financed by the 'Programa Escolhas', managed by the High Commissariat for Ethnic Minorities. The increased solidity of resources made it possible to form a steady team of artists with pedagogical competences, from different art disciplines. It is to note that this initiative has a strong evaluation component, developed by the Ministry of Education and the "Programa Escolhas". Social inclusion and an increased self-esteem are among the main impacts resulting from the implementation of this project.

Intervene–Heroes and Villains – Portugal

The project 'Intervir – Heróis e Vilões' constitutes a representative case of the interchange of experiences and expertise between organisations of different sectors (arts and social work), which mutually recognise their competences and the benefits of working together. The Modern Art Centre of the Gulbenkian Foundation and CESIS, Centre for Research in Social Intervention, financed by the 'Programa Escolhas', developed together an action plan based on the use of art’s practice and the creative process to promote social inclusion and equal opportunities.

A group of 12 boys and girls worked together with the teams of the two organisations during 9 months (school year 2008-2009), with the following objectives/challenges: i) to develop a process of self-discovery and reinforcement of self-confidence and initiative, based on the questioning of social roles and stereotypes implicit in the antinomy 'villain/hero'; ii) use the material from this critical and creative debate about identity construction for the creation of a set of self-portraits as a personal transformation arts project conceived and developed by the participants.

The visible products of this work were 10 self portraits, a documentary, a blog and a series of public talks and exhibitions. After the presentation of the self-portraits and the documentary to the parents, the local community and the school community, the works were displayed at the Modern Art Centre of the Gulbenkian Foundation. One important impact of this project was the increase in the school success of the participants. Another impact, drawn on the shared experiences and knowledge between CAM and CESIS, is the continuity of their partnership in 2009/2010. They are working on a new project together with another group of young people from the same neighbourhood focusing on Open maps – creative neighbourhoods, as the binding theme.

Copyright Literacy project for schools and students - BIG © - Portugal

The letter C, highlighted in the title of this project, establishes the correspondence with three important concepts in this initiative: copyright, culture, creativity. BIG © is a project promoted and financed by an association for the management of the private copy (AGECOP) with several purposes: i) to teach young people to protect the culture and the arts they like; ii) to show them how to protect an original work; iii) to change young people's behaviour, by reducing the tendency to copy contents.

BIG ©, implemented on the field since the beginning of 2010, invited students to create a work in seven artistic areas. A couple of months after its launching the project had received approximately 3000 proposals.

A particularly distinctive feature of this initiative is the large amplitude of partners coming from different sectors: the Ministries related to this area (Culture, Education, Economy and Innovation), international instances such as the European Commission, similar international associations, shops, broadcasters, etc.

The involvement of such diversified agents serves several purposes: it assures the compatibility of the project with public policies and legislation (in education, culture and media) and facilitates its centralisation in a platform for widened dissemination (www.grandec.org). It will also benefit the distribution of the works produced and awarded.

Culture and Education for Sustainability – Portugal

Inspire is a Portuguese consultancy company that supports projects promoting sustainable development. It draws on arts and education as strategies for awareness building and the change of people's mentalities and attitudes towards their professional and social environment. Establishing partnerships with institutions such as Universidade Católica in Lisbon, the Business Council for Sustainable Development and the UNESCO was crucial for the credibility of the company, ensuring its development and success.

Inspire is involved in different projects. One of them, used as an example, regards a small Portuguese village called Moledo and the design of its sustainability project. Particularly interesting in the Moledo project was the fact that a single person (initially a school teacher from the village), with lots of personal conviction but scarce resources, managed to convince decision-makers of the non-sustainability of the project they had in mind, and with the help of carefully chosen partners, at different levels, managed to develop an entirely new project with the support of the population.

This case concerned the protection and preservation of the cultural heritage of the village and its identity. The development of this project was clearly anchored in two aspects: i) the perception that all social, individual or collective actors play a role, even in an informal manner; ii) the search for the best way to mobilise all actors in order to reach the project goals.

But who could be a partner in this project? The project coordinators draw the attention to the concept of 'partie prenante' (stakeholder), understood as anybody concerned by a given decision, action or opinion related to the project. A stakeholder must have the following characteristics: dependency - people or organisations directly benefiting from the project; proximity - people or organisations that can be affected or influenced by the project; responsibility - people or organisations whose positioning and decisions have a direct impact on the project; influence - reference people or organisations, whose opinion can affect the evolution of the project; representation - people who promote and develop the project. Only in this way is it possible to put together the three essential conditions for the sustainability of a project based on partnerships: Power, Legitimacy and Urgency. Following this path, it was possible to obtain the involvement of the population, local organizations, art schools and others actors, allowing therefore for the preservation and qualification of the village's heritage.

Teachers, artists and other culture professionals training

European projects on the formulation of competences for music teachers

Two European associations in music education have been developing sets of competences for musicians and music teachers at the European level. The European Association of Conservatoires (AEC) started this work several years ago by developing a set of competences for musicians to be achieved at the end of the 1st, 2nd and 3rd study cycles in higher education. The European Association of Music in Schools (EAS) then developed a similar set of competences for specialised music teachers in schools. At present, the AEC is also developing a set of competences for instrument and vocal teachers, which will be closely aligned to the existing set of competences for musicians and will reflect current trends in the music profession, whereby professionals are becoming increasingly involved in educational activities in various settings. These sets of competences will lead to more efficient comparisons/recognition of higher music education programmes in Europe and will support curriculum development in institutes of higher music education. This work has been carried out on the basis of an in-depth analysis of the latest developments in the music and music education professions in various European countries.

BIK: a project for professional artists in the classroom – the Netherlands

Artists are an asset to the society. Not only because of the art that they produce, but also because their knowledge and skills can be put to good use outside the art sector. Take, for example, primary education. Since 2003 over 500 artists from all disciplines have taken part in the one-year part-time training course 'professional artists in the classroom' (beroepkunstenaars in de klas (BIK)). In the course of the training, they develop educational skills and learn to work thematically and anticipate the school's needs. This is not re-training but rather extra training that takes the artist's knowledge and skills as a starting point. The artists are given an opportunity to use their unique talents for creativity, imagination, inspiration, surprise, etc. for the benefit of education. In doing so, they can supplement their income from art. The idea that artists can play a central role in stimulating the socio-emotional and cultural development of schoolchildren appears to be meeting an enthusiastic response, given that an increasing number of schools is enlisting the services of a BIK artist to run an art project.

Gifts of the Muses: When artists revive an archaeological exhibition in museums and schools – Greece

This initiative is a good example of a practical project based on cultural education from a classical perspective. 'Gifts of the Muses; Music and Dance in Ancient Greece' was an archaeological exhibition that was held in museums in Brussels and in Berlin in 2003 in the frame of the Greek Presidency of the European Union. The exhibition was accompanied by an educational programme and a teacher's kit in five languages (Greek, English, French, German and Dutch) to enable pupils and teachers across Europe to learn more about the work of Ancient Greece through music and dance. The exhibitions and the educational programme were enriched with concerts, festivals, Greek dance classes, visits to museums and other activities that took place in museums, schools and cultural centres in Brussels and in Germany. It was a highly successful project with a European dimension that serves as an excellent example of an all-inclusive collaboration between artists, schools and cultural institutions.

National Certificate in Youth Arts in Ireland

The National Certificate in Youth Arts is a part time, year-long university accredited course of study in Irish Youth Arts Practice. The course brings together artists and professional practitioners working in the non-formal education sector with the aim of exploring the concepts and principles of collaborative youth arts practice using a context-driven, practically applied approach. The accrediting body is the National University of Ireland (NUI)

Maynooth, Department of Applied Social Studies. The course is managed by The National Youth Council of Ireland's Arts Programme (<http://www.youtharts.ie/cert>).

ANNEXE 2 Address by Jean Marc Lauret, Chair of the Culture Ministries' group "Synergies with education, especially arts education", Brussels, 22 September 2008

Contextual elements, the mandate of the Culture Ministries' group and themes considered by the delegations.

Reminder of the context of our mission

Implementing the Lisbon strategy, promoting the knowledge-based society, recognizing human capital as the primary factor in wealth, whose potential must be developed.

The development of synergies between culture and education meets this aim to the extent that it seeks to increase individual creativity and enhance skills in intercultural dialogue and the key skill of "sensitivity and cultural expression".

General aims

- The aim is not to work towards a transfer of competences from Member States to EU institutions.
- The Culture Ministries' group seeks to identify convergences through an exchange of best practice.
- It should also propose initiatives to the Commission with the aim of adding value to national policies.

A brief word on the ACEnet network

The network pursues the tasks it has set itself, notably the establishment of the *European Community of Knowledge on Arts and Cultural Education* portal, and the glossary, which will enable us to clearly identify the concepts of education in culture and the arts.

Aims of the group "Synergies with education, especially arts education"

- to introduce a dimension of culture and the arts into all teaching and not only to reinforce the role of arts education within curricula. Non-formal education is also included.
- to include an educational dimension in the artistic and cultural projects of all state-supported arts and culture organizations.

In schools, this means breaking down the barriers between disciplines, placing the training of the critical faculty at the heart of the education system by relating the different fields of knowledge to each other and combining approaches based on sensibility with those based on rationality.

In our cultural institutions, it also means placing the question of the way that creators and heritage preservation professionals relate to the wider population at the heart of the artistic and cultural projects of institutions. Creation is not an isolated act but a social practice. Heritage education is the basis for policies of heritage preservation.

So promoting synergies between education and the arts means affirming a twofold aim whose ambition is as great as the distance separating it from reality.

I should like to provide a broad outline of the context in which we are working within our countries.

- As stressed by the delegations from **Estonia** and **Portugal**, the place of education in culture and the arts remains marginal within the education system and we constantly have to justify its contribution to the education of children and young people.

How can research programmes be established, notably to evaluate the impact of education in culture and the

arts on children and young people and to evaluate the impact of policies seeking to create synergies between education and culture on economic development and social cohesion? The **Swedish** delegation emphasized that this question must receive specific attention from our group.

I would add, concurring with the delegations of **Austria** and **Belgium** (Flemish community), that to “evaluation” we should also add “assessment”, leading us to consider research into methods of certifying key skills (cultural expression and sensitivity, intercultural competence).

- Access to cultural practices and resources outside school remains profoundly unequal.

University campuses are still often cultural deserts. Despite speeches asserting the desire to promote lifelong learning, there is a long way to go before the right of every adult to benefit from cultural education is recognized in the same way as the right to continuing professional training.

Where cultural institutions are concerned, state support for the cultural offer has certainly not produced the hoped-for effects of democratization. Without giving way to populism, we have to recognize that for professionals the issue of relations with audiences is still seen as secondary or indeed of marginal importance, compared to that of renewing artistic forms and languages.

In relation to heritage, despite promotional efforts reflected in heritage days, education still has a long way to go. The recognition granted to mediators is far below the prestige associated with the conservation professions.

Our discussions this morning have enabled us to identify some themes for concrete work and exchange of best practice that should permit the development of recommendations that are valid for all states countries.

- Beyond the strengthening of arts teaching, what do we understand by the inclusion of a dimension of arts and culture in all teaching? This question was posed by the **Slovene** delegation and, as the **Austrian** delegation also reminded us, teaching in vocational secondary schools is included here. The promotion of transdisciplinarity will make it possible to turn high schools into centres of cultural life that are open to their surroundings, as recalled by our colleague from **Luxembourg**. This is an important issue, particularly in rural areas where schools are often the only cultural institutions.
- What heritage education policies are implemented or should be implemented in multicultural and, in some countries, multinational societies, in other words in societies where a large element of the population cannot recognize heritage as having been left to them by previous generations? These issues were emphasized by our colleagues from **Malta** and **Greece**.
- What is the best practice to adopt in education in the image and in media? Several delegations mentioned this issue as a priority, notably the delegations from **Finland**, the **Netherlands** and **Austria**.

In schools, images tend to be confined to the role of simple illustrations to theoretical teaching. In the media, the place given to broadcasts dealing with critical readings of images is marginal, not to say inexistent.

The critical apparatus that needs to accompany the development of the web is confined to warnings about paedophiles and xenophobes.

In addition to the semiological dimension of education in images and to ethical considerations of the right to images, education in images should also have a cultural and an aesthetic dimension.

- Schools and non-formal education providers, the cultural institutions and the commercial cultural

industries remain three separate worlds.

Education in culture and the arts is fundamentally based on visits to cultural institutions and introduction to artistic practices, while the cultural industries are the main vector for the production and diffusion of culture. What is the role of these cultural industries in policies seeking to promote synergies between education and culture? The importance of this question was stressed by **Finland**, the **Netherlands** and **Slovenia**.

- How can we recognize emerging artistic practices, as we call them in France, and urban cultures in our policies for education in culture, and how can we overcome the division between “cultivated, legitimate culture” and these new forms of expression that are very popular among young people? The **German** delegation posed these questions, which are clearly important if we take the view that education in culture and the arts cannot be reduced to a “top down” process, where pupils are seen only as receivers.
- Our colleagues from **Lithuania**, the **Netherlands**, and **Slovenia** invite us to consider the issue of the training of teachers and educators on the one hand and of artists and culture professionals on the other.

What skills must teachers acquire if the introduction of a dimension of culture and the arts into all teaching is to become more than just a pious hope?

And what do we expect from the artists and culture professionals who are asked to contribute to education in culture and the arts? That they should fill the gaps left in teacher training? That they should bring specific skills as artists or professionals? This would surely imply that a consideration of the methods of transmission, which cannot be reduced to pedagogy alone, should be included in their initial training and continuing professional development.

- Formal and non-formal education

We have long known that we cannot reinforce the role of education in culture and the arts in children’s education by increasing the hours devoted to it in already overloaded timetables.

There are two possible solutions for overcoming this obstacle. One is to modify school rhythms to make them more consistent with the rhythms of children’s lives, their rhythms of learning and their biological rhythms. The other is to take the responsibility for dispensing education in culture and the arts out of school time and make it a matter for non-formal education, at the risk of increasing inequalities of access to culture and the gap between the teaching of so-called core subjects and artistic and cultural practices.

The issue of the balance to be found between formal and non-formal education and the respective roles played by schools and civil society in education in culture and the arts is crucial, as noted by the delegations from the Flemish community of **Belgium**, from **Finland** and **the Czech Republic**.

- Universities. The **Slovene** delegation reminded us of the role of universities. Twenty-five years ago, an academic report describing the state of French campuses was entitled “A cultural desert”.

Beyond the development of professional training in the arts and culture, it is important to introduce a dimension of culture and the arts into all university education and to turn campuses into centres of cultural life.

In this area we can also exchange best practice.

- As the **Slovene** delegation also recalled, we need to explore the educational practices of cultural

institutions in the sectors of artistic creation and heritage.

- The practices of institutions and creative teams that place the relationship to the wider population at the centre of creative processes, and not just a secondary stage following the initial creation.
- The practices of heritage institutions that fully integrate the issue of mediation and heritage education into their work of preservation, protection and promotion.
- The mandate we have been given should also encourage us to suggest what value could be added by EU institutions in the field of policies that remain national.

How can we extend the work of the EYID and ensure that the issues of otherness and openness to others remain at the heart of policies for education in culture and the arts? The **Bulgarian** and **Hungarian** delegations stressed the importance of this question.

How can we ensure that the work done in the field of education in culture and the arts also provides opportunities for exchanges between young Europeans, as proposed by our colleague from **Malta**, and between young Europeans and the rest of the world?

How can we ensure that the cultural and artistic exchanges that should be encouraged by measures to make artists more mobile - a subject another Culture Ministries group is working on - are extended in the field of education?

How, while respecting national programmes, can we encourage the creation of transnational teaching tools such as the Franco-German history textbook or the transnational training programmes for teachers and culture professionals?

These are some areas where EU institutions could make useful contributions.

I hope that this summary has provided a complete synthesis. We now need to reorganize these questions and to establish priorities and debate our working methods in order to move forward together.

Thank you.

ANNEXE 3 – Summary of the Minutes of the Group's meetings

22 September 2008

First meeting of the working group "synergies with education, including arts education", which was set up to implement the Council work plan on culture 2008-2010. Twenty-three Member States present, with representatives from both culture and education ministries.

The EU Presidency opened the meeting with a presentation of the European agenda for culture and the Council work plan 2008-2010. It also explained the main principles of the open method of coordination (OMC) and the context in which this working group was established. The Commission explained that the group should aim to identify and share best practice as well as suggest recommendations for concrete actions at national or European levels. The Commission also said that it would deliver facilities (meeting room and translation, secretariat of the group) and pay travel expenses (two experts per participating country) for three meetings a year.

The WG nominated FR to chair the group. J-M Lauret, the elected Chair, was previously Chair of the ACE-net, a network dedicated to educational and cultural issues which has been active since 2005; many participants were also members of the ACE-net.

During a first exchange on the substance, the experts gave a brief presentation of the views on issues at stake within education, in particular arts education in their countries. Even though members generally shared the same objectives of further integrating arts education as normal part of school curricula, it was apparent that the points of departure and the conditioning circumstances of each country were rather different, although the way in which they would like to approach the work ahead seemed to be rather similar.

The topics mentioned by the experts as potential areas of work for the group included the new forms of cultural expression and artistic practice, the role of media and cultural industries in arts education, cultural institutions, artists and the civil society, education to heritage, training of teachers, artists and other culture professionals and the question of evaluation and certification.

In light of this discussion, the Chair will circulate a proposal in writing, also inviting experts to express their interest in leading work on a thematic area or a specific topic. With regard to its working methods, the group decided that priorities needed to be set and that a limited number of specific topics should be discussed in small groups, who would present the results of their work for discussion during next meeting, scheduled for the end of January/early February 2009. Two more meetings are planned for 2009, probably in March and May, the first to coincide with the International Conference on Creativity, Innovation and Arts Education, organised by the NL and B Education ministries and to be held in Brussels on 12 and 13 March 2009.

2 February 2009

Second plenary meeting of the Expert Group. Twenty-two Member States present.

The Presidency started at the "Plenary" level by recalling the priority themes to be discussed, the deliverables to be presented and the agreed timetable for their presentation. Subgroups then started work. Plenary met again at the end of the day to listen to the results of the work of subgroups, draw conclusions on this work and recall general information. The subgroups composition was as follows:

- **Subgroup "Content"** - Chair: AT. Participants: BE, BG, FI, FR, DE, EL, IT, MT, PL, PT, ES and NL.
- **Sub-group "Civil society"**- Chair: NL. Participants: BE, DK, EE, FI, FR, IE, LU and SI.
- **Subgroups "Teachers training" and "Evaluation" (merged)** - Chair: UK. Participants: BE, FR, CY, CZ, HU, RO and SE.
- The Expert Group was reminded that its goal was twofold: 1) to learn by discussing the group's issues, aiming at producing a coherent and workable vision on them, and bring back home some good practices from other countries, and 2) try and extract from their work recommendations with a general bearing that could be addressed either to national, transnational or Community level.
- Subgroups have until next Plenary meeting (11 March) to produce an initial set of recommendations for each of their priority issues, for wider circulation/validation among the whole Expert Group.

The next plenary meetings of the Group are planned for 11 March and June 2009. A third plenary meeting of the Group will be organized towards the end of 2009, after the Cultural Forum, due to take place in September 2009.

11 March 2009

Third plenary meeting of the Expert Group. Twenty-two Member States present. The group met in subgroups in the morning and at the plenary level in the afternoon.

Presidency started the plenary by recalling the priority themes to be discussed, the deliverables to be presented and the agreed timetable for their presentation. A special focus was put on the contribution of the group to the Culture Forum, to be held on 29-30 September 2009.

Eurydice presented the Working Document containing the first part of its study on "Arts and Cultural Education at School in Europe". This study contains a "state of play" concerning the legislation on the teaching of arts education in European States schools.

Ilona Kish, representative of the "Access to culture" platform, presented some of the work and recommendations of the platform, underlining the need to associate closely the work of the OMC group and the platforms.

The result of the subgroups discussion was then presented individually by each animator:

- **Subgroup "Content"** - Chair: AT (Barbara Neundlinger)

"Content" is a very broad subject and the group is very large, this is why the group decided to start working on "key elements" for the content of artistic education. The key elements presently being analysed and discussed are interdisciplinary and heritage education. No recommendations have been yet drafted.

- **Subgroup "Civil society"**- Chair: NL (Jan Jaap Knol)

"Lines" of what could be future recommendations were presented. These include the need to share responsibilities at the different levels and involving different stakeholders, as well as the need to promote synergies between culture and education at the European level.

- **Subgroup "Evaluation and Teachers training"** - Chair: UK (Paul Collard)

This group is for the time being the most advanced. Some recommendations were already presented, following the external study on evaluation put together upon request of the Chair.

Subgroups will now dedicate themselves to the analysis of the abundant documentation made available by the members, in order to prepare a report presenting some recommendations at the next meeting.

The next plenary meeting of the Group is planned for 17 June (TBC). A preparatory meeting with the presence of the animators of the different groups is scheduled for 15 May in Brussels.

17 June 2009

Fourth plenary meeting of the Expert Group. Twenty-two Member States present (absent: HU, LT, PT, RO; Pm, SK is not a Member of the WG).

The Presidency started by recalling the purpose of the meeting:

1. Forming a consensus around the draft intermediate report (Annex II);
2. Agree on the deliverables to be presented and the timetable for their presentation;
3. Plan ahead the work of the Group for the period after the September Cultural Forum and until 2010.

Tapio Saavala (DG EAC-Unit B2 School Education, Comenius) presented briefly the latest developments within the Education "part" of the Directorate-General. Martin Prchal described the progress within the Platform "Access to Culture".

A complete overview of the draft intermediate report was made, and a general consensus was reached with only a few modifications. The President summed up the next steps to be followed:

1. Presentation of amendments by the Members of the group:
 - In English
 - With an identification of the paragraph in which they should be introduced
 - At the latest by Monday 22 June
 - To be sent to himself, Jean-Marc Lauret.
2. Circulation of a revised text by the President to the Members of the Group as soon as possible (ideally already by the end of June);

3. On 30 July in Gothenburg, introduction of editorial modifications by the Members of the Group present at the Conference (BE, DE, ES, FR, NL and SE). AT is still to be confirmed.

The Swedish Members of the group took the occasion to briefly present the conference "Promoting a Creative Generation" that will be held in July in Gothenburg, and to which all the Members of the WG are invited (please find enclosed in Annex III the draft programme of the conference).

The President also presented a proposal for future work of the group, that is, after the September Cultural Forum and until the end of the mandate of the Group (Final Report in 2010). The sub-group structure can be kept as it is (although Members will be asked around September if they wish to change their subgroup) and the themes proposed are the following:

- *How to take into account emerging digital practices among young people when defining education and culture policies. More broadly, media education, including audiovisual media.*
- *Partnerships with civil society (which balance between school and non-school learning activities?)*
- *Training: of teaching staff, but also of artists and culture professionals working with education institutions*

The last plenary meeting of the Group of this year will be organized towards the end of 2009, after the Cultural Forum (29 and 30 September 2009).

Genshagen, 17 and 18 December 2009

11 Member States (BG, DE, DK, EL, FR, IT, LT, NL, PL, PT, SE, and UK) have been present at this informal OMC meeting, organised jointly by the German and French Delegations, as well as two representatives from the Commission, one from DG EAC and another one from DG INFSO. The purpose of the meeting was to join experts from different countries able to 'brainstorm' the group with ideas about digital practices of young people and its perspectives for artistic and cultural education inside and outside school.

The key questions that arose at the end of the meeting with a major relevance to the OMC Working were the following:

- What value can media education add to cultural experiences and what value does culture add to media education?
- Should we control children's access to the Internet or should we care for the social context in which they operate? What is the role of authority, especially teachers and other educators, and how will it change?
- What provides the best learning? Is there anything intrinsic to new media that leads to better learning?
- Should we focus on education through new media or on education about new media?
- What media policies can favour the use of culture and change the quality of learning experience?
- What are the new limits of the notion of art? What should be the ethical limits and who will define them?
- How can public policy create new links between arts and cultural education and media literacy/digital culture at all levels?
- Digital divide: how can access to relevant networks be assured? How can new target groups be reached?

Some conclusions:

- We tend to approach teaching as a way of giving people what they don't have. Perhaps we should be concerned about motivating people to understand the world we live in, by raising their observation and reflective skills so that they can be critical and creative about the information they get.
- The Internet opens up a world of cultural riches otherwise inaccessible to most of us. It is necessary to make sure that this openness is democratic and takes into account the needs and interests of young people. It should also be noted that Internet is just a tool, not interesting or dangerous by itself. A lot of people are passive consumers. Media literacy implies the ability to take from new technologies the best they can offer in terms of participation, communication and shared knowledge.
- Cultural organisations lack skills in media literacy in order to expand their communication channels, content dissemination strategies, as well as evaluation tools.
- The fact that sometimes youngsters know more about new technologies than their teachers should not be perceived as a problem. It raises awareness to the fact that learning is a lifelong process, and stresses as well that 'authority' is acquired, does not come automatically with the job. This situation is part of today's shared responsibilities in teaching and learning. Youngsters should therefore be included in all the relevant debates concerning them.
- ICT is a strong and expanding field enhancing human activities in all fields; there is already a lot of research, debate and recommendations produced on this subject, which was underlined by both DG EAC and DG INFSO. Although continuing debate and research are important, it is time for decision and political action: it makes sense to reinforce recommendations already made by other bodies and help push them into practice.

Next steps:

The next formal meeting of the Working Group will take place **in Brussels, on 10 February 2010**. For this meeting, a **draft document** (prepared by the **President, Jean-Marc Lauret** and to be distributed to the group during **January**) drawing on the Genshagen brainstorming will be put to discussion and eventually approved.

Also, the next informal **thematic meeting** of the Group will take place in **Amsterdam (the Netherlands) on 25 and 26 March 2010** and shall concentrate on the problematic of **artists and teachers training**.

A second formal OMC meeting will follow on **14 April in Brussels** (TBC).

A **third thematic meeting** on the question of partnerships (modalities of balancing formal and informal education is expected to take place in the month of May. Member State is still subject to confirmation: Romania (initial proposal) or, as a back up country, Portugal (TBC). **A confirmation is expected from Romania until the end of January, in the absence of which the group will assume that the initial offer does not stand anymore.**

10 February 2010

20 Member States (BE, BG, CY, CZ, DE, DK, ES, FI, FR, FI, GR, IE, IT, LV, LT, MT, NL, PL, PT, RO, SE) took part in this sixth meeting of the Expert Group. The Agenda of the meeting is attached in Annex I.

The purpose of the meeting was to draft operational conclusions on Media Literacy and its contribution to arts and culture, following the "brainstorming meeting" on the same subject that took place in Genshagen (Germany) on 17 and 18 December and the working paper for discussion prepared by Jean-Marc Lauret for the 10 February Brussels meeting (see Annex III).

The Members agreed that it would be necessary to modify the text in Annex III in the following way:

1. Editing (examples must be balanced, concepts must be clear, etc.);
2. Reformulation of the three challenges contained in the document in a way that underlines opportunities and not threats;
3. Enlarging the document to all new Media and introduce a balance online/off-line.

The Members were also informed on the following subjects:

- Latest developments on assessment criteria for Media Literacy levels (Commission);
- ComACE project (NL)

The chapter on Media Literacy will be finished mid-March and will be followed by a brainstorming meeting in Amsterdam on 25 and 26 March on Teacher and Artist Training. A formal OMC meeting will then take place in Brussels on **15 April** (as usual depending on room availability) and the process will be concluded for this mandate with two further meetings, one informal, organised at Member State level and another one in Brussels, as usual formally organised by the Commission.

Pm, the more general calendar for reporting will be the following:

- OMC Groups draft their final report by **June 2010**;
- Commission submits to the Council, in the second half of 2010 (Belgian Presidency) a broader report that covers the overall implementation of the European Agenda for Culture;
- A discussion will follow in the Council in parallel with the discussion of a future Workplan.

Amsterdam, 25 and 26 March 2010

20 Member States (Austria, Cyprus, Denmark, Belgium, Bulgaria, Czech Republic, Estonia, France, Germany, Greece, Ireland, Lithuania, Malta, Poland, Portugal, Slovakia, Slovenia, Spain, Sweden and The Netherlands) have been present at this informal OMC meeting, organised by the Dutch Delegation to the OMC Group "synergies with education, in particular arts education", as well as one representative from the Commission (DG EAC). The purpose of the meeting – Chaired by Rolf Witte - was to join experts from different countries able to 'brainstorm' the group with ideas about teachers and artist training.

In global terms, all the participants agreed that the question of teachers and artists training was an important one and deserved further discussion. However, nobody was really certain about what should be the best way to do it.

Some recommendations could however be drawn at the end of the meeting:

- Enhance the status of the work done on cultural education;
- Consider the "tandem" teaching (arts and regular teachers simultaneously) in schools, since it looks very promising;
- Learn more from each other in terms of evaluation;
- Integrate artists mobility in cultural education projects in European Mobility Funding Programmes, considering this exchange will enhance cross-fertilization;
- Enhance the communication and cooperation between the Ministries of Education and Culture in those Member States where those competences are separated and initiate joint projects and structured cooperation with other Ministries;
- Gather existing evaluation reports on cultural education projects and schemes and make them visible at European and national level;
- Provide artists education in mediation skills;
- Stimulate the collaboration between teachers and artists;
- Ensure quality education for teachers teaching arts disciplines at school;
- In order to build on the work done via pilot projects, establish specific goals and targets for cultural education at school;
- Ensure that cultural education includes active engagement in creative processes;
- Promote exchange of information at the European level;
- 'De-instrumentalise' arts education and focus also on its intrinsic value;
- Develop opportunities for more talented people;
- Professional artists should be specifically considered;
- Culture and creativity should be a sustainable part of the training of all teachers;
- Training of artists is not without risks, and should therefore be carefully considered;
- In the frame of partnerships, it is important to respect the regional diversities: a good artist for one place is not necessarily a good artist for the other
- Artists should not be teachers and teachers should not be teachers, but they should actively cooperate;
- Systematic communal art activities should be further promoted;
- Promote arts through Europe, through for instance cooperation between museums and between museums and schools; important to train the teachers for the activities that will be develop within the museums;
- Promote artists intervention, since they can work as a bridge between heritage and people; however, not replace arts education in schools by pure artists intervention;
- Necessary to have a long vision of projects in the schools;
- Ensure a follow-up of the projects and evaluate what is the real added value of an artist in comparison to what already exists in schools;
- Formal education should be well planned in order to make sure that informal education fits well in;
- Cultural education should be a part of normal formal education.

Next steps:

The Dutch delegation will prepare a discussion paper with the summary of the conclusions and recommendations defined at the gathering. This paper will be circulated approximately 1 week before the next formal meeting of the Working Group, which will take place in **Brussels, on 15 April 2010**.

The Portuguese delegation informed also that the next informal **thematic meeting** of the Group will take place in **Lisbon (Portugal) on 17 and 18 May 2010** and shall concentrate on the problematic of **the relationship with the civil society/partnerships** (modalities of balancing formal and informal education). **Suggestions for experts/speakers are welcome.**

A second formal OMC meeting will follow in **June in Brussels** (date TBC, but with 11 June as proposed date).

15 April 2010

Seventh plenary meeting of the Expert Group. Nineteen Member States were present (AT, BE, CZ, DE, DK, EL, ES, FR, HU, LV, LT, LU, MT, NL, PL, PT, SL and SE) in the morning, and a few less in the afternoon due to the explosion of a volcano in Iceland.

The Presidency (François MARIE) started by reminding the purpose of the meeting (to reach a broad consensus on the draft report prepared by the Dutch delegation after the Amsterdam meeting on Teacher and Artist Training) and the schedule to be followed. As next step, the Commission will circulate the minutes of the meeting and 3 Member States (p.m. Austria, Portugal and Spain) will send to the Presidency (francois.marie@culture.gouv.fr and aline.denis@culture.gouv.fr, with copy to Leonor.Wiesner@ec.europa.eu) the written version of the comments/amendments agreed during the meeting. Deadline for this is 20 April. A final amended report will be prepared by the Presidency (ideally until 23 April) and put in circulation for final comments, if any.

Paul Holdsworth (DG EAC-Unit B2 School Education, Comenius) presented briefly the last developments within the Education "part" of the Directorate-General concerning teachers training.

Martin Prchal described the progress within the Platform "Access to Culture".

The Group agreed to create an "editorial committee" (composed by 5 or 6 Members) with the task of making the structural amendments necessary to the coherence of the Final Report, but without mandate to touch its substance. This Group should convene after the final OMC plenary Group (11 June in Brussels, tbc). It was also agreed to introduce a preface and an annex with relevant bibliography in the Final Report.

The Portuguese delegation provided the Group with information about the thematic meeting to be held in Lisbon (Portugal) on 17 and 18 May. During the two-day meeting the following questions will be addressed:

- Which characteristics do partnerships have to incorporate to work successfully?
- Which added skills and goals can be achieved through partnerships?
- Can good partnership models be replicated?
- And which organizations and working practices prove to fit the conditions for a successful partnership?

Registrations are expected until 30 April, at the latest.

After the Lisbon meeting, a 8th OMC plenary (the last one for the present OMC mandate) will follow in Brussels on 11 June (tbc).

Lisbon, 17 and 18 May 2010

Third informal meeting of the Expert Group, organised by the Portuguese delegation of the OMC Expert Group on "synergies with education" in Lisbon (Portugal) on 17 and 18 May. 10 Member States were present.

During the two-day meeting the following questions were addressed:

- Which characteristics do partnerships have to incorporate to work successfully?
- Which added skills and goals can be achieved through partnerships?
- Can good partnership models be replicated?
- And which organizations and working practices prove to fit the conditions for a successful partnership?

The main conclusions were the following:

1. Partnerships appear frequently in the form of a triangle (in which the third partner can be the State itself);
2. Several models of partnerships are possible and feasible, from very centralised to highly decentralised (with great authority to the teachers, the choice of children, etc.);
3. The involvement of teachers, mediators, facilitators and artists is not always easy; in each case it is necessary to find out how to motivate them best;
4. There is a need for what can be described as "partnerships for quality": not "everything" can do it. It is necessary to think how to assure that what we are giving is the best, which starts with the choice of competences in the field;
5. Evaluation of partnerships is necessary, both at the internal and at the external levels.
6. The role of mediators is increasingly important for the success of partnerships, and shouldn't therefore be underestimated;
7. Partnerships should be established at every level;
8. There is not a model of partnerships; there are good and bad partnerships, regardless of the model used, and it is very important to exchange information about those which work;
9. School demand has to be duly taken into account, as well as the pedagogical materials available;
10. When designing partnerships, focus on common interests and goals;
11. Partnerships must find ways to remain flexible, credible and able to communicate;
12. Partnerships are not a replacement to a sound and well organised formal school curriculum.

François MARIE, President of the OMC Group on "synergies with education" thanked warmly the Portuguese delegation (Maria de Assis and Teresa André) for organising the meeting and Rui Vieira Nery for chairing it. A report will be now prepared by the Portuguese Delegation (in collaboration with Teresa Duarte Martinho) with the meeting's conclusions and recommendations to be discussed at the next (and last, for the present mandate) formal meeting of the Expert Group, which will take place in Brussels, on **15 June 2010**.

15 June 2010

Eighth and last plenary meeting of the Expert Group. 19 Member States were present (AT, BE, CY, CZ, DE, EE, EL, ES, FI, FR, IE, IT, LT, LU, NL, PL, PT, SK, SE).

The Presidency (François MARIE) started by reminding the main purposes of the meeting:

- To report on the meeting of the Editorial Committee of 14 June (present Members: Belgium, France and Portugal; Austria and Germany sent comments per e-mail) and to decide on the form of the Final Report (pm, **deadline for submission at the Commission is 30 June**);
- To reach a broad consensus on the draft report prepared by the Portuguese delegation after the Lisbon meeting on Partnerships for Cultural Education (17 and 18 May 2010);
- To prepare avenues for a future mandate of the Group.

After debate, the Group agreed both on the Lisbon report (with a few amendments) and on the need to streamline the present draft final report in order to enhance its consistency and readability. Work to be done was shared in the following way:

- Drafting of an Executive Summary and of conclusions for future work: **Presidency**;
- Updating the Chapter on Media Literacy: **German delegation**;
- Merging existing Chapter 5 ("The role of cultural institutions and of artists (formal and non-formal education)") with the new Chapter on "Partnerships for Cultural Education" resulting from the Lisbon meeting: **Portuguese delegation**;
- General streamlining of the report along the lines agreed at the meeting: **European Commission (Leonor Wiesner)**.

The calendar for the accomplishment of these activities is the following:

- Circulation of the draft Final Report to the Group: 22 June;
- **Major** amendments to be sent by Members of the Group *per* e-mail: **25 June**;
- **Finalization of the report and delivery to the Commission: 30 June.**

As for the **future Work Plan for Culture**, the Commission (Alison Crabb) stated the following:

- Overall "institutional" calendar: **COM Communication on implementation of the Agenda will be adopted and published in mid-July**. The Communication takes stock of progress on the 3 objectives of the Agenda and evaluates working procedures. It is intended to inform CAC discussion of the future Workplan on Culture to run from 2011. The future Workplan will be discussed during the BE Presidency, goal is adoption by end 2010.
- The work of the OMC Groups so far has informed the Commission's drafting of the Communication. OMC reports and recommendations should also inform CAC debate on the future Workplan. The Commission is therefore planning a **1-day seminar for presentation and discussion of OMC reports and recommendations** in early September (2/9, depending on room availability - this is the day before 3/9 CAC). The chairs of the 4 OMC Groups will be invited to present the reports to CAC members, Platform Presidents, and EAC and other relevant COM colleagues. This will help ensure that CAC members have a good overview and understanding of OMC recommendations before they start discussion of future Workplan the following day;
- OMC reports will be published on EAC website as soon as possible and circulated by EAC to relevant other DGs. OMC members should also ensure **wide dissemination in their home administrations**;
- Public consultation on the **future Culture Programme** will be launched in September, with results feeding into the Commission's proposal for adoption mid-2011. Many OMC issues will be taken up in the context of preparation of the future Programme.

At the end of the meeting, Members formulated suggestions of subjects to be discussed in the next Work Plan.