Foreign practices

Norway 🇳🇴

A funding program for young people and youth organisations, to encourage greater involvement of children and young people in cultural activities. The initiative is being implemented with the involvement of the artists.

Latvia

A selection of the best children's and youth books, that actively involve children and youth (both in selecting the best books and in rewarding those who read them).

Ireland

Initiative "Creative Schools". The "creativity partner" helps schools to create and implement a unique creative school plan that strengthens links with cultural and art organisations, creators and the non-governmental sector. The initiative is being implemented with the involvement of the artists.

The Netherlands

Initiative "Professional Artists in the Classroom". These are trainings for artists planning to implement art education projects in schools, during which they are prepared to work with various groups of children and youth, to ensure the selection of appropriate pedagogical methods and the development of inclusive education.

France

In France, every 18-year-old **receives 500 euros, which can be used for participation in cultural or artistic activities** (active or passive) and for the purchase of cultural goods (books, films). A pilot version of the initiative is currently being carried out.

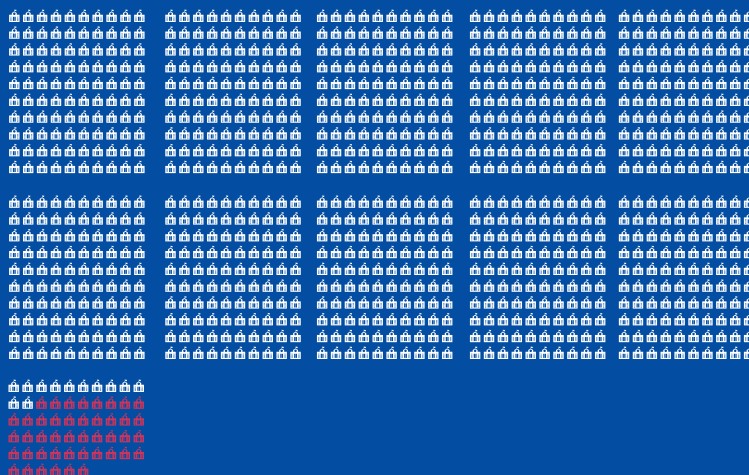# In 2020, <u>the participants of cultural activites</u> were*:
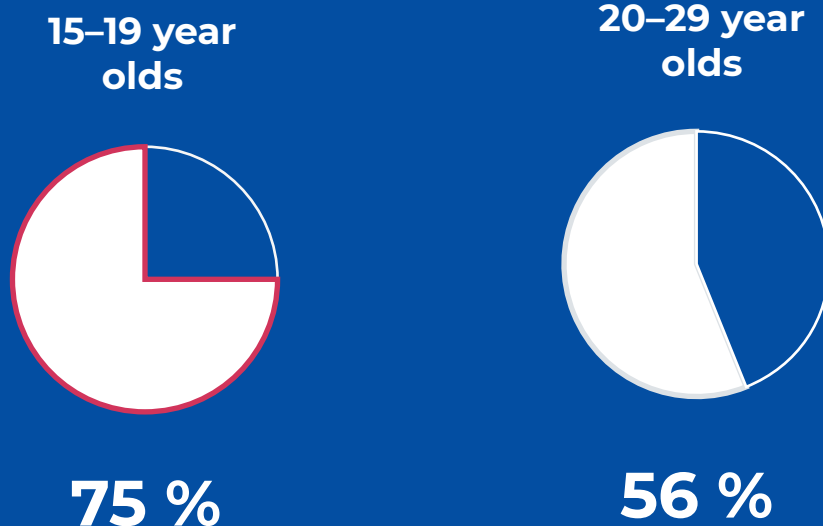
15–19 year olds
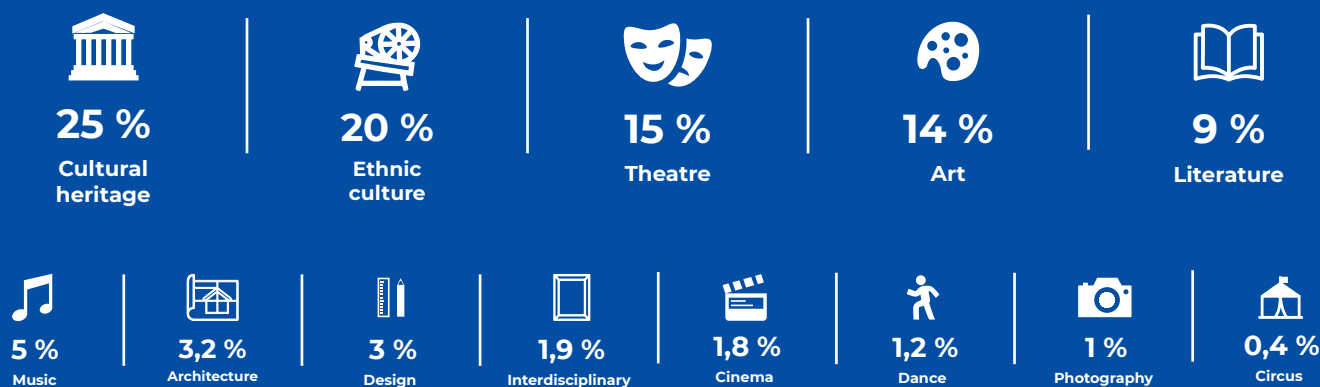
75 %

20–29 year olds

56 %

96 %

of general education schools **have used the Culture Passport.**

🏫 – have used it

🏫 – haven't used it

In 2019, 96% of the Lithuanian general education schools, i.e. 1,012 schools (in 2019, there were 1,056 general education schools in Lithuania, based on EMIS (lit. ŠVIS) (education management information system) data) have used Culture Passport.

The supply of cultural passport services by fields of culture and art:

25 % Cultural heritage	20 % Ethnic culture	15 % Theatre	14 % Art	9 % Literature

5 % Music	3,2 % Architecture	3 % Design	1,9 % Interdisciplinary art	1,8 % Cinema	1,2 % Dance	1 % Photography	0,4 % Circus

Ireland's practices for Lithuania

1. Cooperation between non-governmental organisations and the state. Many of the successful initiatives that Ireland publicises as its success stories, such as "Fight for Words" or "Youth Theater Ireland", are not governmental initiatives. These initiatives have been launched by non-governmental organizations. After assessing the positive impact of the initiatives, it was decided to allocate state funding to them as well. Still, it makes up a small part of the budget. This funding helps to ensure institutional continuity, but also encourages the search for ways to attract private funding. Despite the funds received, the management of the initiatives remains independent.

2. While implementing the commitment stated in the Lithuanian Cultural Policy Guidelines to have an educational component for each state-sponsored cultural project, adopt best practice from Ireland. **Provide that publicly funded artists spend at least 2 hours per year to local educational activities and publicly funded art institutions to devote their time annually for art education.** Reporting for these activities should be integral part of reporting for received public finances.

3. **When updating school curriculum, consider including "short courses".** There are two 'short courses' in Ireland: one is setting up an animation company and the other is artistic performance. It is also worth looking for synergies with "Junior Achievement Lithuania" activities in schools[1], testing the 4K model[2] or matura thesis in the arts.

4. **Systematic and long-term support.** Creative school plans and clusters are examples of successful initiatives that receive long-term state support. They can be used as a basis for implementing similar measures in Lithuania.

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1   "Junior Achievement Lithuania" develops students' entrepreneurial skills. One of their programs is the establishment of training companies that could be linked to cultural and artistic services. More information about this and other ongoing programs: **www.lja.lt**

2   This model provides that students are given hours (depending on the level of education) that they can use at their discretion to perform and reflect on the activities of the 4K model. Minister of Education, Science and Sports of the Republic of Lithuania in 2020 December 7 order No. V-1914 "4K (I create, I change, I am with others, I am for others) model description". Source: **https://www.smm.lt/uploads/lawacts/docs/2810_1d-c7545e-659b145fcc51e78666df4c85.pdf**.

France's practices for Lithuania
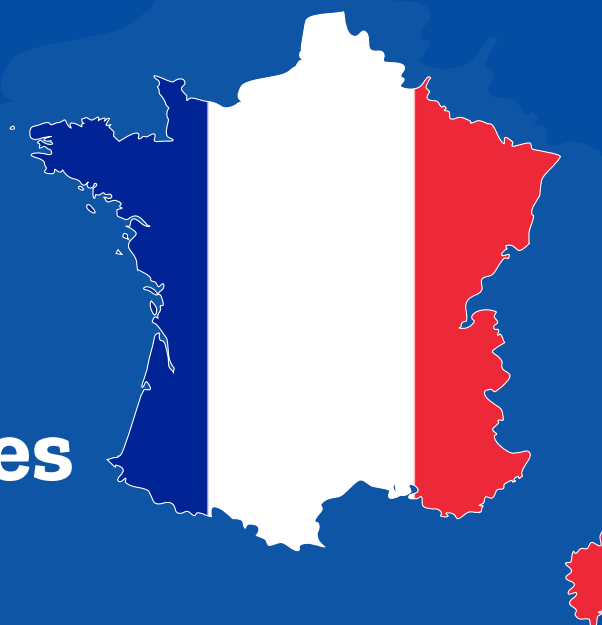
1. It is necessary to participate in cultural initiatives annually. School curriculum updates should include the testing of at least several cultural types of initiatives in primary and secondary education within one year (see section one). In Lithuania, this could be related to the implementation of the 4K model.

2. **Teaching art history lessons from an early age and an oratory program.** When updating the school curriculum, it is worth considering the possibility to pay more attention to these aspects (formally, art subject curriculum currently includes art history topics, but in real life they are usually not contextualised, do not become relevant to students and are not related to other knowledge they already have).

3. **Cultural coordinator in high schools.** It is a teacher who would be responsible for the school's participation in cultural activities, the dissemination of information, and the promotion of partnerships between the school and cultural institutions.

4. **Installation of "Micro-Folie".** Current "Fab-Lab" initiatives could be expanded to include cultural activities. In addition, the implementation of such a principle could be transferred to the 10 regional STEAM centers being set up[1].

5. Cultural information dissemination portal. One part of it should be dedicated to the culture of children and youth. Such a portal should be developed on the basis of existing portals.

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1   STEAM (science, technology, engineering, arts and maths) centers are spaces where various research laboratories will be built - natural sciences, engineering, IT, robotics, etc. - to be available to all students in the region. More information can be found: **https://www.sac.smm.lt/kuriami-steam-atviros-prieigos-centrai/**.
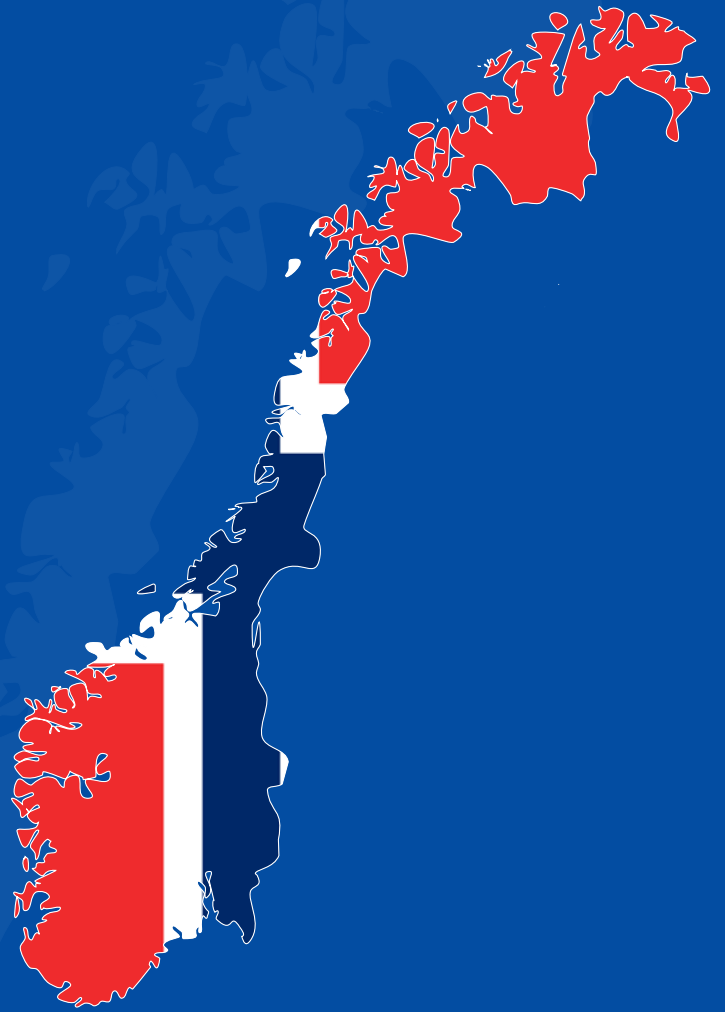
Norway's
practices for Lithuania

1. Municipal financial support for the cultural funding. In Norway, part of the state funding is also provided by the municipalities themselves, the funding activities are supported by the cultural funding.

2. Promoting artistic initiatives for children and young people. The Norwegian Council for Children and Youth administers a state-funded program to promote the cultural activities of children and youth organizations.

3. Cultural information dissemination portal for young people. It is worth assessing the differences between the French and Norwegian portals and choosing to develop this initiative in the most appropriate format for Lithuania, taking into account the resources already available.

Latvia's practices for Lithuania
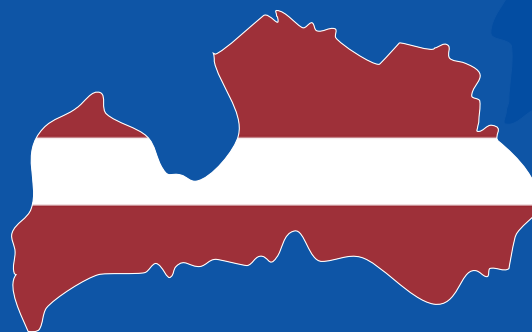
1. Program of joint creative initiatives for vocational schools "RaPaPro". Ideas are developed on a competitive basis, i. e. vocational schools apply for funding to implement their ideas. Instead of joint *ad hoc* creative initiatives, it might be worthwhile to implement a coherent "Creative Partnerships" program in Lithuanian vocational schools.

2. A selection of the best children's and youth books. It is proposed to apply the Latvian initiative "Children and Young Adults jury" in Lithuania. It hosts a selection of the best books in various categories, involving children and young people. It is also a promotion of reading through a play competition, where children and young people can receive 'achievements' for the books they have read.

3. City of student researchers. During the initiative, the basics of architecture are acquired by learning in the city. The initiative is being implemented by the Union of Young Architects. In Lithuania, architecture is an interdisciplinary topic in curriculum, but teachers and students rarely use the city (or other surrounding environment) in a practical way to study architecture.

The Netherlands' practices for Lithuania
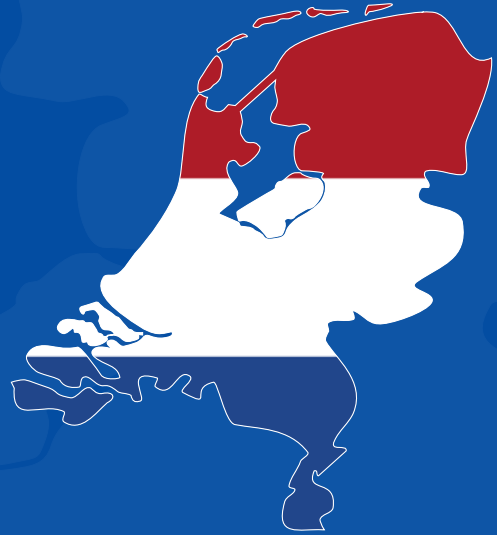
1. **Financing cooperation projects between schools and cultural institutions.** Identical implementation of the Dutch program "Quality Education in Culture". It is a state- and municipal-funded program for the development of cooperation networks between schools and cultural institutions. Municipalities also contribute to state funding by allocating part of the funds to the cultural institution to which the coordination of this program has been assigned.

2. **Targeted support for less common cultural education initiatives (break dance).** Targeted funding to support and participate in less common and new arts and cultural activities relevant to young people.

3. **Training for artists wishing to implement art education projects in schools.** "Professional artists in the classroom" (nl. Beroepskunstenaars in de klas) - annual courses for artists who want to implement art education projects in schools. After completing this training, artists can work on educational projects and a pedagogical diploma is no longer required. This could replace (or supplement, improve) the existing Pedagogical and Psychological Knowledge Courses (PPKC) in Lithuania[1].

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1   The aim of the courses is to provide individuals with the basics of pedagogy, psychology, and didactics knowledge necessary to effectively educate students in vocational training and non-formal (except pre-school education) education programs.

The importance of the participation of an artist for the impact of cultural education

"Validates the possibility of error."

Disrupts the "established order".

"Validates the pause" , which is necessary for reflection to help each person learn.

Like a "mirror", that allows everyone involved to look at themselves from the side, to reflect on what is going on around what seems to be ordinary.

All of these **"functions" or "roles"** are necessary to create a lasting transformation throughout the school, in a particular classroom, or in teacher's pedagogical practice.

In summary, the participation of the artist is essential for cultural interventions and for the transformation of existing educational practices.