

Short Analytical Report 11 – Key Competence on Cultural Awareness and Expression

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1. Introduction

The Council Work Plan on Culture 2011-2014, detailing the implementation of the European Agenda for Culture, established a key priority on *cultural awareness and expression* to identify good practices for the development of this key competence and its integration into education policies.

On 18 December 2013, the Directorate General for Education and Culture of the European Commission (DG EAC) submitted a request to the EENC, for the identification of an expert in the field of arts and cultural education, who could provide expertise and assistance to the working group of Member State representatives who will meet in the course of 2014 and 2015 to discuss and exchange experiences regarding the key *competence on cultural awareness and expression*.

A working group of Member States experts (representatives of Ministries of Culture and of Ministries of Education) will meet during 2014-2015 to discuss and exchange policy and practices around *cultural awareness and expression*. In particular, experts will identify good practices for the development of this key competence and its integration into education policies, on the basis of knowledge and attitudes identified in the *Recommendation of the European Parliament and of the Council of 18 December 2006* on key competences for lifelong learning.

In the course of 2014-2015, the group should meet six or seven times in total. The group is chaired by a representative of a Member State. The Commission ensures the secretariat to the group, by working with the chair at the definition of the agenda, by preparing the minutes, and by supporting the preparation of the final report, besides providing all the logistical and organisational support to meetings.

2. Aims

The overall priority of this work is to conduct an analysis of how the key competence of *cultural awareness and expression* has been translated in Member States' national education curricula to date and to conduct a review of the relevant literature on the topic.

Under this overall goal, the following aspects will also be completed:

1. An analysis of how, if at all, Member States have reflected on the concept of *cultural awareness and expression*

2. A survey and document analysis to determine if and how *cultural awareness and expression* as a key competency has been included and interpreted in the school curricula. This includes an analysis of how the design of education curricula in Member states takes account of/refers to concepts that may be similar or close to *cultural awareness and expression* - despite the absence of specific references to the key competences framework.
3. A review of literature on the topic of cultural competences (in their broader sense, that is including cultural expression, intercultural communication etc.) as learning outcomes.

3. Proposed outcomes

Proposed outcomes to include:

1. A summary review of the current presence of *cultural awareness and expression* in the education curricula of Member States
2. A literature review on the topic of *cultural awareness and expression*
3. A good practice manual for culture and education authorities at national and European level including examples of pedagogical tools that are/may be put in place to support the acquisition of *cultural awareness and expression*, and on assessment tools to measure progress in *cultural awareness and expression*.
4. Experts will also attend meetings of the working group of Member States experts (representatives of Ministries of Culture and of Ministries of Education) during 2014-2015.
5. Experts will also support the general objectives of the project by providing assistance to the members of the Working Group, and in particular its Chair and by identifying resources and helping members structure their work.

4. Definitions

In 2006, the European Parliament and the Council of Ministers of the EU approved a *European Reference Framework on Key Competences for Lifelong Learning*, which aimed to identify and define key competences necessary for personal fulfilment, active citizenship, social cohesion and employability in a knowledge society and to support Member States' work in the field of lifelong learning, among other objectives. Across Europe, the concept of 'key competences' has gained importance in recent years both at policy and school level.

In this context, competences are defined as a combination of knowledge, skills and attitudes appropriate to a context. Key competences are considered to be essential skills and attitudes for young Europeans to succeed not only in today's economy and modern society but also in their personal lives.

There are eight Key Competencies at the EU level.

1. Ability to readily and easily communicate in the mother tongue
2. The ability to speak foreign languages
3. Mathematical competence and basic competences in science and technology
4. IT skills
5. Social and civic competences
6. Sense of initiative and entrepreneurship
7. Capacity to learn to learn
8. *Cultural Awareness and Expression*

Among the eight key competences identified in the Reference Framework *cultural awareness and expression* is defined as an 'appreciation of the importance of the creative expression of ideas, experiences and emotions in a range of media, including music, performing arts, literature, and the visual arts'¹. Arguably, a sense of enlightened cultural competence is a fundamental process of realigning one's world view. It often requires a restructuring of entrenched belief systems. For example, we have seen this process in relation to issues such as slavery, 'smacking' of children or woman's suffrage. Of course, these are grand aims and it is only in comparatively limited examples that major societal shifts of this scale occur. So what does this mean for cultural competence within school education? Within education cultural competence could include:

- Exploring one's own cultural and identity
- Embracing both the positives and negatives on one's own culture
- Increasing one's ability to feel able to participate in aspects of culture
- Approaching culture with a sense of excitement and joy
- Developing a lifelong interest in culture

¹ As defined in the Recommendation of the European Parliament and of the Council of 18 December 2006 on Key Competences for Lifelong Learning (2006/962/EC)

Within the results of the survey there appears to be a broad range of terminology used in the 27 Member States.

Concurrently, aspects of the *cultural awareness and expression* competency have direct overlap with other competency areas. For example, communication (in mother tongue and foreign languages) would require a degree of cultural competence (such as understanding cultural mores and expressions). It might also involve the study of literature, poetry and popular culture. Similarly, STEM subjects can involve ethical and cultural investigations and visual literacy. Digital competence involves an understanding of cultural in terms of media literacy and the use of image and sound manipulation software. It may also involve film making, sound recording, music composition software, and so on. Social and civic competence includes aspects of cultural empathy and tolerance - areas that drama and dance have traditionally developed. The key competency aimed at developing a sense of initiative and entrepreneurship can be linked specifically to the contribution of design and the creative and cultural industries. These links do not make the presence of *cultural awareness and expression* a less important competence. By contrast, it shows that it is an important competence in its own right and across a broad range of learning in producing well-rounded human beings.

4.1 Culture

Green (1982: 6-7) defines culture as being "Those elements of a people's history, tradition, values and social organization that become implicitly or explicitly meaningful to the participants." Culture then connotes worldview, behavioural styles and inclinations as well as patterns of thinking, personal interactions and social premises.

Culture itself is a notoriously difficult term to define. This is because culture changes over time and is enacted by individuals in personalised ways. Barrett et al (2013) draw a distinction between the material, social and subjective aspects of culture. That is:

- **Material culture** consists of the physical artefacts which are commonly used by the members of a cultural group (e.g., the tools, goods, foods, clothing, etc.)
- **Social culture** consists of the social institutions of the group (e.g. the language, religion, laws, rules of social, conduct, folklore, cultural icons, etc.)
- **Subjective culture** consists of the beliefs, norms, collective memories, attitudes, values, discourses and practices which group members commonly used as a frame of reference

4.2 Competence

Competence refers to ability or capacity, so therefore, cultural competence denotes the ability to transform knowledge into cultural awareness and the skills to participate fully in a cultural diverse society. Competency implies any characteristic of a person that differentiates levels of performance.

4.3 Outcomes and methods

Cultural awareness and expression can be both an outcome (such as an artwork, piece of music, theatre production, dance etc.) and a methodology, such as the use of different cultural capacities (artistic and creative techniques and approaches) to make another aspect of society more aesthetic, more vivid or more appealing. Cultural expression involves the creative expression of ideas, experiences and emotions in a range of media, including music, performing arts, literature, and the visual arts.

A relationship exists between competences and final objectives (both process and ‘product’ outcomes). A competence is therefore always read in conjunction with its final objectives, and so the competence is the ability to **apply** knowledge, skills and attitudes when performing social activities, and to integrate these into one’s actions. In a general sense the objectives include personal fulfilment and development, active citizenship, social inclusion and employment.

4.4 Curricula or cross-curricular?

The introduction of cross-curricular final objectives in 2001² was in part driven by a shift in emphasis from subject-oriented curriculum logic to a more integrated education. One challenge in relation to defining and understanding *cultural awareness and expression* as a competence is that the 8th competence has been identified as being ‘cross-curricular in nature.’ In a positive sense, it could be argued that cross-curricular key competences epitomise integrated learning as they have a focus within all subjects and all activities in a school, are therefore the responsibility of all school staff, underpin the objectives of the whole curriculum and are mutually complementary. Themes that underlie all these frameworks include increased collaborative, student-driven, and technologically-enabled learning, the cultivation of creative thinking, fostering students’ problem solving abilities and meta-cognitive strategies. Furthermore, the development of *cultural awareness and expression* should be supported by

² Evolution towards competence-based education: Recommendation of the European Parliament and of the Council of 18 December 2006 on key competences for lifelong learning (Official Journal of the European Union, 394, 10-18)

transversal skills such as critical thinking, creativity, initiative, problem solving, risk assessment, decision making and the constructive management of feelings.

On the other hand, the arts, especially music and visual arts have held a robust place in national curriculum legislation as subjects in their own right. As distinct subjects, the arts subjects enable *cultural awareness and expression* through the systematic development of the essential knowledge, skills and attitudes.

It can be argued that while a cross-curricular competence is technically the responsibility of all staff in the school, it may in fact 'slip through the gaps' and the specifics of the individual disciplines that underpin culture may be lost, hence 'watering down' the pupils' competences in terms of *cultural awareness and expression*. To date, only limited attention has been given to how to translate cultural competence into the traditional curriculum structures, in particular whether it should be understood as a curriculum subject per se or as a cross curricular competence. For example, music, visual arts and other art subjects could support cross-curricular work; cultural visits, and in developing cultural partnerships. Sometimes, the cross-curricular final objectives are regarded as 'second class' objectives because schools have to aim for (but not necessarily achieve) these objectives.

5. Cultural Competence Model

UNESCO's programme 'Education for All' established the *International Commission on Education for the Twenty-First Century*. This led to the 1996 report "Learning: the Treasure Within", which stated that learning must contribute to the all-round development of each individual. The report defined four pillars of education:

- Learning to know
- Learning to do
- Learning to live together
- Learning to be

The OECD DeSeCo (**D**efinition and **S**election of **C**ompetences) project had a significant influence on the competence frameworks in the EU. It defined the aim of key competencies as contributing to a successful life for individuals and a well-functioning society. DeSeCo classified key competences in three broad categories:

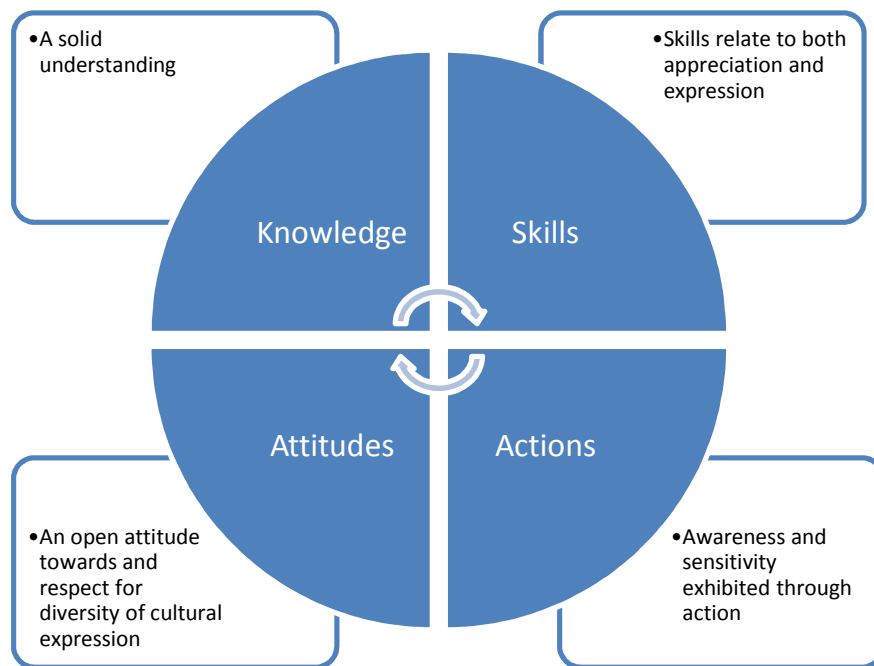
- Using tools interactively
- Interacting in heterogeneous groups
- Acting autonomously

Concurrently, Gardner (2011) and Jenkins (2006) called for a focus both on creative and critical thinking competencies. It was acknowledged that adequate skills and competence are crucial to participate in working, social and civic life. *Cultural awareness and expression* contributes to community cohesion, democracy, mutual understanding, respect for diversity and active citizenship. Creativity, openness and interpersonal competences are also necessary for personal fulfilment and happiness.

The cultural competence model assumes that individuals acquire cultural competence over time, in other words that cultural competence is developmental. It also implies it is not just a change in thinking, but also about feeling, sensing and behaving in ways that would be indicative of growing cultural competence. In this sense, cultural competence can be seen as being holistic, circular and interconnected and that arguably lead to an eventual state of enlightened consciousness.

Cultural awareness can be used in professional contexts, especially where creative skills and shared. Diversity of cultural experiences fuels innovation. A number of cities have become creative hubs, where close geographic space and business and social interactions promote the rapid exchange of culture and the development of skills, knowledge's and cultural competencies.

Figure 5a The Cultural Competence Model

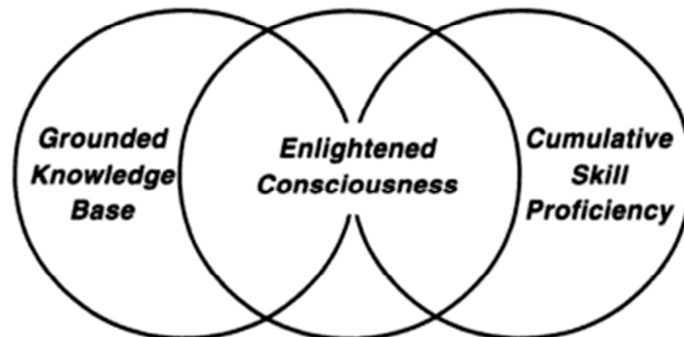


Cultural competence is the result of a combination of essential knowledge, skills, attitudes and actions. Each component, knowledge, skills, attitudes and actions, should be seen as being interdependent and interrelated. For example, through action, people might develop knowledge, skills and attitudes similarly through developing knowledge one might be capable of certain actions and develop skills and attitudes.

Nevertheless the responses to the survey received to date indicate that majority of Member States are not implementing a cultural competence model. To fully develop cultural competence it is not enough to just raise awareness or increase sensitivity. Cultural competence has a knowledge and skill base and then becomes apparent through attitudinal change (including awareness and sensitivity) but is importantly exhibited through action. While each component of cultural competence is important, it is only when combined that one is likely to achieve a broader cultural sensitivity or ability to participate fully in the cultural life of a community.

Figure 5b

Cultural Competence



5.1 Knowledge

Cultural knowledge includes an awareness of local, national and European cultural heritage. It covers a basic knowledge of major cultural works, including contemporary culture. It is essential to understand the cultural and linguistic diversity in Europe and other regions of the world, the need to preserve it and the importance of aesthetic factors in daily life. The knowledge component of *cultural awareness and expression* is based on people having an understanding of different cultural expressions and the broader value of culture within society.

Cultural awareness and expression implies a form of cultural intelligence. A solid understanding of one's own culture and a sense of identity can be the basis for an open attitude towards - and respect for - diversity of cultural expression. Cultural competence includes knowledge of the different cultural concepts and awareness of the importance of culture in everyday life. It should also explore the meaning of culture.

5.2 Skills

Skills relate to both appreciation and expression: the appreciation and enjoyment of works of art and performances as well as self-expression through a variety of media. Skills include the ability to relate one's own creative and expressive points of view to the opinions of others and to identify and realise social and economic opportunities in cultural activity. Cultural expression is essential to the development of creative skills, which can be transferred to a variety of professional contexts. *Cultural awareness and expression* includes the skills and capacity to express culture in a range of creative ways.

5.3 Attitudes

A solid understanding of one's own culture and a sense of identity can be the basis for an open attitude towards, and respect for, the diversity of cultural expression. A positive attitude covers creativity, and the willingness to cultivate aesthetic capacity through artistic self-expression and participation in cultural life. *Cultural awareness and expression* includes the development of a positive attitude to different cultural expressions and a disposition to appreciate a range of culture. It is vital to feel confidence in expressing ideas, opinions, values and beliefs and to reflect critically on one's cultural values.

5.4 Actions

Action is an all-encompassing term and should be seen to exist within and alongside all aspects of knowledge, skills and attitudes. Implied in the title of the competence, *cultural awareness and expression* is about both the reception of culture and cultural expressions and actions. Knowledge, skills and attitudes are apparent through action. Cultural action casts a wide net. All kinds of people, all over the world, are engaged in cultural action -- organizing projects, leading cultural activities, creating new approaches to cultural issues, making imaginative new uses of cultural resources. They may engage with different issues, work with different kinds and levels of support and opposition, and envision the future differently. There are few limits on the way *cultural awareness and expression* may be enacted in actions. Appendix one outlines just some of the many actions that could occur.

In an attempt to clarify the concept of 'competence', Weinert (2001) relates the term to the Greek notion of *arete*, meaning excellence, in the sense of being the best and also with the Latin term *virtus*, a kind of moral excellence. Therefore, *cultural awareness and expression* is concerned with 'what people can do rather than just what they know. The latter denotes discrete skills and **activities** that individuals can perform³. In other words, *cultural awareness and expression* is closer to the idea that (Barratt et al) refer to as being "Intercultural actions". These can include:

- Seeking opportunities to engage with different culture
- Shared cultural activities and ventures
- Revisiting ideas for a different view or perspective or in a different medium
- Challenging cultural stereotypes and prejudices

³ Gordon, J., Rey, O., Siewiorek, A., Vivitsou, M., & von Reis Saari, J. *Key competence development in school education in Europe*

- Encouraging positive attitudes towards culture

6. Policy and strategy

A strategy may take the form of a specific policy focusing on the development of key competences or it may be part of a broader legal, regulatory or policy framework relating to education, youth and culture, lifelong learning or other general government programme.

Throughout the past years considerable changes have occurred in national school systems of Member States. There tends to be a greater focus on impact with an orientation towards outputs rather than inputs. There is greater autonomy at the school level and in some Member States the introduction of a range of new types of school structures. There has been a tendency to move away from subject curricula to more 'framework' style curricula.

There is a transformation towards the idea of school as less of a possessor of knowledge and skills towards being more of a mediator of competences. Strategies that guide and support the implementation of key competences may differ in scope. They may be confined to a particular stage of education and training, cover all levels of the education and training system, or extend to society as a whole. This last option, widest in scope, is most usually applied to areas relating to literacy and information and communications technology (ICT).

7. The Curriculum

The first three competences within the *Framework on Key Competences for Lifelong Learning* (communication in the mother tongue, literacy and mathematical competence, basic competence in science and technology and communication in foreign languages) are linked with traditional school subjects and can be easily integrated within the traditional national and school curricula. The remaining competencies (IT skills, Social and civic competences, Sense of initiative and entrepreneurship, Capacity to learn to learn, and *Cultural awareness and expression*) do not easily fit within clearly defined traditional subject boundaries. The following table shows the lack of specific curricula to cover the cross-curricular competencies in the Member States⁴. The figure below focuses on national tests that can be

⁴ KeyCoNet: "Competences in foreign languages, cultural awareness and expression and social and civic competences are rarely addressed in the initiatives identified, reflecting the fact that less than half of all EU countries have national strategies in these areas"

used for summative or formative assessment purposes. It shows strikingly how the key competences are crucial for lifelong learning, innovation and social and cultural development are not covered by national assessment regimes.

	BE fr	BE de	BE nl	BG	CZ	DK	DE	EE	IE	EL	ES	FR	IT	CY	LV	LT	LU	HU	MT	NL	AT	PL	PT	RO	SI	SK	FI	SE	UK- ENG/ NIR	UK- WLS	UK- SCT	IS	LI	NO
Mother tongue	✓		✓	✓		✓	✓	✓	✓		✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓		✓	✓	✓	
Mathematics	✓		✓	✓		✓	✓	✓	✓		✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓		✓	✓	✓	
Science	✓		✓	✓		✓		✓	✓		✓	✓			✓	✓			✓	✓		✓		✓	✓			✓	✓		✓			
Foreign language(s)	✓		✓			✓	✓	✓	✓		✓	✓			✓				✓		✓	✓			✓	✓	✓			✓	✓		✓	
Civics									✓		✓	✓													✓									
Cultural awareness and expression																																		
Entrepreneurship																																		
Learning to learn																																		
Digital competence																																		

This means that it is very difficult to track the curricular approaches to *cultural awareness and expression* in schools. Some countries have only broad frameworks which mention cultural competency as a term but have little or no detail. Some policies mirror the recommendation on life-long learning, often without any explicit ways this is to be enacted in the classroom.

Some countries developed “their own” lists of competences, which bear some relationship with the eight key competences. In many cases *cultural awareness and expression* has been lost on the way through the process of the reformulation of the national curricula.

8. The Arts

While key competencies cannot (and arguably should not) be placed solely within one traditional subject area, there is no doubt a strong link between the arts and . In fact, the two words ‘art’ and ‘culture’ often appear together or at times are even substituted for one another. Art is one of the ways that people (especially children) give form to their ideas, emotions and experiences. The arts also encapsulate culture. For example, artworks have a value in a society because they have significance within a cultural context. Concurrently, artworks and a range of creative skills and forms of expression may be tools for developing cultural competences.

Cultural awareness and expression involves being creative in expressing ideas through music, all possible ways of art, literature and theatre. It also involves people being appreciative of the expression of ideas through music, theatre, literature and other forms of art. *Cultural awareness and expression* relies on people being trained and sensitized to being aware of their own cultural context and cultural context of others. Youth pass⁵ contends that *Cultural awareness and expression* involves one or more of the following:

- Learning about your own culture, tradition and cultural heritage.
- Participating in or organizing festivals, exhibitions, concerts.
- Involving local artists from different generations in a project
- Learning about other cultures
- sharing your culture with the local community
- Using some artistic methods as painting, singing, acting, writing, etc.

If these aspects are indicative of what constitutes *Cultural awareness and expression*, then the 8th competence has a guiding principle in the formulation of arts education programmes.

In many European countries there is an increasing discussion on the importance of arts education in and also out of school. This has led to a number of policy documents fostering the further development of arts education in school (e.g. “Quality Cultural Education in School”, The Netherlands). Most national policies cover good arguments for the maintenance of a set of arts subjects as well as the implementation of a new culture of teaching and learning. Some relate at least indirectly to *cultural awareness and expression* (e.g. National Guidelines for Arts and Cultural Education in the Field of Education Slovenia).

9. Possible curriculum aims

As more school systems move to a greater focus on impact, the aim of *cultural awareness and expression* would need to reflect not just **what** occurred but the impact it had on you. Very few of the responses gathered to date show any connection between aims, pedagogical approaches, resources and assessment and evaluation.

⁵ <https://www.youthpass.eu/en/youthpass/for/youth-initiatives/learn/information/kccultural/>

The following questions could be used as a basis for formulating curriculum aims for ⁶.

- How did meeting with other cultures influence you?
- What cultures do you know in your community? How would you describe them?
- Did you learn new ideas or methodologies for working with art and culture?
- How and from whom did you learn?
- In which context did you use creative and artistic methodologies?
- What does it mean for you to be aware of other cultures?
- Did you increase your self confidence in this area? How?
- What new things did you discover about yourself in this competence?
- What new things do you want to learn in this field?
- Which new did you learn as a group?
- Did you experience cultural differences between you? In what sense? If yes, how did you cope with that?
- In what ways have you increased your ability to cope with new situations?

10. Pedagogical tools

For implementation in schools to be successful, any policy needs to be backed by training, resources, pedagogical tools and assessment methods. To date these do not appear to exist for implementing cultural competence. This does not mean that existing pedagogical tools used in schools could not be applied creatively to develop *Cultural awareness and expression*. For example, schools operating as an open learning centre; cooperation with out of school institutions/initiatives; changing the role of the pupils; changing the role of the teacher; and, particularly for secondary schools overcoming the strict regime of different and unrelated subjects. New techniques, such as collaborative digital storytelling on mobile devices have been applied also to cultural and creative education. Such approaches integrate technology with cultural and creative education. Collaborative projects designed for sharing, such as digital storytelling, also open the possibility of creating educational venues for international learning, as stories are shared between and created across cultures.

Pedagogy observed to date is mainly implicit. If we do not count the specific, traditional art subjects, there is very little explicitly dedicated pedagogy allocated to the development of cultural competence. A

⁶ Adapted from <https://www.youthpass.eu/en/youthpass/for/youth-initiatives/learn/information/kccultural/>

few examples could be the mediation of a “Canon” (e.g. France, Denmark, The Netherlands), a cultural rucksack (e.g. Norway and to a lesser extent other Nordic countries), Creative Partnerships (England and to a lesser extent, Latvia and Norway) and several ‘project-based’ activities involving students in creative practices.

Resources specifically (and explicitly) designed to support curricula in cultural competence are similarly limited. Once again, existing resources could be adapted for use in this competence. For example, free tools for video conferencing, video editing, chatting and so on provide opportunities for students to develop language competences, but also civic competence and gain intercultural experiences. Curating such activities, however, is not an easy task, and teachers need the time and resources, and perhaps most importantly the space created by alternative assessments, to engage their students in these environments.

11. Assessment and evaluation

Eurydice (2009) found that of the eight key competences, only the three that are linked to individual subjects were the ones most commonly assessed in national standardised tests. These were: communication in the mother tongue; communication in foreign languages; and mathematical competences and basic competences in science and technology. A few member states develop standardised tests for social and civic competences, but there were none for the remaining key competences: learning to learn, sense of initiative and entrepreneurship or *cultural awareness and expression*.

Assessing learners’ key competences is a complicated and challenging task⁷. Accordingly the discussion on the measurement of arts related competences is underdeveloped. It could be possible to develop a common framework for the assessment of the 8th key competence. The Common European Reference Framework (CEFR), for example, is becoming a main tool for assessing students' ability in foreign languages. But up to now, as experts, we could not find an elaborated system of how to evaluate the extent of the acquisition of the 8th key competence.

There had been a number of evaluations of national arts education systems but these do not make reference to the 8th competence. Concurrently, because of different terminology and interpretation, it

⁷ COMPETENCES IN EUROPE: OPENING DOORS FOR LIFELONG LEARNER CASE Network Reports No. 87 14

is not always easy to match the cross-curricular final objectives with existing courses and visions. Due to the integrated approach teachers are required to ‘think out of the box’ and there is a general lack of experience in assessing cross-curricular final objectives. As the cross-curricular competencies have been recently implemented (or still remain to be implemented) no evaluations have yet been carried out.

It has been argued that there is a lack of coherence and consistency in relation to the objectives of the key competencies and as a result, it is not possible to introduce rigorous assessment. Objectives should be formulated in a competence-based way. Furthermore, greater use of descriptors and criteria for attainment would need to be developed before assessment processes could be applied.

There is a lack of clarity around assessment method and evaluation. In a general sense, assessment is aimed at determining achievement by the learners, whereas evaluation is aimed at determining the success of the learning processes (including curriculum, policy, methods, resources, teaching and so on). The distinction between ‘evaluation’ and ‘assessment’ is important.

Evaluation is the observation and measurement of the effectiveness of a lesson, course, or programme of study whose aim includes the development of learners’ competence. In all types of education, evaluation should include measurement of the effectiveness of the development of intercultural competence through planned activities. There are many tests of intercultural competence and these can be used by institutions for both formative and summative evaluation purposes, for example for self-evaluation by institutions or international comparisons. In both formal and non-formal education, it is possible to use different approaches to evaluation of teaching and learning and to use methods of various kinds to measure or describe the degree of effectiveness of an activity or programme (see further evaluation methods in Figure 12).

Assessment is the measurement of a learner’s degree of proficiency in . Assessment in general is often associated with tests, but there are many different kinds of instruments that can be used for assessment (see further assessment methods in Figure 12). The assessment of competences is particularly difficult, and the KeyCoNet literature review on this topic supports the need for a combination of assessment methods, including e-portfolio assessment of competence-based learning. It is argued that there are four main types of assessment⁸ that could be applied to assessing *cultural awareness and expression*.

⁸ COMPETENCES IN EUROPE: OPENING DOORS FOR LIFELONG LEARNER CASE Network Reports No. 87 14

1. Assessing cross-curricular competences explicitly, that is, clearly defined and expressed in assessment standards, generally for each contextual subject/area.
2. Assessing cross-curricular competences implicitly, that is, the extent that they are expressed through subjects or areas.
3. Assessing subject-specific competences, that is, assessment that emphasises subject competences (arguably particularly in the arts) rather than cross-curricular competences.
4. Assessing knowledge rather than competences, that is a more 'traditional approach' to assessment that would be unlikely to fully assess the acquisition of all that is implied in a competency (for example, it would not include skills, attitudes and actions)

Any of these assessment methods could operate either formatively (during learning) or summatively (at the end of learning). Several Member States are developing assessment of cultural knowledge and skills but very few are assessing of attitudes.

The following table lists the main methods that could be used for assessing and evaluating *cultural awareness and expression*:

Methods of assessment (learners)	Methods of evaluation (learning processes)
National assessments	Internal/external quality assurance
International tests	Inspection
Portfolio assessment (including e-portfolios)	Self-evaluation
Learner diaries	Impact tracking
Drama/ theatre	
Role plays	
Simulations and animations	
'Vignettes'	
Poetry/creative writing/personal stories	
Ethnographic tasks	
Film making	
Image making	
Online tools, including social media	
Network webs	
Peers and self-assessment	

Audio-visual files	
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Apart from the methods and timing of assessment and evaluation, it is also important to understand where assessment would be likely to occur. For example, a pen and paper test under examination conditions is hardly likely to reveal whether a pupil has developed a positive attitude towards culture. Assessment must be authentic and reliable and ideally be undertaken within 'real life situations'.

In one example⁹ (Belgium) schools should be able to demonstrate their work towards the final cross-curricular objectives as part of the school inspection process. The inspectorate assesses the following:

- Are all objectives addressed over the course of six years?
- To what extent are the seven contexts implemented?
- To what extent is the common 'trunk' applied?
- To what extent does the school focus on learning to learn?
- How is ICT education applied (first stage of secondary education)?
- To what extent is technical/technological training provided (second and third stage general secondary education)?
- Are all the objectives covered in sufficient depth?
- Are all objectives included for all students?

In one innovative example in France¹⁰ technology has been used as a tool to assist in assessing complex, cross-curricular competences. The L. Drouyn Collège in Vêrac has been implementing a pedagogical project on competence-based teaching and evaluation. The pedagogical team has carried out an analysis of competences to implement and certify the acquisition of the core curriculum of knowledge and competences. They have developed an IT tool adjusted to the evaluation of disciplinary or cross-curricular competences; a tool that permits the follow up of all students' progress. In parallel they have also introduced non-numerical evaluations to reinforce students' self-esteem and involvement in their studies.

New techniques such as digital collaborative storytelling on mobile devices have been applied to (e.g. in Finland). Similarly, visits to cultural heritage sites (Lombardo and Damiano 2012) have used location-based, character-enacted storytelling techniques to make a movie. Visual assessments provide the

⁹ <http://keyconet.eun.org>

¹⁰ <http://keyconet.eun.org>

possibility for international learning and sharing across cultures. Free tools for video conferencing, chatting and so on provide opportunities to assess cultural competencies and also to enhance intercultural experiences.

12. Extracurricular and informal learning

Cultural competence is not just the preserve of the formal education sector. Informal education, non-formal education and formal education all make a contribution to the experiences a young person receives. In fact, it could be suggested that formal education may be less successful than informal education at developing cultural competence as it is more likely to witness the dissecting and dismantling of the basic essence of knowledge building within an informal setting. Both parents and pupils also play a key role in the informal contexts. Informal learning, learning outside of school and the civil context in which the pupils grow up must also be taken into account in the achievement of competencies.

Young people often develop creative and artistic forms of cultural expression to make contact with others in a non-verbal way of communicating or to reflect on experiences. All forms of creativity and media can exist in a range of informal settings. There appear to be some well-developed informal and extracurricular approaches in cooperation with out-of-school partners. For example, The Youth pass programme¹¹ and the EVS European Voluntary Service¹² (though the latter appears to have had very little happen by way of 'news' since 2010).

13. Implementation

European countries have made significant progress in incorporating some (mainly the first three) of the key competences into national curricula and other steering documents, a fact that demonstrates commitment to make the skills taught to young people at school more relevant for their lives and societies. However, challenges remain – especially in regard to the practical implementation of the remaining key competences. There is a big difference between the espoused and the enacted and strategic policy and operational practices. Since the survey indicates relatively low levels of

¹¹ <https://www.youthpass.eu/en/youthpass/for/youth-initiatives/learn/information/kccultural/>

¹² <http://www.evspedia.ro/>

implementation of the 8th key competency¹³, it is important to explore strategies to determine how the key competence could be further integrated in existing policies and programmes. There are very practical questions that need to be addressed if this competency is to be implemented in schools within the Member States.

For example:

- What will be the scope of the programme?
- Will the competency exist at all school levels or, if not, at which age of pupil/school level would a programme be most effective?
- Should competencies apply to all aspects of the school system (e.g. behaviour policy and practices, school building and design, school admissions) or only the curriculum?
- At what level within a country should the policy be implemented? For example, should it be implemented at the national, regional, local, school-based, or pupil-based level?

As stated previously, there is a lack of distinction at policy level between what is meant by key competences in general and by cross-curricular key competences. Concurrently, there are differences between intercultural competence, intercultural dialogue and cultural competence. This causes confusion.

Key competences have been introduced into systems in different ways. In some cases, change has been initiated through legislation, concurrent curriculum review and by curriculum resources and/or instructional material. There are also differences in the methods of introducing and monitoring the process of change. Certain methods are more likely to be associated with the successful implementation of policy. These include:

- A clear process to be followed
- Political commitment
- Meaningful consultation with stakeholders
- Incentives for stakeholders

¹³ Less than half of the Member States appeared to have any national strategy for the 8th key competency and less than a quarter of countries had undertaken any implementation of their strategies, and even in those countries, most had only implemented limited programmes at a single school phase.

- Dedicated funding
- Well-designed teaching and learning materials
- Clear definitions of goals, quality and standards
- Appropriate assessment and evaluation mechanisms
- Effective, targeted teacher training and professional development
- Decisions based on research/evidence
- Support from an informed inspectorial process
- The pedagogical philosophy of the school
- The existing expertise and professional development of the teaching staff
- The profile of pupils
- The school environment and resources in the school
- Current attitudes within the media and general society

Implementation needs to be phased in giving sufficient time to embed ideas, share initial good practices and make the conceptual transition from the old to the new cross-curricular objectives and ways of working. This process can be aided by ‘champions’ who lead the way with implementation and inspire general change within the system.

It is generally argued that policy is most effectively implemented when it requires schools to develop a school-led response based on the subsidiarity principle. Schools can take into account contextual opportunities and constraints and can hold accountability for impact. The expertise of school leadership and teachers often leads to the greatest success in terms of implementation of policy. This means that many decisions pertaining to the implementation of the cross-curricular can be made at the school level. If the school-led model of implementation is deemed to be desirable, for implementation to be successful, teachers need effective examples of pedagogical tools that are or may be put in place to support the acquisition of *cultural awareness and expression*. Partnerships, especially with cultural agents and organisations can provide additional assistance to schools in the area of *cultural awareness and expression*.

For example, in Belgium, it is the responsibility of the school and its teachers to decide when, where, by whom and in which subjects, projects or activities the final objectives are covered. The school is also responsible for ensuring that its teachers are sufficiently prepared to implement the cross-curricular final objectives.

According to the research conducted as part of “Key competencies in Europe: Opening doors for the lifelong learner”¹⁴ countries that seem to be particularly successful in implementing policies of cross-curricular key competences in their school systems efficiently use the following instruments:

- Setting appropriate curriculum goals and standards
- Developing teacher competences
- Shaping school practices
- Innovation support
- School development
- Leadership
- Giving appropriate feedback through assessment and evaluation

The implementation of *cultural awareness and expression* into schools needs to be supported by appropriate resources. In a practical sense this involves developing new curriculum, guidelines and teaching/learning documents or textbooks; new assessment tools of learning outcomes and evaluation tools; suitable learning environments; and training schemes for teachers (both newly qualified and experienced) and school leaders.

Arguably, it is the lack of pedagogical tools, instructional resources and assessment and evaluation processes that has resulted in the small number of Member States currently implementing any aspect of the 8th competency.

14. Challenges

A number of challenges have been encountered in gathering the information for this analytical report.

Firstly, there is a lack of clear definitions of *cultural awareness and expression*, and consequently of cultural competence. Member States have often ‘adapted’ the wording of the competencies or in some cases entirely re-worded them making equivalences of the 8th key competence hard to identify in national education policies and curriculum. The cross-curricula and transversal nature of cultural competences means that finding it within national curriculum is a little like finding ‘a needle in a haystack’ as it could appear in any part of the documentation. The vague, passing mention of *cultural awareness and expression* as cultural competencies without sufficient detail to make any inference, other than the country has mentioned it. This challenge is further compounded by the fact that the term

¹⁴ CASE Network Reports No. 8714

‘cultural competence’ is widely used, with a significantly different connotation in health, medical and social care contexts which can provide ‘false’ pictures of the inclusion of in national educational policies.

Additionally, there is a lack of focus in the competency publications on the 8th competency. For example, "The key competences of learning to learn and cultural *awareness and expression* are not discussed in this report." (Footnote page 13, Developing Key Competences at School in Europe 2012)¹⁵ The report focuses on the challenges and opportunities for policy in terms of the implementation of the key competencies, but culture is only mentioned three times in the report, and two of the mentions are to say nothing has been done. There is also anecdotal evidence to suggest that considerable development of *Cultural awareness and expression* exists in the informal and extracurricular sector and this sector is for the most part not covered by detailed policy and/or curricula to enable competency development to be tracked.

Furthermore, some people argue that the 'humanistic culture' of schools could actually be threatened by a more industrial model of 'competencies' and seem averse to the use of competences in education. Other people also argue that trends towards the acquisition of competences are overshadowed by a narrowed understanding of the PISA process, which seems to focus on mathematics, literacy and scientific thinking.

Finally, there is a danger of being seen solely as subject-independent competency. This could inadvertently serve to ignore the well-established ‘cultural’ subjects of visual arts, music, drama, dance, crafts and so on.

15. Recommendations

The following recommendations are proposed to the Working Group:

- Develop a more consistent and systematic description of competencies and clarify objectives for *cultural awareness and expression* so that they are more specific and attainable for schools, teachers and pupils.

¹⁵ <http://keyconet.eun.org/kcd-highlights;jsessionid=59BA078360756E777062038813F34527>

- Ensure continuity of *cultural awareness and expression* across the formal learning systems from early years to higher education including developing age-related adaptations of the 8th competency.
- Review and develop approaches to the assessment cultural appreciation and expression.
- The implementation of *cultural awareness and expression* in the school curriculum, in teacher education, school leadership programmes and teacher professional development, in assessment and evaluation mechanisms and in school development and innovation policies should be subject to regular reporting and benchmarking.
- The research community should gather and contribute new knowledge and evidence in a number of areas of policy and practice in relation to cultural awareness and expression. Role of education research and implementation studies is vital. With very few exceptions education scientists are not aware of the importance of arts education
- Map the capacities within formal and non-formal education to work in partnership in relation to developing the 8th competency.
- Develop networks that enable Member States to exchange ideas, share good practice and develop a more precise common understanding of what the 8th key competence

16. References and further reading

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¹⁶ KeyCoNet Key Competencies Network on School Education <http://keyconet.eun.org/cultural>

¹⁷ Key Competences in Europe Opportunities for Policy

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Appendix One: Chart of possible Cultural Actions

<u>Communication Skills</u>	<u>Creative Skills</u>	<u>Financial Skills</u>	<u>Helping Skills</u>
addressed arbitrated arranged authored collaborated convinced* corresponded developed directed drafted edited enlisted formulated influenced interpreted lectured mediated moderated negotiated persuaded promoted publicized recruited translated wrote	acted conceptualized created customized designed developed directed established fashioned founded* illustrated initiated* integrated introduced* originated* performed planned revitalized* wrote	administered allocated analyzed appraised audited balanced budgeted calculated computed developed forecasted managed marketed planned projected researched	assessed assisted clarified coached counseled demonstrated diagnosed educated expedited* facilitated familiarized guided motivated referred rehabilitated represented
<u>Research Skills</u>	<u>Teaching Skills</u>	<u>Technical Skills</u>	<u>More Accomplishment verbs</u>
clarified collected critiqued diagnosed evaluated examined extracted identified inspected interpreted interviewed investigated reviewed summarized systematized	adapted advised clarified communicated coordinated demystified developed enabled encouraged evaluated explained facilitated guided informed instructed persuaded set goals stimulated trained	assembled built calculated computed designed devised engineered fabricated maintained operated overhauled* programmed remodeled repaired solved upgraded	achieved* expanded* improved* pioneered* reduced (losses)* resolved (problems)* restored* spearheaded* transformed*

Appendix Two: Responses to date from Member States

This overview on national particularities draws on several sources. On one hand the existing European network on artistic and cultural education “ACE-net” has summarized the results of a questionnaire on “Arts and Cultural Education Curriculum” including the question: Are the goals and objectives connected to certain skills or competences (e.g. the eight European Commission Key Competences for Lifelong Learning and/or the skills related to in the OECD publication “Art for Art’s Sake?”) for a meeting in February 2014. Additionally the authors of this report distributed a more specific questionnaire to the members of the EU-working group on in March 2014 (see Appendix Four) which was answered by colleagues from Belgium, Czech Republic, Finland, Lithuania, Poland, Portugal, Slovenia and Sweden.

It also takes into account information from Gordon, J., Rey, O., Siewiorek, A., Vivitsou, M., & von Reis Saari, J., *KeyCoNet 2012 Literature Review: Key competence development in school education in Europe* (KeyCoNet, 2012), pp. 103-119. It is based on previous research, collected through country "fiches" used for J. Gordon, G. Halasz, M. Krawczyk, T. Leney, A. Michel, D. Pepper, E. Putkiewicz, J. Wisniewski, *Key Competences in Europe: Opening doors for lifelong learners across the school curriculum and teacher education*, (Warsaw, CASE-Center for Social and Economic Research) undertaken for the Directorate General Education and Culture of the European Commission, (2009). . The examples are not exhaustive, but are given as illustrations.

Austria

Austria has social and personal competencies/cross curricular competencies that cover the whole school system. The LESEFIT¹⁸ initiative was launched by the Minister for Education, the Arts and Culture following the 2004 PISA results (Programme for International Student Assessment), which revealed shortcomings in reading skills. Part of this project included a section on *cultural awareness and expression*. When a school designs its own curriculum it must observe more or less rigid and direct requirements defined in the national curriculum.

¹⁸ <http://keyconet.eun.org>

For example, in Austria, schools must include the following competences for each of the following subjects:

- Mathematics: critical thinking, ability to design the learning process independently,
- Music: expression and fantasy, readiness to learn, self-discipline, team spirit and tolerance,
- Artistic education: the will to experiment, cultural awareness and tolerance
- Physical education: ability to manage conflicts.

Assessment

In Austria, both formative or summative monitoring and evaluation methods are being used for internal/external quality assurance and self-evaluation. A competence grid has been developed for the arts related subjects (for Music Education as well as Visual Arts Education as standards at the end of Secondary I)¹⁹. The sample project below is from page 27.

Portfolio assessment of cross-curricular key competences in Austria:

A project in the Austrian province of Vienna is using portfolios to assess the cross-curricular key competences of students in the cohort aged 15 in lower secondary general education schools.

Whilst all eight key competences are assessed, the emphasis is on digital competence, learning to learn, social and civic competences, sense of initiative and entrepreneurship, and cultural awareness and expression.

Each key competence is divided into indicators and descriptors, which provide a focus for the evidence of students' competences chosen for inclusion in portfolios. Teachers assess students' competences in relation to each of the descriptors at four levels: not observed; partial; expectation met; excellent.

The portfolios have a formative purpose and a summative purpose. During the period of learning, students receive feedback on their progress in demonstrating each key competence. At the end of the period of learning, students receive an attachment to the lower secondary leaving certificate complementing the subject specific marks with cross-curricular competences.

Belgium (Flanders)

Following the questionnaire there is no common definition of *cultural awareness and expression*: "The expression is not often used". More common is the usage of "artistic and/or cultural education".

Nevertheless at least in Flanders a "new concept for cross-curricular objectives has been developed, taking into account the European Recommendation on key competences for lifelong learning" (ACE-network)

¹⁹ <http://musik-hs-gemeinsamlernen.bmukk.gv.at/Qualitaetssicherung/Kompetenzenkatalog/Kompetenzen-MHS-NMMS-web-1.pdf>

The 'first generation' of cross-curricular final objectives was introduced by the Ministry of Education and Training in 2001²⁰, shifting the emphasis from a subject-oriented logic to a more integrated education. These objectives were reviewed and updated in 2010, a process which led to the creation of VOET@2010 (Cross-curricular final objectives@2010). The cross-curricular objectives concern physical health and safety, mental health/well-being, socio-relational development, the environment for sustainable development, political-judicial society, socio-economic society, socio-cultural society, learning to learn and ICT. Since September 2010, every Flemish secondary school is required to implement them. Schools are free to determine their own way of implementing the cross-curricular themes within different subjects, projects, activities, and so on. Schools are obliged to make the highest possible effort to achieve them as far as possible.

The intentions of the term *cultural awareness and expression* are covered by particular items of the curricula. Fe

- In kindergarten and primary school (3 – 11 years): artistic education or French as mother tongue;
- In secondary school (12 – 13): plastic and musical artistic education obligatory and initiation to antique culture optional. While artistic education disappears from the programs from the 3rd year of secondary school (more than 14 years old), "expression arts" and some artistic aspects in technical and professional schools remain.

Assessment

The curriculum in Flanders requires that "Pupils actively deal with the surrounding culture and art." It should be noted that the concept of *cultural awareness and expression* in Flanders is the quite literal *Cultureel bewustzijn en culturele expressie*. In the Belgium (French) the concept defines "Cultural education/awareness to enable participation in society/the exercise of citizenship".

Czech Republic

Legal Framework

Cultural Awareness is part of the competencies in the Framework Educational Programme for Primary Education (FEP PE). Cultural awareness is included in the "Learning, communicative and civil competencies". It is also covered in the common topics of the School Educational Programs primarily as

²⁰ <http://keyconet.eun.org>

“Multicultural education” and in the Framework Educational Programme for Basic Art Education (FEP BAE) in cultural competencies. In the Framework Educational Programme for Pre-School Education (FEP PSE) are art, music, movement and drama activities implemented in the areas of education called “Child and his body”, “Child and his psychics”, “Child and the other”, “Child and society”, “Child and the world”.

The fulfilment of the objectives of arts education is provided by educational system both by preparing experts and performers in various artistic fields and by general education of population through creative activities, based on different types of art - music, art, drama, film / audio-visual and dance. The formal art education is a specific component of the education system and is part of education at all levels of the system - through preschool education to university.

Formal art education is part of the FEP PE in the educational field dedicated to art and culture - Music Education and Art Education subjects – that are mandatory part of education in the nine years of primary education. Additionally primary schools can include additional educational courses – Drama education, Dance and physical education, Film and audio-visual education – to their school education programs (SEPs).

The FEP BAE covers the formal art education in all fields – music, art, dance, literature and drama.

Implementation

Arts are part of education at all levels of the system - through preschool education to university. Cultural awareness and expression is in primary schools as a part of compulsory education from first to ninth grade. Another option is to include extra disciplines (i.e. Dance and physical education, Film/audio-visual education, Drama education) to the SEPs. The Ministry of Education has an annual grant programme "Support of competitions and shows" in which individual arts are represented.

Assessment

The Ministry of Education of the Czech Republic is currently preparing standards for educational fields of music and art, which will specify the output level of student skills at the end of the 5th and 9th grades of the primary schools.

Cyprus

Cyprus competencies particularly targeted at levels of education. The sample project below is from page 33²¹.

School self-evaluation of Education for Sustainable Development in Cyprus

The curriculum for Education for Sustainable Development (ESD) covers all grades of primary education. Schools are required to complete a regular self-evaluation of teaching and learning in ESD at school and class level. The evaluation is intended to inform and improve teaching and learning.

Two methods are used: a) a report which is based on specific indicators that are covered in the curriculum and b) a portfolio which includes activities, worksheets, photos etc., which confirm the attainment of the intended learning, social, civic and cultural outcomes.

It should be noted that under this statement the concept of *cultural awareness and expression* has become **social, civic and cultural outcomes**.

Denmark

Någlekompetence generally refers to the ability to apply knowledge and qualifications to differing situation but is not part of education terminology. The *National Competence Account* has identified competencies for professional life and personal development based on the DeSeCo Report. In Denmark these are listed as being:

- Social competence;
- Literacy competence,
- Learning competence,
- Communicative competence,
- Self-management competence,
- Democratic competence,
- Ecological competence,
- Cultural competence,
- Health, sports and physical competence,
- Creative and innovative competence.

²¹ Assessment of Key Competences in initial education and training: Policy Guidance Strasbourg, 20.11.2012

There is certainly some overlap between the 10 competence intentions behind the Danish curricula and the 8 key competences – but this is “due more to shared, global beliefs about the effects of education in arts than to an adherence/compliance with the EU document” (ACE-Network).

It should be noted that under this statement the concept of *cultural awareness and expression* has become **creative and innovative competence**.

England

England has some competencies particularly targeted at particular levels of education. According to a report from an Independent Advisory Group chaired by Professor Sir Roy Anderson January 2014²², "England must, as soon as possible, formally adopt a framework for key competences guided by recent international developments (such as the European Framework), which includes: communication in English and in foreign languages, competence in mathematics, science and technology and digital competence, learning to learn individually and as part of a team, personal, interpersonal and intercultural competence, including an understanding of codes of conduct and the importance of business ethics, a sense of initiative and entrepreneurship, creativity and cultural awareness. These competencies must fall under the inspection framework and should be embedded throughout the curriculum and associated qualifications."

The personal learning and thinking skills (PLTS) 'framework'²³ contains six groups of skills: independent enquirers; creative thinkers; reflective learners; team workers; self-managers; effective participators. There are also cross-curriculum dimensions which can provide a focus for work within and between subjects and across the curriculum. They include: identity and cultural diversity; healthy lifestyles; community participation; enterprise; global dimension and sustainable development; technology and the media; creativity and critical thinking.

It should be noted that under this statement the concept of *cultural awareness and expression* has become **creativity and critical thinking**.

²² *Making Education Work?* P 36

²³ *Skills in England* p 36

Examples of teaching activities: in the UK²⁴

Cultural Partnerships was a creative learning programme that ran from 2002 to 2011 in the UK. The programme brought creative workers such as artists, architects and scientists into schools to work with teachers to inspire young people and help them learn. The programme was found to have a positive impact on learners' wellbeing as well as practices like incorporating student voices into the planning of activities (student voice). The next contribution moves from the immediately "local" environment to partnerships in the case of Creative Partnerships:

This study aimed to explore how the Creative Partnerships programme had affected student wellbeing and the degree to which creative approaches had become embedded in areas of the curriculum other than those directly involving creative practitioners. The researchers discuss approaches to creativity and creative learning, including the Creative Partnerships programme, the notion of wellbeing and interests in measuring it, and motivation as the link between creative learning and wellbeing. The research draws on self-determination theory (SDT) where the achievement of learning goals associated with developing expertise and metacognitive wisdom, result in a sense of psychological wellbeing through satisfaction of core needs. This theory suggests that people's innate needs include competence, autonomy and relatedness, and the findings of this report suggest that these are the very qualities that underpin the central aim of the Creative Partnerships programme. Important themes are discussed in the report, including student voice, school ethos, the development of creative transferable skills, the effects of performativity culture, collaborative approaches, levels of student engagement, positive relationships in the classroom, and pastoral care.

Impact on primary schools

- Creative Partnerships' approach to fostering wellbeing was radically different from that in the other case study schools. In the latter wellbeing was a means to an end whereas in Creative Partnerships schools no distinction was made between creativity and wellbeing which meant that creative learning tended to permeate the whole curriculum.

²⁴ McLellan, R., Galton, M., Steward, S. and Page, C. (2012). The Impact of Creative Partnerships on the Wellbeing of Children and Young People. Newcastle: CCE <http://www.creativitycultureeducation.org/the-impact-of-creative-initiatives-on-wellbeing-a-literature-review>

- Student voice was crucial to promoting wellbeing and in helping students to function effectively both personally and socially. The extent to which students were able to have their views recognized and contribute to decision making had been taken further in Creative Partnerships schools.

- There was little evidence to suggest that there was a typology of creative practices. Where differences did exist this could be attributed to the fact that Creative Partnerships schools were at different stages of their learning journey, rather than because they adopted different approaches for developing their pupils' creativity.

There was little evidence that creative learning was promoted through specific 'arts based' approaches to learning. In all Creative Partnerships schools the emphasis was on generic pedagogies rather than pedagogic subject knowledge. Specialist knowledge and skills were only introduced when it helped students to develop their own ideas. The emphasis was mainly on helping students to think flexibly, strategically and creatively.

Impact on secondary schools

- In general, the survey indicated that there were no overall differences in wellbeing between students attending Creative Partnerships schools and other schools. Issues in the matching of schools at secondary level, together with previous research indicating that variation in wellbeing scores were attributable to school differences.

- The qualitative data can provide insight into how Creative Partnerships work impacts upon student wellbeing but as schools have many strategies in place to support wellbeing disaggregating the impact of any one strategy is difficult. The context within which secondary schools operate cannot be ignored, particularly the performativity culture with its focus on examination results. This has implications for student wellbeing in terms of lack of choice and exam pressures can be controlling and therefore thwart the need for autonomy, and can also lead to a de-valuing of creativity and wellbeing.

- The main motivation for schools joining the Creative Partnerships Programme was school improvement. Creative Partnerships work had generally focused on one departmental area or an identified group of students (e.g. disaffected Year 9 boys) in the first instance, although the number of departments and variety of projects undertaken increased as schools gained more experience of Creative Partnerships work. There was little evidence in the two case studies that where creative

practitioners had worked with teachers to improve practice, this had impacted on pedagogy in other lessons beyond the Creative Partnerships projects.

- Self-determination theory was applied to identify elements of Creative Partnerships work that promoted wellbeing through the satisfaction of the core needs for autonomy, competence and relatedness. A number of projects were seen to meet these needs in different ways and particularly promoted interpersonal and perceived competence wellbeing. There was less evidence that Creative Partnerships work influenced life satisfaction. It also had the potential to have a positive impact on wellbeing through factors not captured by SDT, e.g. aspiration and teacher wellbeing. In a small number of cases, Creative Partnerships work also had the potential to reduce wellbeing in the way it had been implemented, i.e. depending on the quality of the work.

The values underpinning the curriculum in England state that education should reflect the enduring values that contribute to personal development and equality of opportunity for all, a healthy and just democracy, a productive economy, and sustainable development. These include values relating to:

- The self, recognising that we are unique human beings capable of spiritual, moral, intellectual and physical growth and development
- Relationships as fundamental to the development and fulfilment of ourselves and others, and to the good of the community. We value others for themselves, not only for what they have or what they can do for us.
- Diversity in our society, where truth, freedom, justice, human rights, the rule of law and collective effort are valued for the common good. We value families, including families of different kinds, as sources of love and support for all their members, and as the basis of a society in which people care for others. We also value the contributions made to our society by a diverse range of people, cultures and heritages
- The environment, both natural and shaped by humanity, as the basis of life and a source of wonder and inspiration which needs to be protected.

Arguably, under these statements the concept of is encapsulated in spiritual growth, good of the community, and the common good within a diverse society, contributions made to our society by a diverse range of people, cultures and heritage, and an environment shaped by humanity.

At the same time, education must enable us to respond positively to the opportunities and challenges of the rapidly changing world in which we live and work. In particular, we need to be prepared to engage as individuals, parents, workers and citizens with economic, social and cultural change, including the continued globalisation of the economy and society, with new work and leisure patterns and with the rapid expansion of communications technologies.

Arguably, under this statement the concept of *cultural expression and awareness* is encapsulated in the way it prepares individuals for a rapidly changing world, especially, social and cultural change, leisure patterns and expansion of communication technologies.

Estonia

Estonia has social and personal competencies/cross-curricular competencies that cover the whole school system. Cross-curricula themes are used to cover the more transversal competencies. In Estonia, the term *üldpädevus* is the general competence used in the national curriculum and consists of four competences:

- Learning competence – the ability to manage one’s learning activities by using efficient learning strategies and suitable learning style; to motivate oneself to learning, to search for necessary information, have an overview of one’s knowledge, to relate one’s knowledge to that created by other people and create new knowledge, to monitor and assess one’s thinking and learning activities.
- Activity competence – ability to notice problems and to solve them, to plan one’s activities, set goals and foresee expected results, to choose activity means, to assess the results on activities, ability to cooperate.
- Value competence - ability to perceive one’s relation to other people, to one’s own and other cultures nature and things created by humans to assess relations between people and activities in relation to general moral norms.
- Self-definition competence – ability to understand and assess oneself, understand the meaning of one’s activities and behaviours in society, to shape one’s personality.

They are specified depending on the age group. There are also subject competences which describe the content of each subject. As a result of the integration of subject competences and general competences students will have domain-specific competences: - *valdkonnapädevus*. There are seven domain-specific

competences that are wider than those covered by individual subjects and should cover each aspect of the interaction a person has with the world surrounding him/her as well as her/him. They are:

- Nature competence
- Social competence
- Reflection & interaction competence
- Communication competence
- Technology competence
- Art competence
- Mathematics competence

There are expected outcomes for each age group.

There are also compulsory cross-curricular themes - *kohustuslikud läbivad teemad*. There are four that are not taught as separate subjects (although they can be) but have to be covered while learning other subjects. They are: environment and sustainable development, career & career planning, media studies, ICT & security.

The second part of the national curriculum that consists of subject curricula states the competences for each one to be attained by all pupils at a specific school stages - *ainealased teadmised ja oskused* – skills and knowledge in specific subjects.

So arguably, in Estonia, the concept of *Cultural Awareness and Expression* has become in part **art competence**, but could also be claimed to exist implicitly in the four general competencies and the cross-curricula themes.

Finland

In Finland there are social and personal competencies/cross-curricular competencies that cover the whole school system. Cross-curricula themes include "Cultural Identity and internationalism". Upper grades also include "Cultural identity and internationalism" and "cultural identity and knowledge of cultures".

The new national core curriculum for basic education will be outlined by the end of 2014. It will be based on broad-based competences (The Draft core curricula 2016). Local curricula should be approved by 1st August 2016 and contain "Culture Competence, Interaction and Expression".

In Finland (similarly to Estonia) the cross-curricular aspect is through themes that are educational challenges with social significance. At the same time, they are current statements on values. In practical terms, cross-curricular themes are policies that structure the upper secondary school's operational culture and priority areas that cross subject boundaries and integrate education. They deal with issues concerning the way of life as a whole. For the upper grades of basic education, the cross-curricular themes are:

- Growth of the person
- Cultural identity and internationalism
- Media skills and communication
- Participatory citizenship and entrepreneurship
- Responsibility for the environment, well-being and a sustainable future
- Safety and traffic competences
- Technology and the individual

The objectives within **Culture Competence, Interaction and Expression** are outlined as follows:

The pupils will:

- Come to know and appreciate their respective cultural inheritances, spiritual and material, and to see the Finnish cultural identity as an element of indigenous, Nordic, and European cultures
- Come to understand the roots and diversity of their own cultures and to see their own generation as a continuer and developer of previous generations' ways of life
- Get an introduction to other cultures and philosophies of life, and acquire capabilities for functioning in a multicultural community, and in international cooperation
- Come to understand the component factors of cultural identity and their meaning for the individual and community.

The core content within Culture Competence, Interaction and Expression is outlined as follows:

Pupils will understand:

- One's own culture, the culture of one's home region, and the nature of being Finnish, Nordic and European and other cultures and multiculturalism

- Human rights and prerequisites for trust, mutual respect, and successful cooperation among human groups
- Internationalism in different spheres of life, and skills for functioning in international interaction
- The importance of the culture of manners

The goal of the cross-curricular theme "Cultural Identity and Internationalism" is to help the pupil to understand the essence of the Finnish and European cultural identities, discover his or her own cultural identity, and develop capabilities for cross-cultural interaction and internationalism. For the upper grades of basic education, the cross-curricular themes are:

- Growth of the person
- Cultural identity and internationalism
- Media skills and communication
- Participatory citizenship and entrepreneurship
- Responsibility for the environment, well-being and a sustainable future
- Safety and traffic competences
- Technology and the individual

For all upper secondary pupils in both the general and vocational strands the cross-curricular themes are:

- Active citizenship and entrepreneurship
- Welfare and safety
- Sustainable development
- Cultural identity and knowledge of cultures
- Technology and society
- Communication and media competence

It should be noted that in Finland the concept of *cultural awareness and expression* has become **"Cultural Identity and Internationalism"** and/or **"Culture Competence, Interaction and Expression"** and **"Cultural identity and knowledge of cultures"**. Arguably, though, *cultural awareness and expression* is also present in many of the cross-curricular strands and basic competencies underpinning the new Finnish curriculum.

Assessment

The Finnish National Board of Education assessed the learning outcomes of the cross-curricula themes (2012). Dr Seija Kairavuori was responsible for the assessment of second cross-curricula theme (Cultural identity and internationalism) (This document is only in Finnish).

France

France has cross-curricular competencies that cover compulsory, basic education only.

In 2003, the French government established a commission tasked with determining the future of the education system. One result of this consultation was the *French socle commun de connaissances et de compétences*, the core curriculum of knowledge and competences, which came into law in 2005. The final stage was in 2005 under the newly formed High Council on Education which added to the five competences already defined (mastery of French; a foreign language; basic competence in mathematics and a scientific and technological culture; mastery of information and communication technology; and a humanistic culture) two others based on the EU framework of competences: civic and social competence; and autonomy and initiative.

By the end of compulsory schooling, every student is supposed to have attained specified minimum standards for 7 major competences (or skills). Each competency is designed as a combination of basic knowledge for our time, an ability to apply it in a variety of concrete situations, but also an ability to develop lifelong attitudes, such as be open to others, desire to seek the truth, self-respect and respect of others, curiosity and creativity. Each of these 7 basic skills requires the contribution of several school subjects and each subject must contribute to the acquisition of several skills.

A further decree in 2006 expressed this in terms of seven major competences, each divided into knowledge, skills and attitudes. France's framework is very similar to the European Framework, except that it replaces 'sense of initiative and entrepreneurship' with 'sense of initiative'. Foundation competences in France - *Socles de connaissances et de compétences* include:

- Command of the French language
- Command of at least one modern foreign language
- Command of the main elements of mathematics and of science and technology
- Practical knowledge of information and communication
- Cultural education/awareness to enable participation in society/the exercise of citizenship
- Civic and social competences

- Autonomy and initiative

The French framework also raises **‘humanistic culture’** to the level of a key competence, whereas the European framework references culture only within “. Arguably, **civic and social competence** could also be aligned to *cultural awareness and expression*.

Please note that one European Key competence was omitted in the French model: ‘learning to learn’, mainly because there was no agreement about the way to assess it.

Germany

Germany has competencies particularly targeted at a particular level of education, but not across all educational stages.

It should be noted that under this statement the concept of *cultural awareness and expression* has become **"Creativity, awakening to aesthetic and culture"**.

Greece

The Interdisciplinary Cross-Curricular Thematic Framework (DEPPS) was introduced in Greece in 2003²⁵ for compulsory education. The focus was on the horizontal linking of all subject content and covering a greater variety of topics. It also focuses on a fully comprehensive analysis of basic concepts and the cross-curricular thematic approach to learning implemented in school practice. Seven main priorities characterise the DEPPS:

- To provide opportunities for personal growth, nurturing in self-awareness, emotional health, critical thinking communication skills and initiative taking. These factors combine
- To enable individuals develop as responsible citizens, embracing democratic and humanitarian values, free from religious or cultural prejudice.
- To provide access to lifelong learning.
- To assist the development of a critical attitude towards new information and communication technologies.
- To maintain social cohesion, by providing equal opportunities for all.
- To assist the development of European citizenship awareness, while preserving national identity and cultural awareness.

²⁵ School practice: Greece: Introduction of the Cross-curricular Thematic Framework and Flexible Learning Zones in Greece (information provided by the President of the Pedagogical Institute)

- To promote a spirit of co-operation and responsibility.

Emphasis is placed on the development of critical thinking, the encouragement of collective effort and the acquisition of general knowledge. Indicative activities defined in two categories: i) Subject-oriented activities, ii) Cross-thematic activities, which are designed to facilitate the integration of knowledge from different school subjects with everyday life experience. The DEPPS includes a curriculum known as the 'Flexible Zones of Activities', which comprises educational materials promoting interdisciplinary knowledge and participative educational methods. The Flexible Zones comprises at least two teaching hours per week, and involves cross-thematic activities and projects. Each course within the DEPPS must have:

1. Clearly defined goals which refer to knowledge, attitudes and values needed to satisfy personal needs and meet social demands.
2. Precisely described objectives that could be divided into three groups: cognitive, affective and psycho-kinetic.
3. Themes structured by integrating knowledge from different disciplines (cross-thematic links).

Assessment

The Pedagogical Institute (PI) is responsible for developing, testing and assessing the national curriculum.

Hungary

The Hungarian National Curriculum (2007) contains nine key competencies:

1. Communication in the mother tongue
2. Communication in foreign languages
3. Mathematical competence
4. Basic competencies in science
5. Digital competence
6. Learning to learn
7. Social and civic competencies
8. Sense of initiative and entrepreneurship
- 9. Cultural awareness and expression**

Ireland

The Irish Skills Frameworks does not mention the 8th key competence, but does include "creative thinking" in the senior cycle framework.

Latvia

In Latvia the only area aligned to *cultural awareness and expression* appears to be “promotion of 21st century skills with the ability to creatively use the knowledge and skills in real life” (ACE-Network)

Lithuania

The Provisions of the National Education Strategy 2003-2012 stresses the need to develop citizenship, entrepreneurship, digital competences, learning to learn and cultural awareness competences. It refers to cross curricular competences: To ensure the quality of education development the contents of education shall be updated and related to new competencies of an individual: a more consistent transition to the new contents development policy oriented towards development of general abilities, values, provision of the necessary competencies based not so much on the transfer of knowledge, as on their analysis, critical assessment and practical application; such competencies shall relate the contents of education to actual life, actual problems and their solutions.

The Lithuanian example is interestingly different as recent reforms, while stressing the need to develop citizenship, entrepreneurship, digital competences, learning to learn and cultural awareness competences, also state that to ensure the quality of education development the content of education need to be related to new competencies of an individual. The orientation is towards the development of general abilities, values, the provision of the necessary competencies based not so much on the transfer of knowledge, as on their analysis, critical assessment and practical application; such competencies shall relate the contents of education to actual life, actual problems and their solutions. It should be noted that under this statement the concept of *cultural awareness and expression* has become cultural awareness.

In the document “Conception of Cultural Education of Children and Young People” of the Minister of Education and Science from 2008²⁶ the “interaction of cultural and artistic education of pupils, development and traditions of cultural education”, but also “approaches towards the development of cultural competences” are explicitly mentioned. Personal cultural competence is defined as a “personal

²⁶ http://www.smm.lt/uploads/documents/svietimas_pagrindinis_ugdymas_spec/Concept_EN_sac.pdf

ability to understand and make judgements about cultural realities, participate in cultural life, foster and develop cultural heritage, as well as to understand and make judgements about various cultural forms and phenomena". The document includes also the "development of cultural and artistic competences of teachers" not only for teachers of artistic subjects, but addressed as members of a "community of people who engage in lifelong learning".

Assessment

Assessment of these general competencies is not conducted per se.

Luxembourg

Currently, cross-curricular competencies address compulsory, basic education only. Luxembourg is currently developing competencies that will also include the upper secondary school.

There are Foundation Competences in Luxembourg that underpin education -*Socle de compétences* in French and in German the term is *Kompetenzorientierte Bildungsstandards*. These include:

- Logical reasoning - mathematics
- Language, *Letzeburgesch* and opening to languages
- Discovery of the world by all the senses
- Psycho-motor skills, corporal expression and health
- Creativity, awakening to aesthetics and culture
- Living together and values

There are also transversal competences of citizenship, autonomy and personal aspirations.

While the reaction from Luxembourg on national curricula was that there are "no goals and objectives related to EU competences" arguably, the concept of *cultural awareness and expression* has become **"Creativity, awakening to aesthetics"** and **"Culture and Living together and values"**.

Malta

Malta adopts a broad interpretation of the 8 key competences. Cultural competences are generally defined in learning outcomes in school curricula. The following example from Malta is chosen to show how key competences can be incorporated into national qualifications frameworks and learning outcomes for vocational education and training. The recently developed Maltese national qualifications framework requires mastery of a vocational field to include acquisition of all 8 key competences. Mastery at each of three levels is specified as learning outcomes in the framework. As in the *European*

Qualifications Framework, the key competences are described in terms of knowledge, skills and competences. Each key competence is also presented in different strands, so that *cultural awareness and expression* contains culture and the expressive arts and culture and the workplace. The example shows an extract from the learning outcomes for culture and the expressive arts at Level 2 and culture and the workplace at Level 3 of the national qualifications framework. The following table²⁷ shows an example of this in action. For example, the goals and objectives of the arts and cultural education curriculum are “connected to personal fulfilment, active citizenship, social cohesion and employability in a knowledge society” (ACE-Network).

Malta adheres most literally to the competence as being *cultural awareness and expression* and enacts this through specific curriculum objectives arranged under **knowledge, skills and competencies** (rather than knowledge, skills, attitudes and actions).

Key competences in the national qualifications framework in Malta

Cultural awareness and expression	Knowledge	Skills	Competences
Culture and the expressive arts (extract from Level 2)	Learners will have... – awareness of the interdependence between cultural heritage and natural heritage, and the need to safeguard them	Learners will be able to... – appreciate the relationship between cultural heritage, human rights (including those of minority groups) and the requirements of mutual respect.	Learners will demonstrate... – reflecting on how their response to their environment, their interaction with nature and their history enhances their sense of identity and continuity.
Culture and the workplace (extract from Level 3)	Learners will know... – cross-cultural ethics and etiquette that affect the workplace and can enhance work effectiveness.	Learners will be able to... – identify and rectify areas of cross-cultural misunderstanding that may cause conflict in the workplace.	Learners will demonstrate... – working effectively both as an individual and as a member of a group to bring about significant change within the workplace.

²⁷ Assessment of Key Competences in initial education and training: Policy Guidance Strasbourg, 20.11.2012 page 21

The Netherlands

With the start of the new programme Quality Cultural Education (Cultuureducatie met kwaliteit 2013-2016), in addition to the core goals, schools must show how cultural and artistic development relates to connected areas of learning such as history, citizenship studies or media awareness. Cultural institutions should provide content geared towards these objectives. The Quality Cultural Education programme marks a shift in the minister's existing policy of receptive cultural participation outside the school, towards an increase and improvement in active participation in arts subjects within the school. In detail Netherlands' competencies particularly targeted at given levels of education.

Northern Ireland

In the Northern Ireland curriculum (education is a devolved matter within the UK), they identify "Cross Curricular Skills" while cultural competence is not mentioned, "Being Creative" is listed. Northern Ireland has social and personal competencies/cross-curricular competencies that cover the whole school system.

Norway

The Cultural Rucksack [NO] *Den kulturelle skolesekken* is operated by the Arts Council Norway. As a key aim it addresses the competency of *cultural awareness and expression*. It is a national initiative providing activities connecting the cultural sector and schools. The programme helps school students to become acquainted with all kinds of professional art and cultural expressions. The objectives of the programme are:

- To enable children and young people in primary and secondary school to enjoy artistic and cultural productions provided by professionals.
- To facilitate students' access to a wide range of cultural expressions, so that they can become acquainted with and develop an understanding of culture in all its forms.
- To assist schools in integrating different forms of cultural expression with their own efforts to attain learning goals.

Pupils' learning in the programme is not currently assessed.

Poland

Following the feedback of the questionnaire the definition of *cultural awareness and expression* is well-established in the Regulation by the Minister of National Education of 27 August 2012 on the core

curricula for pre-school education and general education in individual types of schools. The main goals and detailed requirements are adjusted to pupils' age and their abilities.

Poland explicitly mentions cross-curricular and transversal skills in the primary curriculum. While the Polish curriculum implies some action - it is not specifically mentioned. For example, the document refers to 'creating of necessary experiences' and 'solving problems in creative ways.' The curriculum also identifies, 'Competencies relating to life in a multicultural society, such as accepting differences, respecting others, and the capacity to live with people of other cultures.' It is not clear how these objectives are assessed.

Concerning the implementation the Minister of National Education establishes the obligatory goals and topics by virtue of the regulation of the curriculum.

Internal assessment is carried out by school teachers against the requirements which are defined by them on the basis of the curricula. This type of assessment covers pupils' learning achievements and aims to support their development. External assessment is carried out by institutions which are external to the school, including the Central Examination Board and Regional Examination Board.

Portugal

Under Portuguese legislation the concept of *cultural awareness and expression* has been explicitly mentioned and also appears within arts education and in general essential competencies and in the objectives of secondary education. Portugal also appears to adopt implied 'actions' within its essential competencies. Following the information from the questionnaire from Portugal, *cultural awareness and expression* relates to experiencing different cultural manifestations, in different settings and through different media (music, dance, theatre, fine arts, etc.). However, we consider that the extent of the experience, both as a receptor and as a producer, depends on the level of understanding of artistic language and its historical background and interpretation.

Portugal has competencies targeted at a particular level of education. The "Essential Competencies" "mobilise cultural, scientific and technological knowledge to understand reality and deal with everyday situations". The national curriculum also refers to the need to carry out activities "creatively" and to develop: [PT] Consciência e expressão culturais.

Competências essenciais (essential competencies) constitute the body of general and subject specific knowledge which is considered indispensable for all citizens in today's society. In particular, it identifies

the essential knowledge which enables pupils to develop their understanding of the nature of each subject and its processes, as well as a positive attitude towards intellectual activity and the practical work it entails. At the end of basic education, it is expected that pupils should have acquired the following general essential competencies, involving the ability to do the following:

- Mobilise cultural, scientific and technological knowledge to understand reality and deal with everyday situations and problems;
- Use languages from the different fields of cultural, scientific and technological knowledge to express themselves effectively;
- Use the Portuguese language to communicate proficiently and structure their thoughts;
- Use foreign languages to communicate proficiently in everyday situations and assimilate information;
- Adopt personalised working and learning methodologies geared to achieving set objectives;
- Investigate, select and organise information in order to transform it into knowledge that can be mobilised;
- Adopt appropriate problem-solving and decision-making strategies;
- Carry out activities independently, responsibly and creatively;
- Cooperate with others in common tasks and projects.

Main objectives of basic education were established in the Education Act (1986, last amended in 2005), include: According to the same law, the main objectives of secondary education include:

- To ensure the development of reasoning, reflection and scientific curiosity, as well as an enhanced knowledge on the key elements of a humanistic, artistic, scientific and technological culture, which will form the appropriate cognitive and methodological basis for further studies and for entering into working life;
- To provide young people with the necessary knowledge to understand aesthetic and cultural manifestations, enabling the improvement of their artistic expression;
- To educate young people interested in solving the country's problems and awareness of the international community issues, on the basis of the realities of regional and national life and the based (sic) on concrete reality of regional and national life and appreciation of society's permanent values in general and in Portuguese culture in particular;

- To create individual and group work habits, favouring the development of attitudes of methodical reflection, open-mindedness, sensitivity, openness and adaptation to change.

Arts education is included in the Education Act. Portugal states that the goals and objectives of the subjects of music, art and crafts are connected with *cultural awareness and expression* (ACE-net). For example:

- To encourage manual activities and promote art education;
- To develop knowledge and appreciation for specific values of the Portuguese identity, language, history and culture.

Legal Framework

The legal set up of our Education System foresees the development of cultural knowledge and appreciation by enhancing the values of Portuguese identity, language, history and culture. This legislation also advocates physical and motor skills development, promoting manual activities and arts education in order to raise students' awareness of different artistic expressions, as well as stimulating their art skills.

The latest revision of the National Curriculum (Decree Law n. º 139/2012, July 5th and Decree Law n. º 91/2013, July 10th)) establishes the following guidelines:

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

Implementation

Concerning the details of the implementations we received quite elaborated information alongside the different cycles of information

1. The 1st Cycle of Basic Education (1st, 2nd, 3rd and 4th grades – 6 to 10 years old), officially establishes the teaching of four art forms - drama / theatre, music, visual arts and dance – however, most teachers are not properly trained to teach these subjects. Thus, the Aesthetic and Artistic

Education Programme (PEEA) headed by The Arts Education Team (EEEE) of the General Directorate of Education (Ministry of Education and Science) provides specific training in those areas, as well as stimulating a closer relationship between schools and Cultural Institutions. According to the curriculum, in the 1st Cycle of Basic Education, the teaching of artistic and physical-motor expressions is compulsory and should take a minimum of three hours per week, in a weekly class workload of twenty-two and a half to twenty-five hours.

2. In addition to the official curriculum for the 1st Cycle of Basic Education there are also Curriculum Enrichment Activities that schools must mandatorily offer to their students, but whose attendance is not compulsory. These activities, with a mainly recreational character, occupy five to seven and a half hours per week and are essentially based in the learning of a foreign language (English being the most common), an art form (Music being the most common) and a physical-motor expression.

3. The 2nd Cycle of Basic Education (5th and 6th grades – 11 to 12 years old), has a weekly timetable of thirty hours and Arts and Technology Education is compulsory, with a subject workload of twelve hours per week encompassing the following subjects – Visual Education, Technical Education and Musical Education.

4. The 3rd Cycle of Basic Education (7th, 8th and 9th grades – 13 to 15 years old), has a weekly timetable of thirty-four hours and Arts and Technology Education is compulsory, with a subject workload of eleven hours per week encompassing the following subjects – Visual Education, Information and Communication Technologies and a third subject provided accordingly to each school's educational project.

5. In the 2nd and 3rd Cycles of Basic Education there is also the possibility for students to attend introductory courses in Dance and Music. This option implies a special regime with an increased weekly class workload, in collaboration with schools that specialize in arts education.

6. In Secondary Education (10th, 11th and 12th grades – 16 to 18 years old), the arts education is subject-specific and is organised in the following way:

a) Science-Humanities Course in the Visual Arts, which includes subjects such as Drawing, Geometry and History of Culture as well as Arts or Multimedia Workshops;

b) Courses in arts education, taught in specialised schools that lecture in the areas of Music, Dance, the Performing Arts and Visual or Audio-visual Arts;

- c) Courses that offer both an academic and a vocational degree leading to professionalization in the fields of Music, Dance, the Performing Arts, Visual or Audio-visual Arts.

Assessment

There exist evaluation methods for arts education in the Portuguese educational system. In pre-school education (3 – 5 years old) evaluation is made at the end of this period of time, qualitatively. During the four years of the 1st Cycle of Basic Education (6 to 9 years old) evaluation is made at each trimester and is shown on a qualitative framework with parameters defined from school to school.

For the 2 years of the 2nd Cycle of Basic Education (10 – 11 years old) evaluation is applied quantitatively during each trimester for the subjects of Musical and Visual Education. For the 3 years of the 3rd Cycle of Basic Education (12-14 years old) quantitative evaluation is made during each trimester in the subjects of Visual Education and Music (this being optional, depending on the educational project of each school). In secondary education (3 years from 15 to 17) evaluation is applied quantitatively during each trimester for all the arts' education courses.

Scotland

Scotland has social and personal competencies/cross-curricular competencies that cover the whole school system. The "Core Skills" in Scotland do not mention cultural competencies

Slovenia

Slovenia has integrated the definition of the 8th EU Competence "" in its National guidelines for Arts and Cultural Education in the Field of Education and the National Programme for Culture 2014 – 2017 (NPC 2014 – 2017). The questionnaire says that the terms *cultural awareness and expression* and "arts and culture education" are often used synonymously.

Definition

The national concept of arts and cultural education takes into account the "complexity of various aspects" which makes it difficult to define culture clearly and unambiguously, the more it is true when it comes to arts and cultural education.

Nevertheless from a Slovenian perspective the particular character of arts and cultural education lies in its trans-disciplinarity when the arts should be embedded in all school subjects and different school activities: "The basic purpose of arts and cultural education is to awaken the desire and need of an

individual to participate in cultural and, in particular, in artistic expression – both in terms of their own creativity and taking pleasure in the artistic expression of the others....Arts and cultural education contribute to the development of an individual's active involvement in art and culture and encourages his/her imagination, creativity, initiative, innovation, tolerance, etc. Developing these skills and abilities allows personal growth of the individual, encourages different ways of thinking and behaving and provides a basis for a society based on knowledge, creativity and tolerance".²⁸ In particular the NPC 2014 – 2017 includes a chapter Arts and Culture Education relating to the European Framework of the Key Competencies for Lifelong Learning: "In developing as a key competence of lifelong learning (formal and informal) it is crucial to consider its cross-curricular dimension".

Already in the period from 2008 to 2011 all subjects of the basic schools' curriculum were updated. The purpose of the revised syllabuses was to take into account the eight EU competencies, to reinforce the use of information and communication technologies, and to include topics related to education for sustainable development in a cross-curricular manner. The revised syllabuses propose an interdisciplinary approach and the cultural and arts education is one such topic.

Three networks of educational institutions (one network of preschools, one network of basic schools, and one network of upper-secondary general schools) were selected with a call for tender co-financed by the European social fund (2009- 2011). Their objective was to raise cultural awareness and literacy, to stimulate partnerships between educational and cultural institutions, to expand the knowledge of different fields of arts, and to stimulate creativity. This call was based on several documents – among them the European framework on key competences with special emphasis on " ". Some seminars on the topic of " " were prepared for the professionals involved in the projects.²⁹

Implementation

For the implementation process the Slovene National Education Institute has prepared several seminars on revised syllabuses within the in-service training for educational staff ; TA he implementation process of the Guidelines is also taking place at regional and national conferences and seminars and it was with this purpose that the manual entitled Arts and cultural education: Manual with examples of good practice from preschool education institutions, basic and secondary schools was published and sent to all kindergartens, basic and upper secondary schools free of charge;

²⁸ National Guidelines for Arts and Cultural Education in the Field of Education: <http://en.kulturnibazar.si>

²⁹ <http://www.vrtecvodmat.si/projekti/kulturno-%C5%BElahtnenje-najmlaj%C5%A1ih> (in Slovene language, a short summary is available in English)

The competence "" is also stimulated through the biggest national project, the Cultural Bazaar, and many other projects that include in-service training for educational staff, such as The National Week of Cultural Heritage, The Reading Badge, etc.

Assessment

Concerning assessment strategies the Slovene system still lacks assessment strategies for testing the implementation of the competence *cultural awareness and expression*. Education administration disposes, however, of a number of evaluation strategies on a general level (for testing the performance of the entire curriculum or specific subjects or topics): they range from external evaluations (such as international comparative studies, national studies, national tests, school inspections, ...) and internal evaluations at the level of educational institutions (professional work groups, teachers' assembly), to self-evaluation of educational institutions, where the evaluation of the development of specific competences can be a part of the process.

Spain

Spain has competencies particularly targeted at a particular level of education. While there are royal decrees related to education, considerable variation can exist at the school level.

Education in Spain is arranged around basic competences - *Competencias Básicas*. The Spanish Royal Academy gives the following definition for *Competencia*: Skill, aptitude, suitability to do something or to take part in a subject. They are part of the *enseñanzas mínimas*, the core curriculum defined by central government (objectives, key competences, contents & evaluation criteria) that serves as a reference for the Autonomous Communities. The key competences respect at least 3 criteria: within reach of the majority, relevant in a wide range of areas of life, contribute to lifelong learning.

They are:

- Competence in linguistic communication
- Mathematical competence
- Competence in knowledge of and interaction with the physical world
- Information processing and digital competence
- Social and civic competence
- Cultural and artistic competence
- Learning to learn

- Autonomy and personal initiative

A new national law on education was passed in late 2013 (Ley Orgánica 8/2013 para la mejora de la calidad educativa, known as LOMCE; General Law of the Improvement of Educational Quality). The document refers to the European Framework of Key Competences on Lifelong Learning, as well as to other EU priorities (e.g. the Europe 2020 strategy, particularly as regards the aim to reduce early school leaving and foster youth employment). The general framework of key competences as regards cultural aspects is not modified (other minor amendments are made).

‘Cultural and artistic competence’ involves ‘knowing, understanding, appreciating and critically assessing a range of cultural and artistic expressions, using them as a source of enrichment and enjoyment and considering them as part of the heritage of peoples. The range of skills which make up this competence refers both to the ability to appreciate and enjoy the arts and other cultural expressions and to those which refer to the use of some resources of artistic expressions to develop one’s own creativity; it involves a basic knowledge of different cultural and artistic expressions, the implementation of skills of diverse thinking and collaborative work, an open, respectful and critical attitude towards the diversity of artistic and cultural expressions, the desire and willingness to cultivate one’s own aesthetic and creative capacity, and an interest to take part in cultural life and to contribute to the preservation of cultural and artistic heritage, both in one’s own community and those of others’

Decentralised competences in the field of education mean that, whilst the State retains competence for designing the general framework (including setting-up basic competences), regional authorities are ultimately responsible for the design of curricula. Some of them have adopted specific legislation in this field, including Catalonia, through 2009’s Education Law (Llei 12/2009 d’Educació). The latter indicates that among the aims of primary school education are ‘to express artistic sense, creativity and affectivity’ and to ‘know the basic elements of Catalonia’s history, geography and traditions, in order to foster pupil’s rootedness’ (article 58); whereas compulsory secondary education should contribute to ‘develop an adequate level of... cultural, personal and social skills and competences with regard to ... the understanding of the basic elements of the world in their scientific, social, cultural and artistic aspects; and artistic sensitiveness and creativity’ (article 59). Some regions have implemented programmes aimed to foster intercultural education (e.g. the Basque Country’s Intercultural Education Programme, which recognises the ‘educational imperative to prepare pupils to live in open, plural societies and work towards the building of a new cultural framework’).

At the school level the authors³⁰ point out that the curriculum developed by the school will be the set of experiences offered to its students which is qualitatively different from curricular design and cannot be "reduced to the decisions adopted by public authorities when selecting learning (key competences, objectives and evaluation criteria) and the related cultural elements (curricular areas and contents). Curricular design conditions but does not determine the school curriculum, as there is considerable scope for freedom and responsibility to transform curricular design into real curricula." Hence in this context the importance of school autonomy and education practices if the construction of an integrated curriculum is to be adapted to the specific conditions and characteristics of each school which become organisations run on a project basis. Thus the authors also insist that this is fundamentally about how they manage their own resources and activities on the basis of their own projects. The importance of schools becoming learning associations is underlined and the authors emphasise that "The integrated development of the curriculum to whatever level a school can attain has a single purpose: to increase learning opportunities and improve the results of each and every student."

It should be noted that under this statement the concept of *cultural awareness and expression* has become '**Cultural and artistic competence**' that is, *Cultural y artística*.

Sweden

Sweden has social and personal competencies/cross-curricular competencies that cover the whole school system including extra-curricular activities. The aim of these competencies is that pupils: "Have developed the ability to express themselves creatively and be interested in participating in a range of cultural activities that society has to offer." they also include, to "Be able to develop and use their knowledge and experience in as many different forms of expression as possible covering language, images, music, drama and dance" Also, to "Be familiar with central parts of the Swedish, Nordic and Western cultural heritages." "Have developed their understanding of other cultures"

In Sweden education is organised under a set of *Goals to Attain*. The 'Goals to attain' in the compulsory school include to³¹:

- Have mastered Swedish and to be able to listen and read as well as to express ideas and thoughts in the spoken and written language.

³⁰ General approach to curriculum design (excerpt)

³¹ Sources: Eurydice note and Skolverket <http://www.skolverket.se/sb/d/354/a/959>

- Have mastered basic mathematical principles and be able to use these in everyday life.
- Know and understand basic concepts and contexts within the natural sciences as well as within technical, social and human areas of knowledge.
- Have developed the ability to express themselves creatively and be interested in participating in the range of cultural activities that society has to offer.
- Be familiar with central parts of the Swedish, Nordic and Western cultural heritages.
- Be aware of the culture, language, religions and history of national minorities.
- Be able to develop and use their knowledge and experience in as many different forms of expression as possible covering language, images, music, drama and dance.
- Have developed their understanding of other cultures.
- Be able to communicate in speech and writing in English.
- Know the basis of society's laws and norms as well as their own rights and obligations in school and society.
- Be aware of the interdependence of countries and different parts of the world.
- Be aware of the requirements for a good environment and understand basic ecological contexts.
- Have a basic knowledge of the requirements to maintain good health and to understand the importance of lifestyle for health and the environment.
- Have some knowledge of the media and of their role in relation to the media.
- Be able to use information technology as a tool in their search for knowledge.
- Develop their learning and to acquire deeper knowledge in a number of individually selected subject areas.

It should be noted that under 'Goals to Attain' the concept of *cultural awareness and expression* has become explicitly the **ability to express themselves creatively and be interested in participating in the range of cultural activities that society has to offer** and **familiarity with central parts of the Swedish, Nordic and Western cultural heritages** though the concept of could be argued to implicitly exist within some other aspects of the Goals.

Wales

Wales has a "3-19" curriculum that includes social and personal competencies/cross-curricular competencies that cover the whole school system.

Appendix Three: Key Competence on cultural awareness and expression: Excerpts from Literature

Eurydice in its research on “Arts and Cultural Education in Europe” in 2009 found that the key competence on *cultural awareness and expression* had not been assessed in national tests. The research made visible, that of the eight key competences, only the three that are linked to individual subjects were the ones most commonly assessed in national standardised tests. These were: communication in the mother tongue; communication in foreign languages; and mathematical competences and basic competences in science and technology. A few member states develop standardised tests for social and civic competences, but there were none for the remaining key competences: learning to learn, sense of initiative and entrepreneurship or *cultural awareness and expression*.

McLellan, R., Galton, M., Steward, S. and Page, C. (2012): The Impact of Creative Partnerships on the Wellbeing of Children and Young People³² mainly focus on the project Creative Partnership enabling the acquisition of the competence “”: . This study aimed to explore how the Creative Partnerships programme had affected student wellbeing and the degree to which creative approaches had become embedded in areas of the curriculum other than those directly involving creative practitioners. The researchers discuss approaches to creativity and creative learning, including the Creative Partnerships programme, the notion of wellbeing and interests in measuring it, and motivation as the link between creative learning and wellbeing. The research draws on self-determination theory (SDT) where the achievement of learning goals associated with developing expertise and metacognitive wisdom, result in a sense of psychological wellbeing through satisfaction of core needs. This theory suggests that people’s innate needs include competence, autonomy and relatedness, and the findings of this report suggest that these are the very qualities that underpin the central aim of the Creative Partnerships programme. Important themes are discussed in the report, including student voice, school ethos, the development of creative transferable skills, the effects of performativity culture, collaborative approaches, levels of student engagement, positive relationships in the classroom, and pastoral care.

Impact on primary schools

- Creative Partnerships’ approach to fostering wellbeing was radically different from that in the other case study schools. In the latter wellbeing was a means to an end whereas in Creative Partnerships schools no distinction was made between creativity and wellbeing which meant that creative learning tended to permeate the whole curriculum.

³² <http://www.creativitycultureeducation.org/the-impact-of-creative-initiatives-on-wellbeing-a-literature-review>

- Student voice was crucial to promoting wellbeing and in helping students to function effectively both personally and socially. The extent to which students were able to have their views recognized and contribute to decision making had been taken further in Creative Partnerships schools.

- There was little evidence to suggest that there was a typology of creative practices. Where differences did exist this could be attributed to the fact that Creative Partnerships schools were at different stages of their learning journey, rather than because they adopted different approaches for developing their pupils' creativity. There was little evidence that creative learning was promoted through specific 'arts based' approaches to learning. In all Creative Partnerships schools the emphasis was on generic pedagogies rather than pedagogic subject knowledge. Specialist knowledge and skills were only introduced when it helped students to develop their own ideas. The emphasis was mainly on helping students to think flexibly, strategically and creatively.

Impact on secondary schools

- In general, the survey indicated that there were no overall differences in wellbeing between students attending Creative Partnerships schools and other schools. Issues in the matching of schools at secondary level, together with previous research indicate that the variation in wellbeing scores attributable to between school differences is small and might have accounted for this finding.

- The qualitative data can provide insight into how Creative Partnerships work impacts upon student wellbeing but as schools have many strategies in place to support wellbeing disaggregating the impact of any one strategy is difficult. The context within which secondary schools operate cannot be ignored, particularly the performativity culture with its focus on examination results. This has implications for student wellbeing in terms of lack of choice and exam pressures can be controlling and therefore thwart the need for autonomy, and can also lead to a de-valuing of creativity and wellbeing.

- The main motivation for schools joining the Creative Partnerships Programme was school improvement. Creative Partnerships work had generally focused on one departmental area or an identified group of students (e.g. disaffected Year 9 boys) in the first instance, although the number of departments and variety of projects undertaken increased as schools gained more experience of Creative Partnerships work. There was little evidence in the two case studies that where creative practitioners had worked with teachers to improve practice, this had impacted on pedagogy in other lessons beyond the Creative Partnerships projects.

- Self-determination theory was applied to identify elements of Creative Partnerships work that promoted wellbeing through the satisfaction of the core needs for autonomy, competence and relatedness. A number of projects were seen to meet these needs in different ways and particularly promoted interpersonal and perceived competence wellbeing. There was less evidence that Creative Partnerships work influenced life satisfaction. It also had the potential to have a positive impact on wellbeing through factors not captured by SDT, e.g. aspiration and teacher wellbeing. In a small number of cases, Creative Partnerships work also had the potential to reduce wellbeing in the way it had been implemented, i.e. depending on the quality of the work.

A summary of J. Diez, S. Gatt & S. Racionero, "Placing Immigrant and Minority Family and Community Members at the Scholl's centre: the role of community participation" (EJE, 2/2011) focus on diversity and community participation in the school context.

This article takes as its starting point that schools alone cannot reverse the high rates of school failure in the poorest communities in Europe; they need the contributions of the entire community. Coordination between families, the larger community, and the school has proven crucial to enhance student learning and achievement, especially for minority and disadvantaged families. However, families from such backgrounds often participate in their schools only peripherally because the schools take a 'tourist' approach, call parents to inform them about school projects and teachers' programmes, or consult them about decisions to be made by professionals, rather than engaging them in their children's education. In contrast, the INCLUD-ED project studied schools across Europe whose students are culturally diverse and from low SES backgrounds; here, the communities are deeply involved in the schools and the students do well academically. This article focused on three strategies used by these successful schools to engage immigrant and minority community members in more active, decisive, and intellectual ways and thus have greater impact on the school and the students' learning:

1. Overcoming Intentions, Ensuring Participation: The article reports that staff in schools where a real effort was made to ensure the participation of minority and immigrant families in the governance structures had a positive impact on the school life, helping them reach out to more families who could better understand how the school worked, thus improving home-school coordination; it also provided positive role models for the children.

2. Creating Informal Spaces for Dialogue and Participation where all parents are encouraged to participate in discussing issues related to the school and their children's learning.

3. From Folkloric to Intellectual Contributors: A crucial element identified was when teachers had high expectations of the families no matter their literacy status, capacity to speak the language of the country, etc..

4. Though the schools studied use different practices, the three strategies were found to contribute to a transformative result in all schools: moving minority and disadvantaged families from the periphery of school participation to the centre.

Appendix Four: Questionnaire for the members of the EU-working group

Dear colleagues

As reported at the first workshop meeting 10-11 March 2014 in Brussels on the 8th key competence on ““ Anne Bamford and I are invited as members of the European Expert Network on Culture (EENC) to carry out a short analysis on the status of this 8th key competence within the national curricula of the EU member countries.

From some of you we already received some material and we are grateful for that. If you have not sent through material, we would like to invite you to answer a short questionnaire of four leading questions.

Leading questions

- What is the definition of *cultural awareness and expression* in your national context? What other term/words do you use for *cultural awareness and expression* if this competence is not specifically mentioned?
- How does your national curriculum cover the intentions of *cultural awareness and expression* – even if not explicitly mentioned?
- How does the implementation process take place?
- Are there any assessment-strategies already implemented or intended?

If you have any documents in English, German or French you may also send through these documents. If documents are not available in these languages, we would appreciate receiving a short English synopsis.

If you have any questions please do not hesitate to get back to us. Thank you very much for your support in advance.