

# Exploring Potentials Enhancing Qualities



Family learning at Essl Museum/Klosterneuburg

## Final Report of the Grundtvig Learning Partnership

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Concert and performance at L'Auditori/Barcelona

# 1 Introduction

## 1.1 Cultural learning

*Enabling all people – not only children – to learn and grow throughout their lives has become a new imperative. Cultural learning is seen as one of the answers to the question of how to equip people for the world of today and tomorrow.*

**John Holden<sup>1</sup>**

Cultural learning means learning in the limitless worlds of literature, poetry, storytelling, film, music, drama, dance, fine art, circus and culture of play etc. It means exploring cultural institutions like museums, galleries, heritage sites, theatres, concert halls and libraries, but also public space and the environment. Cultural learning is about creating with hands, mind and body. Cultural learning is about preparing for the future by learning from traditions and the past. Cultural learning has the power to strengthen personal relations and intercultural understanding which are essential to foster a society's capacity to live together peacefully, despite a diversity of lifestyles.

The European Union acknowledges this potential of cultural learning by referring to cultural awareness and expression as one of the eight key competences for lifelong learning<sup>2</sup>.

When talking about the importance of cultural learning in a lifelong learning context, it becomes clear that there is no point about limiting this experience to children and young people. Therefore, the Grundtvig Learning Partners initiated this project on cultural learning for families, which was developed from 2011 to 2013 by four European organisations, EDUCULT (Austria), Bundesvereinigung Kulturelle Kinder- und Jugendbildung BKJ (Germany), Interarts Foundation (Spain) and Študentski Kulturni Center – ŠKUC (Slovenia) and financed by the Grundtvig action of the European Union's Lifelong Learning Programme

## 1.2 Family as a target group

It is a widely acknowledged and empirically grounded theory that the family background, specifically the educational qualification, determines the level of cultural participation and therefore the acquisition of cultural competences and the opportunity to develop cultural awareness and the capacity for creative expression. Meanwhile, specific cultural education programmes for

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<sup>1</sup> Holden, John (2008): Culture and Learning – towards a New Agenda. DEMOS Consultation Paper. Available online [http://www.cpexposed.com/sites/default/files/documents/CP\\_DEMOS\\_CultureLearningPaper\\_Feb08.pdf](http://www.cpexposed.com/sites/default/files/documents/CP_DEMOS_CultureLearningPaper_Feb08.pdf)

<sup>2</sup> Recommendation of the European Parliament and of the Council of 18 December 2006 on key competences for lifelong learning. Available online <http://eur-lex.europa.eu/LexUriServ/LexUriServ.do?uri=CELEX:32006H0962:EN:HTML>

children and young people that are targeted at providing “access and learning for all” are part of almost any cultural institution in Europe that provides education programmes, be it libraries, museums or the performing arts sector. And there are many more formal and informal providers such as associations, NGOs and individuals who offer participative cultural and artistic activities.

Research in the context of the English programme Creative Partnerships<sup>3</sup> stresses the idea that targeting only children and young people might be a too one-dimensional approach and that we need to look at the whole family – parents, other adult caretakers and children – when developing cultural and creative education settings. The study shows that children who participate in a cultural or creative education programme – mostly through their school – might be a motivational key to open up cultural and creative learning settings for their parents/grandparents who might otherwise never participate in cultural activities as they might think it is ‘not for us’. In order to find out what would be of interest for families and what kind of visible and invisible barriers impede families, especially from underprivileged backgrounds to access programmes and institutions, a participatory approach communicating with the whole family seems important.

This is the crucial point where youth- or children-focused programmes often meet their constraints: the family and their level of cultural participation seems to be a very influential factor when it comes to accessing learning opportunities in cultural, artistic or creative environments. Thus, it is still mainly children from middle-class families that can access these programmes more easily, as long as we leave the aspect of parents and other adult caretakers out of focus.

***The challenges are:***

- To develop cultural education programmes and offers targeting families as a unit comprising different age groups
- To develop ways to communicate and reach out to families, especially those who are for numerous reasons less privileged
- To take into account that the traditional family model is changing and new models of living together or apart (e.g. patchwork families, single parents) emerge

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<sup>3</sup> IPSOS Mori: Parents’ views on creative and cultural education: Report produced for Creativity, Culture and Education (2009) <http://www.creativitycultureeducation.org/wp-content/uploads/IPSOS-MORI-Parental-Report-for-CCE.pdf>

### 1.3 Potential benefits

Our partnership was based on the assumption that family cultural learning can provide a range of benefits:

#### ***For families***

- ▶ Family learning in cultural and creative education settings can be a great opportunity to strengthen intergenerational relationships

#### ***For individuals***

- ▶ Learning through culture can promote the development of a range of skills, enhance knowledge, transmit values, express emotions, foster competences, etc.

#### ***For the cultural sector***

- ▶ Cultural programmes addressed to families can serve to develop and sustain audiences

#### ***For society***

- ▶ Family learning is a way to connect history and heritage with the future: children learn from parents and grandparents and vice versa
- ▶ Family learning can address different social problems, environmental issues, promote intercultural dialogue, etc.

## 2 Structure of the report

The main part of the report is structured as follows:

**Chapter 3** offers an overview on the aims and objectives of the Learning Partnership and the work programme.

**Chapter 4** presents a range of quality criteria for cultural learning for families that the partners have developed based on the observations and discussions during the meetings and visits to practice examples.

**Chapter 5** shows a selection of institutions and initiatives visited during the meetings that illustrate specific aspects and approaches to cultural learning for families.

**Chapter 6** offers a template with questions to facilitate the self-assessment of cultural practitioners, cultural managers and administrators regarding their offers and policies for families.





Inside City Cinema Kinodvor/Ljubljana

## 3 The Learning Partnership

### 3.1 Aims and objectives of the learning partnership

The Learning Partnership has focused on the development of strategies and approaches how to reach and sustain families as audiences and participants in culture and the arts, specifically those from underprivileged backgrounds (be it in terms of education, social status, ethnicity etc.) through intergenerational cultural and creative learning programmes. The Learning Partnership thus has embraced the European aim to equip citizens with cultural competences, specifically the development of cultural awareness and capacity for creative expression in the light of diversifying national societies.

***Our key messages are:***

- Shared arts and cultural experiences lead to family cohesion
- The biggest predictor of a child's success in life is the involvement of their parents in their education
- Adults who might not have had the chance of a culture and arts-rich upbringing can become active participants and learners in culture and the arts through their children

Therefore we started the European Learning Partnership to collaborate, to share and explore how different inter-generational learning projects work and how creative learning in particular can be used to successfully unlock greater potential in adult and young learners and practitioners. The participating organisations were also interested in discussing how creative learning can bring wider social benefit to the involved families, e.g. through increased engagement, participation and social mobility.

The partnership was based on the assumption: if we want to reach more adult learners with cultural and creative education programmes and thus enhance the level of cultural participation and promote creative self-expression of both the parents/caretakers and their children, we need to look into the development of high-quality family/inter-generational learning settings and into strategies that will lead to more adults and families, specifically from underprivileged backgrounds to benefit from the effects of cultural and creative learning.

The partnership approached the topic from two angles:

By looking into national practices which we chose along a set of agreed quality criteria such as

- attractive learning environments
- qualified cultural and creative educators
- attractive content, which is of interest for families as main target groups
- participatory ways to involve target groups
- innovative didactical approaches etc.

And by discussing the relevant infrastructure, e.g. looking into dimensions such as

- ways of cooperation between formal, non-formal and informal education institutions (social institutions, family and adult learning centres, cultural institutions)
- resources & funding
- management & coordination
- policy & administration

The overall aim of the partnership was to support the development of innovative approaches to intergenerational and family learning in cultural and creative education settings, specifically for underprivileged families, both on the level of educational practice and management/infrastructure. We wanted to inspire quality development and to motivate stakeholders to provide resources and spaces to enhance family learning in cultural and creative learning settings.

### 3.2 Working programme overview

From 2011 to 2013, five partner meetings were organised in four different European cities, of the countries where each participating organisation is located. In the context of these meetings, project partners were able to visit cultural institutions (museums, cinemas, theatres, concert halls, libraries, etc.) and organisations in order to explore how these institutions integrate family and inter-generational learning in their education programmes and projects and compare different socio-political contexts and infrastructures. Special attention was made to involve diverse type of entities (public, private, not-for-profit organisation, associations, etc.) as well as focus on programmes working with different disciplines and art forms, addressing young people from different age groups and their parents and presenting different approaches to inter-generational learning. In total, 22 experiences were examined and analysed.

The following overview presents the schedule, locations and hosts (responsible project partners) for the Learning Partnership. The results of each meeting were documented in reports that subsequently informed the final report as major outcome of the project. Details on the partners (hosts) can be found in chapter 7.3 in the annex.

Meetings	Date	Location	Host
First meeting	17-18 October 2011	Vienna, Austria	EDUCULT
Second meeting	16-17 February 2012	Barcelona, Spain	Interarts
Third meeting	16-17 June 2012	Ljubljana, Slovenia	ŠKUC
Fourth meeting	29-30 October 2012	Munich, Germany	BKJ
Fifth meeting	28 February-1 March 2013	Vienna, Austria	EDUCULT



Outside Quax Centre for Leisure and Cultural Education/Munich



## 4 Quality Criteria

In the course of the meetings of the Grundtvig Learning Partnership ‘Cultural Learning for Families’, the project partners have analysed and discussed the aspects which contribute to good quality in cultural learning activities for families. The list of items below, grouped under several thematic chapters, is based on these observations. It is further illustrated in the set of good practices presented elsewhere in this final report. The quality criteria presented hereafter are aimed at facilitating the design and implementation of future activities in this field.

### 4.1 Strategy, Objectives and Evaluation

**Clear objectives.** Programmes and projects in the field of cultural education for families should be aligned with the organisation’s general mission and vision. They should be designed with clear or *smart* objectives (i.e. objectives which are specific, measurable, attainable, relevant and timely). Different objectives should be designed for different target groups (children, adults, etc.), while taking into account that *family learning* requires that intergenerational interaction takes place in the learning process – therefore, objectives of activities in this field should be substantially different from those that would be sought in educational activities aimed solely at children or adults. Insofar as possible, users or audiences should be involved when objectives are set and should be invited to evaluate the achievements.

**Holistic approach.** As is the case with other forms of cultural learning, family learning activities should be provided with a setting facilitating learning within the institution – beyond the individual, short-term events (workshops, guided tours, courses, etc.) or tools (guides, manuals, screens, etc.), the institution as a whole, including its spaces, staff and communication resources, should be conducive to learning, including for intergenerational groups and families.

**Continuity through age groups.** The transition between early childhood, through childhood to adolescence is often a challenge from the perspective of cultural education – as children become older, it becomes more difficult for cultural institutions to engage them in educational activities, particularly if interaction with their parents or other adults is concerned. To a certain extent, this may be unavoidable, since from a certain age young people will enjoy learning with their peers more than with parents. Yet programmes enabling continued forms of engagement by children and young people in accordance with different age groups can be devised, taking account of how different capacities, skills or attitudes develop at different moments. This may require more active engagement of children and young people in the design of programmes, the development of creative skills, the use of technology and the evaluation of results (‘giving them a voice’), as well as a more balanced, complementary, mutually-enriching position with that of adults.

***Gender perspective and notion of family.*** In the design of educational activities for families, the images and roles assigned to men and women should be taken into account – programmes should not contribute to reinforcing inequality or stereotypes as regards the place of men and women in society and families. Furthermore, offers should be designed and promoted in a way that is sensitive to the diversity of contemporary families (e.g. single parent, patchwork, gay and lesbian parents).

***Evaluation and knowledge.*** When planning programmes and projects, evaluation activities should be considered. This entails taking into account which aspects will be evaluated (in correspondence with the objectives set), how evaluation will take place, who will be involved (including opportunities for audiences or users to express their views), which resources will be allocated and how evaluation results will inform subsequent activities. Evaluation serves a variety of functions, including the improvement of performance, and can also be a tool in fundraising strategies.

## 4.2 Institutional Requirements

***Stability in financial allocations.*** Financial resources allocated to cultural education in general, and to family programmes in particular, should have sufficient stability to ensure long-term learning, continued improvement and an integral adoption of learning objectives within the institution. Insofar as possible, cultural institutions should identify the resources of their annual budgets which are allocated to educational programmes and should ensure that target groups remain stable over the years.

***Identification of staff.*** Specific members of staff should be made responsible for educational programmes within the institution. In addition to being in charge of the design, delivery and/or evaluation of activities (in cooperation with others where possible), they should also be recognised by other members of staff as key resource persons for learning processes. In this respect, staff in charge of educational programmes should also strive to raise awareness of other members of staff about the importance of education and learning for the institution as a whole.

***Qualification and further training of staff.*** When planning cultural education programmes, institutions should take account of the desirable skills for staff in charge of conceiving and delivering them. In the case of activities aimed at families, skills related to intergenerational engagement (i.e. dealing simultaneously with children and adults, recognising their different needs and forms of engagement, fostering teamwork among them, etc.) should be taken into account. These criteria should inform the selection of staff and may also involve specific training activities aimed at building the capacity of personnel. Where necessary, other relevant staff within the

institution (e.g. box-office staff, marketing department, artists, volunteers, etc.) may also require training. New training programmes focusing on family learning may be devised in cooperation with other institutions, such as universities and training centres.

**Teamwork.** Quality learning should be the result of contributions from several departments within a cultural institution. In this respect, it is important that educational objectives are visibly endorsed by the leadership of the organisation and that collaborative work exists among all those that can contribute to educational objectives.

**Openness and participation.** Insofar as possible, institutions should be open to involving members from the community (e.g. teachers, artists, parent associations, children and young people, other users, etc.) in the design and evaluation of programmes. Specific consultative bodies may be set up to this end.

### 4.3 Methods

**Placing participants at the centre.** The design of educational programmes should be based on an accurate knowledge of their beneficiaries, including their needs and interests. This involves taking into account the diversity of users and audiences, including different family structures, age groups, etc. As already mentioned, designing opportunities to enable participants to make their voices heard when planning programmes can be an effective step in this direction.

**Active involvement of all.** Activities aiming to foster cultural learning among families should be substantially different from educational activities aimed at either children or at adults. They should foster the engagement of people of different ages and place emphasis on the mutual learning that can derive from simultaneous, intergenerational involvement. Insofar as possible, this should entail an active role of both children and adults, including their creative skills, rather than passive reception of previously-determined contents.

**Different forms of engagement.** The diverse objectives and diverse target groups to which programmes are addressed should involve the design of diverse methodologies, which focus on different types of engagement by users or audiences. Some programmes may give priority to the acquisition of knowledge, whereas others will focus on the development of personal skills (creativity, reasoning, language, etc.) or an emotional engagement, among others. It is important for cultural institutions to consider different forms of engagement and to determine the techniques or methodologies that are most suited to each. Parents might be attracted by knowledge-focused offers, whilst children are likely to look for fun. Offers can, but not necessarily have to combine both aspects.

**Use of new technologies.** New technologies are attractive tools for children and young people and may facilitate access to educational programmes in a variety of settings and moments, beyond the traditional spaces of cultural institutions. In the context of family learning, the new technologies can also provide interesting opportunities for children to *teach* their parents or other adults, thus establishing an alternative balance within the group and providing spaces for collaboration within the family.

**Placing arts at the centre.** An arts-rich environment distinguishes cultural learning from other approaches. It can mean the confrontation with something new, unknown and strange at first. Learners are challenged to leave their comfort zones and to sometimes deal with the fact that the arts do not necessarily provide answers but evoke more questions. It takes professionals – artists, arts educators and mediators – to ensure high-quality learning experiences in and through the arts.

#### 4.4 Access

**Universal access.** Enabling access to cultural facilities and cultural education programmes for disadvantaged sectors remains a challenge in most European countries, which has specific implications as regards cultural learning for families: lack of access to cultural education among disadvantaged families can in turn reinforce patterns of exclusion. Therefore, specific attention should be paid to the needs and difficulties of these sectors.

**Outreach.** Cultural institutions should consider carrying out some activities outside their main premises, so as to provide enhanced access to disadvantaged families and other sectors which would not normally visit their venues. Cooperation with other organisations in the broader community, including schools, NGOs, social groups, etc. can be an important step in this respect.

**Opening hours.** Activities aimed at family groups require an accurate consideration of the time which is available for families as a whole, including different types of families. Weekends and holiday periods may be particularly suitable for activities of this kind, but institutions should consider alternative arrangements if necessary.

**Transport.** In some cases, it may be necessary to consider the availability of public or private transport to take part in activities and to establish specific agreements with public transport providers to facilitate visits by family groups.



**Cost.** The cost of educational activities may become a hindrance for the participation of certain groups in the community. In this respect, organisations should consider lowering prices for educational programmes or establishing discounts for certain groups.

**Physical access.** Cultural institutions should ensure that their facilities, as well as any other spaces where their activities take place, are accessible for participants with disabilities, including -but not only- grandparents accompanying children to educational activities.

**Facilities.** When it comes to access to cultural institutions for families, it is on the one hand necessary to critically analyse the architecture and facilities on questions such as: can they be accessed with a pram? Are the toilets and washrooms child and family-friendly? On the other hand, offers of museums' shops and cafés can be attractive for many families but are also holding back other families from visits (especially those with lower incomes).

#### 4.5 Communication and External Relations

**Use of different languages.** Particularly in communities with a high degree of ethnic or linguistic diversity, cultural institutions should consider using different languages in their communication activities in order to address families related to minority groups in particular.

**Diverse ways of informing.** A diverse range of techniques and tools should be considered when devising communication strategies. In the case of family learning activities, this may include the role of schools, parent associations, artistic collectives and other community groups as intermediaries facilitating the dissemination of information.

**New technologies.** An active use of new technologies, including the opportunities provided by the social media to foster engagement and visibility, should increasingly be part of the communication strategies of cultural institutions, including in the dissemination of educational programmes for families.

**Relations based on dialogue.** In the context of their educational programmes, cultural institutions should aim to establish two-way relations with families and other key groups, ensuring that programmes take into account beneficiaries' interests, that new concerns are progressively integrated and that *shared ownership* of the institutions with communities develops.

**Communication and networking with other sectors.** In addition to families as the direct beneficiaries of educational programmes, learning opportunities should be discussed and developed in partnership with a wide range of stakeholders (public authorities in charge of education, cul-

ture, youth and social affairs; schools; youth centres; NGOs; artists and cultural organisations; etc.) which can contribute to enhancing their quality and visibility.

## 4.6 Collaboration

***Building a strong network of collaborators.*** Good quality educational programmes require the involvement of a diverse team of professionals, sometimes including experts from different arts fields as well as educators with a good knowledge of different age groups. In this respect, institutions should aim to develop strong and active networks of collaborators who can be involved on a permanent or occasional basis. They should also be able to combine different areas of expertise in innovative ways, thus being able to provide a diverse range of educational opportunities.

***Networking and connecting resources and expertise.*** The fact that cultural education for families happens in the meeting ground of several fields and involves a wide range of actors means that quality is achieved when practices and experiences are exchanged and synergies are fostered. In this respect, institutions operating in this field should consider setting up formal or informal networks enabling the exchange of knowledge, the identification of needs (including training needs for the professionals involved), the conception of joint initiatives and the visibility of experiences and results. One of the institutions should take the lead in the promotion of the network, although contributions by a diverse group of organisations and individuals are necessary to ensure sustainability.

***International professional exchange.*** In addition to the local networking opportunities described above, projects can be enriched through exchange with similar initiatives abroad, including through short-term placements, participation in joint seminars or the collection and analysis of good practices.

## 4.7 Context

***Policy leadership and support.*** Several of the quality objectives outlined above can be best achieved in a context where cultural, educational and social policies and society as a whole recognise the importance of cultural education, including its relevance to children, young people and adults. In this respect, it is important to foster the adoption of stable and strong policy frameworks in these fields, including specific objectives for cultural learning and adequate resource allocations to cultural and educational institutions operating in this field. Institutions should also ensure that the results of their programmes are adequately communicated to the relevant public authorities.

***Adaptation to local contexts.*** As already noted, cultural education programmes should be adapted to the social, cultural and economic contexts in which they are to be implemented. This includes the need to distinguish urban and rural environments.



Circus at Ateneu Popular de Nou Barris/Barcelona

## 5 Practice Examples

In this chapter we will present some of the practice examples we have visited during this learning partnership. We have chosen these examples to present the broad range of activities that can be found in the area of cultural learning for families. The main selection criteria were the inclusion of different art forms, of examples of every city and the demonstration of different quality criteria (s. chapter 4).

Practice examples that are described in detail in this chapter are:

### ***Barcelona:***

- L'Auditori: Educa (concert hall)
- Ateneu Popular de Nou Barris (circus school)
- Biblioteca Bon Pastor

### ***Ljubljana:***

- Kinodvor City Cinema: Kinobalon

### ***Munich:***

- Spiellandschaft Stadt e.V. Kinderinformation, jiz: youth information centre
- PA/Spielkultur e.V. (youth culture centre)
- Quax Echo e.V. – Zentrum für Freizeit und Kulturelle Bildung (youth culture centre)

### ***Vienna and Klosterneuburg:***

- Essl Museum Klosterneuburg
- ((superar)) (music education programme)

Of course we have learned from all the institutions and initiatives we have visited, and the experiences informed the quality criteria and recommendations in this report. But for presenting examples more in-depth, a selection had to be made. Thus, we decided to refer to practice illustrating specific criteria rather than 'good' or 'best' practice examples in order to avoid some kind of ranking. Apart from this, we want to stress that every programme or institution was particularly interesting considering one quality criteria or the other and we want to thank all our colleagues who have opened their doors and were willing to discuss the topic of family learning with us. A complete list is in the annex.

## L'Auditori: Educa

**Location:** Barcelona

**Website:** [www.auditori.cat/en/auditori/oferta\\_musical/auditori\\_educa/index.aspx](http://www.auditori.cat/en/auditori/oferta_musical/auditori_educa/index.aspx)

### Short description:

The educational programmes of Barcelona's main public concert hall L'Auditori aim to favour the presence of quality music in the daily life of individuals and communities. Relevant activities in this field include school and family concerts, museum visits, participative concerts, social outreach activities, teacher training and the production of educational materials. In the season 2010/11, 837 educational activities were organised, overall involving over 230,000 people, including almost 25,000 active participants.

### Family learning:

In this context, family learning activities include in particular educational concerts and family workshops. The former combine a selection of specially-arranged music pieces, a well-crafted group performance and an attractive aesthetic image, overall generating an attractive, engaging setting for both school and family groups. The latter, aimed at families with children aged 1-6, consist of two events: a preparing Sunday workshop and a concert, which is followed by a meeting with musicians. Families are also involved in the Cantània participative concerts, in which over 20,000 schoolchildren perform a newly-commissioned music piece every year – when presented onstage, these events draw a broad audience comprising mainly families, many of whom would not visit L'Auditori otherwise.

### What can be learned:

Strategy – Clear objectives: L'Auditori's educational strategy was conceived in 2000 and has been enriched through in-depth reflection and evaluation, leading to a clear identification of objectives in this field.

Institutional requirements – Teamwork: Several departments within the organisation (e.g. communication, production, administrative and legal affairs, box office, sponsorship, etc.) are actively involved in the provision of the right educational setting.

Methods – Placing participants at the centre: The design of activities takes into account the meaning of music in children's and families' everyday life and fosters the most suitable techniques and approaches to ensure an engaged reception of music and its impact on participants.

Collaboration – Building a strong network of collaborators: Educational programmes involve up to 500 external professionals per year, including musicians, stage directors, composers and pedagogues. The combination of different areas of expertise is key to the richness and attractiveness of final results.

## Ateneu Popular de 9 Barris

**Location:** Barcelona

**Website:** [www.ateneu9b.net](http://www.ateneu9b.net)

### Short description:

Ateneu Popular de 9 Barris is a social and cultural centre which includes a circus school for children and young people and which also provides them with opportunities to access further training and become professionals in this field. The centre is based in an old, disused factory which was occupied by neighbours in the mid-1970s and has become a hub for both social engagement and access to culture in a peripheral neighbourhood.

### Family learning:

With the ultimate aim of educating participants in human values and helping them to become active members in the community, family learning at L'Ateneu can be said to operate on two levels: on the one hand, children and young people can enrol in circus education, which has been seen to have positive impacts in terms of educational attainment and social cohesion; on the other hand, families are actively involved in the management of the centre and in its training committee. Regular meetings between educators and parents are also held, where children's motivation, among other issues, is discussed.

### What can be learned:

Strategy – Holistic approach: The objectives of cultural education programmes designed by L'Ateneu are one element in the centre's broader mission of fostering social cohesion, civic engagement and cultural participation.

Strategy – Organic growth through age groups: Explicit educational opportunities are provided for children and young people and adapted to each age group. Young people are also engaged in the management of certain activities, whereas parents play a complementary role within the centre's overall management, decision-making and monitoring of educational activities.

Institutional requirements – Openness and participation: A broad range of actors in the centre's surrounding area (families, schools, social centres, etc.) are actively involved in its activities. This is also expressed in the bottom-up institutional architecture, which includes several working groups and participative committees.

Methods – Different forms of engagement: In this context, families' cultural learning entails not only the participation in creative activities (development of creative skills, production of events, etc.) but also the participation in the centre's decision-making spaces and the acquisition of managerial and social skills.

Context – Adaptation to local contexts: L'Ateneu's personality has resulted from several decades of negotiation among civil society actors and public authorities, leading to a very specific policy approach which is suited to the local community's needs and interests.

## Biblioteca Bon Pastor / Public library

**Location:** Barcelona

**Website:** [www.bcn.cat/bibbonpastor](http://www.bcn.cat/bibbonpastor); [www.bcn.cat/biblioteques](http://www.bcn.cat/biblioteques)

### Short description:

Based in a peripheral neighbourhood in the city of Barcelona marked by several waves of immigration and a considerable risk of social exclusion, this library implements a range of services aimed at reaching different groups in the community. Its activities result from Barcelona's Library Strategy, launched in 1998, which aimed to turn libraries into community cultural centres, making them lively spaces.

### Family learning:

Barcelona's local libraries look after children because they are the social group that most actively uses them, but they also believe that families are essential to foster reading habits. In this respect, libraries, such as the one in Bon Pastor, organise events aimed at families and at children in different age ranges, but also provide adults with recommendations to foster a reading habit and with tools for *shared reading* at home.

### What can be learned:

Access – Cost: Activities aimed at fostering reading habits are provided for free. A fee is charged for some complementary cultural events but it can be waived where families are unable to pay.

Communication – Use of different languages: Libraries play an important role in promoting the learning of the Catalan language, this being particularly important in areas with a high migration rate. On the other hand, one way to diversify users has been the provision of book collections in diverse languages (e.g. Arabic, Chinese, Urdu)– this has helped to draw migrant adults and to foster language learning among '2nd-generation' migrants.

Communication – Communication and networking with other sectors: Partnerships have been established with several sectors, including health (the 'Born to Read' scheme involves local health centres to raise awareness of the importance of reading from the early childhood), social affairs, education and employment, among others.

Collaboration – International professional exchange: Some activities undertaken in the context of the local Library Strategy have developed through exchanges with foreign libraries or been shared with them through the International Federation of Library Associations and Institutions (IFLA)

Context – Policy leadership and support: The success of Barcelona libraries in becoming social hubs can be attributed to an ambitious, sustained local strategy aimed at making their collections, activities and facilities relevant to contemporary society.



## Kinodvor

**Location:** Ljubljana, Slovenia

**Website:** [www.kinodvor.org](http://www.kinodvor.org)

### Short description:

Kinodvor is a public institution whose main aim is to screen a diverse selection of quality films. As well as being a city cinema with a regular film programme, Kinodvor is also a venue for special events and a (co-)producer offering its facilities, services and expertise to Slovenian and international partners. Kinodvor is also home to Kinobalon, a programme for children and youth.

### Family learning:

Kinobalon is a film education programme that takes place regularly on weekends and occasionally also during the week. The film education programme is based on a selection of quality films suitable for children and youth accompanied with additional activities (workshop, discussion, and lecture). Educators and parents are encouraged to prepare the children and pupils for the screenings using education materials, which means that they provide them with basic information. Education materials offer also guidelines for discussions and activities after the visit to the cinema. In addition, children also receive a Kinobalon booklet in which the characteristics of the selected film are presented in a way accessible to a child.

### What can be learned:

**Strategy - Clear objectives and Institutional Requirements:** Educational objectives are visibly endorsed by the leadership of the organisation, making Kinobalon part of the general mission and vision of Kinodvor. Strong support by the management together with specified resources in the annual budget of the institutions ensures stability and sustainability of the programme.

**Strategy – Organic growth through age groups:** The educational team of Kinodvor in collaboration with other cultural institutions (Mladinsko Theater, Ljubljana Puppet Theater etc) designs a special annual programme for young people from 15 to 25 years old in order to enable continued engagement of this specific and often quit hard to reach population. The programme combines 8 cultural events in the field of theatre, music, dance and film.

**Methods - Different forms of engagement:** Educational team in cooperation with external experts prepares additional educational materials for educators and parents on one side and children on the other. While materials for educators and parents offer analysis of the context and topics of selected films together with proposals for additional activities at home or in schools, booklets for children deal with films in a playful manner through various games and tasks.

## Spiellandschaft Stadt + KIDS Kinderinformationsdienst

**Location:** Munich, Germany

**Website:** [www.weiterbildungspiel.de](http://www.weiterbildungspiel.de)

### Short description:

Spiellandschaft Stadt (Playing City Territory) is a non-profit association, founded in 1988 and is publicly funded by the local Youth Welfare Office of Munich. The association promotes real and virtual playing and activity spaces for children within the municipal Munich area. Its goal: exploring the entire city as a playing area to gain new experiences and to offer a different kind of education. One part of the manifold activities is KIDS, the information service for children.

### Family learning:

Using the word “Spiel – play” as a public label and as an overarching concept for creative and artistic activities of children allows a lot of groups, associations, institutions and individuals from the artistic, educational and social sectors to take part in the local network of Spiellandschaft Stadt. There are no borderlines between social work, artistic or cultural activities inside the network of round about 400 partners. The network tries to join forces, to give every institution the possibility to contribute by their specific means and working forms, with their different contacts to parents and families in different areas of the city. Using the word “Spiel – play” instead of terms as “the arts, creativity” or “arts education” makes it easier for a lot of parents, grand-parents and families to take part in the different offers: playing stands for easy accessibility in contrary to assumed exclusive arts education offers for a selected public.

### What can be learned:

Access – Outreach: The fact that a lot of members of the network offer so many different project forms and activities, helps to reach a lot of families with different backgrounds in different contexts.

Access – Opening hours: The infrastructure of the youth information centre (jiz) in the city centre is also used on Saturday by KIDS, the information service for children, to attract parents and families during their shopping tour and to deliver information about offers for children.

Communication – Diverse ways of informing: Diversified information channels and different media to inform children and their families about the different offers of the members of Spiellandschaft Stadt are crucial in reaching people. Here kindergartens and schools play a major role, as well as the internet, public newspapers and newspapers published by the social affairs department of the municipality.

Strategy – Evaluation and knowledge: The organisations active in Spiellandschaft Stadt know by evidence that they reach a lot of different target groups in the age range of mostly 6 to 14 with their families. At the moment they do not have the capacity to invest in evaluation to generate data showing the socio-demographic background of participants and their families, which would be of utmost interest for further planning.



Young moviemakers at LEO 61/Munich

## Pädagogische Aktion / Spielkultur: LEO 61

**Location:** Munich, Germany

**Website:** [www.spielkultur.de](http://www.spielkultur.de)

### Short description:

Pädagogische Aktion / Spielkultur (Pedagogical Action / Culture of Play) is a non-profit association working in the field of cultural education on behalf of the City of Munich for more than 40 years. Main focus is on arts, play, media, museums and public space: they offer programmes and projects in the whole city for children and young people from about 4 – 14 years as well as for families and schools, day-care centers etc.. Their seat is in Leopoldstraße 61, called LEO 61, where they offer a lot of different media education programmes.

### Family learning:

On Sundays parents have the possibility to take part in the activities of their children or just to have a cup of coffee at LEO 61 (Leo Sonntagszeit). The number of participants on these Sundays varies from 3 to 50. They never know how many families will come and have to react in a flexible way to the situation. They also organize interactive exhibitions and work with Leo-TV at bigger festivals and events, where they reach different age groups. The first contact to children and their parents is very often outdoors during such festivals and events. The interested ones then come to programme offers at LEO 61.

The motivation of the parents to come with their children to LEO 61 is sometimes the fact that they don't know what to do on Sundays. But they know that there will be an interesting offer for free at LEO 61, what makes the first step into the building easier. Most of other professional media offers and projects in the city are very expensive. Sometimes children themselves are attracted by the offers and are just accompanied by their parents.

### What can be learned:

Institutional requirements – Qualification and further training of staff: PA Spielkultur offers also further training courses in media pedagogy for colleagues from other organisations and institutions working in the field of arts education and cultural learning. The team members have different backgrounds: 50 % artists and 50 % cultural pedagogues (KulturpädagogInnen). The team mentions that approaches to family learning are at present not integrated in professional studies and training and they see a potential for further development.

Methods - Placing arts at the centre: All projects are based on an artistic approach, rather than on a pedagogical one. The basic idea of a project or programme is always an artistic task and they try to find the best ways to realize it together with the participants.

## Echo: Quax – Zentrum für Freizeit und Kulturelle Bildung

**Location:** Munich, Germany

**Websites:** [www.echo-ev.de](http://www.echo-ev.de) and [www.quax-riem.de](http://www.quax-riem.de)

### Short description:

The association Echo is a non-profit association, founded in 1990. Its mission statement reads as follows: "It is alright to be different". The aim of Echo is to promote awareness in terms of inclusiveness and to enable arts education in terms of cultural participation for all people. Following this general principle Echo has been operating for many years in the district of Riem, at the largest regional children's and youth cultural establishment called Quax, Centre for Leisure and Cultural Education. The access to all programmes is barrier-free. Echo uses established methods of cultural education, educational games, experiential learning, and the principles of cultural and political education.

### Family learning:

When a new quarter of Munich was built on the old airport the association Echo won the contest for the best ideas to integrate arts and cultural education in the new quarter and the institution Quax was built with subsidies from the municipality. Round about 100 nationalities are living in this quarter of the city and the diverse offers of Echo reach a lot of children, young people and families in the suburb. In the first years a lot of parents were involved in the activities. Meanwhile they created their own community centre for adults and use more offers there. But Echo still uses certain project forms to integrate parents into the activities of their children, such as Circus. Other project forms are more peer to peer oriented. On their adventure playground they had to propose afternoon activities especially without the parents of the children, because parents became too active and dominant. Sometimes they use also the help of young people especially being in charge of working with the parents to keep them away from their children and from disturbing their activities.

### What can be learned:

Methods – Placing participants at the centre: Already the development of the plans of the building and the concept of its activities was a strictly participatory process with children, young people and adults involved.

Methods – Different forms of engagement: The concept is based on different pillars: the Youth Centre, the Children's House with adventure playground, a mobile service unit for cultural education in the whole city, and an educational workshop cooperating with 8 schools and 36 school classes. They also offer a day-nursery for younger pupils, bringing young parents very early into contact with Quax, and develop unusual learning forms and modules in their Gripsothek, offering tutoring and learning in small groups.

## Essl Museum

**Location:** Klosterneuburg, Austria

**Website:** [www.essl.museum](http://www.essl.museum)

### Short description:

The Essl Museum hosts exhibitions of contemporary art. It is owned by a private collector. Comprehensive art education activities are offered to visitors of all ages and walks of life. They include guided tours, art talks, workshops, projects, seminars, training events and receptions. A specific method of promoting art comprehension at the Essl Museum is a combination of talks in front of original artworks and hands-on testing of the visitors' own creativity at the museum art studio.

### Family learning:

The arts education department at Essl Museum holds a variety of offers specifically for families. Every first weekend of the month is a Family Weekend. The Family Weekend includes open studios and a playfully guided tour for families. Offers are specified according to age groups of children from 2 years onwards.

### What can be learned:

Strategy – Active involvement of all: The arts education team at Essl Museum is a permanent team of professionals that elaborates concepts and offers together. How to deal with different expectations coming with different ages is one important question. Parents usually want the children to learn something, children want to play. Good offers include both elements – learning in a playful way. The team has developed exercises that challenge roles e.g. the adult's eyes are covered and the child guides him/her to a picture and explains it. Thus, the adults are forced to listen and to trust the child. The exercises also encourage dialogue between adults and children about the pictures and objects.

Access – Opening hours: The topic contemporary art as such is quite challenging. The Museum's mission is to provide easy access to contemporary art with activities like an Open House once a year. Families like the festival atmosphere, the crowds and liveliness and that it is for free. Some say that they come again or enrol for a workshop. Many say that they come again next year to the Open House. Families can also make use of the well-equipped art studio on the weekend. The Sunday offer also includes lunch at the Museum's café which is also attractive for families.

Access – Transport: Transport from Vienna city centre to the museum (approx. 12km outside Vienna) has been identified as a challenge which the museum addresses through a regular and free shuttle bus provided for all visitors.

## ((superar))

**Location:** Vienna, Austria (headquarter), Switzerland, Bosnia-Herzegovina etc.

**Website:** [www.superar.eu](http://www.superar.eu)

### Short description:

((superar)) is a cooperation of Caritas, Konzerthaus Wien and Wiener Sängerknaben in the style of “El Sistema” fostering active singing, dancing and music playing of children from the age of 2 onwards. The aims are to promote artistic talent, but also to improve social competence and school performance. One highly qualified artist (musician, choir leader) is in charge for each ((superar)) site (schools, kindergartens, community centers, after-school clubs). Participating classes or groups have one lesson daily and perform at least twice a year in concert halls.

### Family learning:

Although ((superar)) focuses on children and youngsters and does not offer any special programmes, families are of significance for their work. Thus, artists and the management are in close contact with the families of participating children. Families are invited not only to attend performances but also to support with voluntary work.

### What can be learned:

**Institutional requirements – Qualification and further training of staff:** The artists taking part in ((superar)) are not only highly qualified with lots of experience in their respective art form but also very motivated and engaged. The artistic team consists of people from all over the world which is at least partly intended. In Viennese schools at least 40% of the pupils have another first language than German. This demographic fact is rarely presented in cultural institutions or initiatives. ((superar)) is an exception in setting a high value on intercultural sensitivity. This sensitivity is especially relevant for the communication between ((superar)) and the families. In order to foster regular exchange and reflection the whole team meets on a weekly basis to discuss current issues and future developments.

**Access – Outreach:** In addition to ((superar)) groups and classes the association will open a community art center in Vienna’s 10<sup>th</sup> district. The center will accommodate studios, offices and an event hall as well as a café/restaurant that will act as a bridge to the people living in this district.

**Collaboration – International professional exchange:** ((superar)) is based on the collaboration with the well-known Venezuelan programme “El Sistema”. International exchange is at the core of the work of ((superar)). One of the aims is to establish ((superar)) in many countries in Central and Eastern Europe. Up to now ((superar)) has been established in Switzerland, Liechtenstein, Bosnia-Herzegovina, Romania and Slovakia. They are also collaborating with partners in Turkey.





((superar)) choir/Vienna



## 6 Self-assessment

The following questions, which derive from the observations made in the course of the project, can help you – as part of a cultural institution or administration – to start a discussion or assess cultural learning activities and policies for families.

Cultural Institution Practical Level
<b>Are families a target group of your educational programmes?</b>
Does your educational programme include activities that directly addressed to families?
Are there any offers which attract families although they are not specifically for them?
Do your educational activities and offers take into account the diversity of contemporary families (e.g. single parent, patchwork, gay and lesbian parents)?
Do you pay attention not to contribute to reinforcing inequality or stereotypes assigned to men and women by implementing your family educational programmes?
<b>How do you design your family educational programmes?</b>
Are objectives of your educational programme specifically targeted at families?
Do these objectives differ from other educational activities?
Are objectives designed for different age groups involved (children, adults etc.)?
Do you engage users or audiences in the design of programmes? Are they involved into setting the objectives? Do you take into account needs and interests of your target group? Do you take into account the social, cultural and economic context of your participants or audiences when developing educational programmes?
Do you involve also other stakeholders in the design of programmes (e.g. teachers, artists, parent associations, other users, etc.)? Do you intent to develop networks of diverse collaborators who can be involved on a permanent or occasional basis?
Are educational activities designed in such a way that they enable continued forms of engagement through age groups? Does your educational offer take into account the transition from the early childhood to adolescence and forward?
<b>How do you implement your family educational activities? Which methods do you use?</b>
Are both children and adults actively involved in educational activities for families?
Do activities encourage intergenerational interaction and mutual learning?
Do you use diverse methodologies, which focus on different type of engagement (acquisition of knowledge, development of personal skills, emotional engagement etc.) by different users or audiences? Do activities encourage the development of creative skills of participants or audiences rather just passing previously-determined contents?
Do you use new technologies in order to provide interesting opportunities of mutual learning between children and their parents or other adults?

### How do you evaluate your family educational programmes?

Do you consider evaluation activities when planning family educational programmes?

Who do you involve into the evaluation process?

Are participants or audiences part of the evaluation process?

Do you involve also other stakeholders in the evaluation of programmes (e.g. teachers, artists, parent associations, other users, etc.)?

Do you communicate results of your educational programmes to stakeholders and relevant public?

Do you use evaluation results to plan and improve further educational activities?

### How do you enable access to your family educational programmes?

Do you implement outreach activities in order to provide enhanced access to disadvantaged families and other sectors which would not normally visit your venues? By doing that, do you cooperate with organisations in the broader community?

Do you take into account different types of families by planning opening hours of your organisation in general and educational family activities in specific?

Do you consider other aspects of access, such as transport, costs, physical access not just for participants with disabilities and disadvantages but also for grandparents accompanying children to educational activities? Are your facilities child and family-friendly?

### How do you communicate?

When and if active in communities with a degree of ethnic or linguistic diversity, do you use different languages in your communication activities?

Are diverse ways of informing and new technologies part of your communication strategies?

## Cultural Institution Management Level

### How do you manage your financial resources?

Do you plan special and long term financial resources allocated to cultural education in general, and to family programmes in particular?

Do you have sufficient knowledge on funding opportunities for families as target groups?

### Do you invest in staff and further training?

Do you have specific members of staff responsible for educational programmes within your institution? Are they responsible only for the educational?

Do you take into account specific qualification and skills when selecting staff responsible for family educational activities?

Are educational objectives visibly endorsed by the leadership of your organisation?

Are all staff members aware of the importance of educational programmes and of the education and learning for the institution as a whole?

Do different departments within your institution contribute to educational programmes?

Do you provide further trainings to educational staff and where necessary also other relevant staff in order to build capacity of personnel?

## Public Administration Level

### How do you coordinate your policies?

Is there a person or unit that connects policies for cultural learning and family policies?

How do you foster inter-departmental cooperation between e.g. culture, social and educational departments?

How do you take into account the social, cultural and economic local context when adapting cultural family learning to your environment?

How do you assure stable finances that would enable long-term implementation and continued development of cultural family learning in your area of responsibility?

Do you actively promote the topic of family cultural learning (in the media, in political meetings ...)?

### How do you foster innovation and development?

Is your policy aimed at facilitating development of new educational and training programmes focusing on family learning, especially in cultural and arts settings?

Does your policy encourage strong networks and active cooperation between different institutions, such as cultural institution, artists, educators, universities and training centres?

Is your policy aimed at fostering international projects, exchange programmes, trainings abroad?

Is your policy aimed at fostering research in the field of cultural learning for families?

Do you support and encourage research in families as audiences of cultural institutions?



Family learning at Biblioteca Bon Pastor/Barcelona

## 7 Annex

### 7.1 Practice examples visited

#### Barcelona

- L'Auditori: Educa
- Ateneu Popular de Nou Barris
- Biblioteca Bon Pastor
- MNAC (Museu Nacional d'Art de Catalunya)

#### Ljubljana

- National Context of Cultural Education in Slovenia
- Kinodvor City Cinema: Kinobalon
- Animated film festival Animateka: Slon
- National History Museum
- Mladinsko theatre: Bobri
- MSUM (Museum for contemporary art Ljubljana)
- CICIBAN, the children magazine

#### Munich

- Spiellandschaft Stadt e.V. and KIDS Kinderinformationsdienst
- PA/Spielkultur e.V.
- Kinder- und Jugendmuseum e.V.
- Spielhaus am Westkreuz
- Quax Echo e.V. – Zentrum für Freizeit und Kulturelle Bildung

#### Vienna

- WienXtra Kinderinfo
- Dschungel Wien – theatre for young audiences
- ZOOM Children's Museum
- ESSL Museum Klosterneuburg
- KunstSozialRaum Brunnenpassage
- ((superar))

## 7.2 Photo credits

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p 27	© PA/SPIELkultur e.V., Foto: Michael Dietrich
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## 7.3 Partner profiles

### Coordinator:

#### **EDUCULT – Denken und Handeln im Kulturbereich, Vienna/Austria**

EDUCULT is located in the MuseumsQuartier Vienna, a city known for its variety and quality of cultural offers, and also as a city with a highly diverse population. This leads to a range of issues mainly linked to accessibility when it comes to including socially marginalised groups (e.g. migrants) in the cultural life of the city.

EDUCULT focuses on research, consultancy and project management in the area of cultural and intercultural education (formal, informal and non-formal learning settings). Our target groups include adults as parents, teachers and educators, and in general life-long learning contexts. We carry out research and evaluation relevant for adult and family learning, mostly commissioned by public authorities (such as the Ministry for Education, Arts and Culture, the City of Vienna) or public and private organisations (e.g. cultural institutions and foundations). We focus on cultural participation & audience development, learning infrastructures (e.g. co-operations between cultural and education institutions) and innovative approaches to learning and teaching. We organise events such as the “Salon der Kulturen”, a series of lectures and talks dealing with the effects of a diverse society – on education & learning, politics and culture.

EDUCULT has a local, national and international network of partners involved in cultural education. The topic of the Learning Partnership is linked to a development area in our organisation, looking into innovative approaches comprising different generations and families in cultural learning settings, specifically involving target groups that are usually not able to take full advantage of the personal and societal opportunities offered through cultural participation and creative learning. We want to share the knowledge gained through the Learning Partnership with our local and national network of strategic stakeholders on the level of policy and practice.

In the Grundtvig Learning Partnership, EDUCULT acted as coordinator, carrying out the general project management, ensuring the consistent flow of communication with the partners, taking care of the implementation of the project and its targets and supervising the documentation.

<http://www.educult.at/en>

#### **Partner:**

##### **Bundesvereinigung Kulturelle Kinder- und Jugendbildung (BKJ) e.V., Remscheid/Germany**

55 regional organisations and national associations in Germany have joined forces under the umbrella of the Bundesvereinigung Kulturelle Kinder- und Jugendbildung (BKJ), to work towards a common goal: the promotion and advancement of in-school and out-of-school arts education and cultural learning for children and youth. Their specialised knowledge and experience in the cultural education sector enable them to make an important contribution to a diversification of arts education and cultural learning for children, young people and their families on both national and international levels.

Each year more than ten million young people participate in the seminars, projects, competitions and events organised by the 55 BKJ member organisations. These activities cover all areas of culture such as visual art, music, drama, theatre, circus, dance, literature, photography, film, video and multimedia.

The main tasks of BKJ are:

- - representation of youth, education and culture policy interests on national, European and international level;
- - participation in international networks and extending European and international exchanges;
- - exchange of information and ideas relating to all issues relating to arts education and cultural learning;
- organisation of conferences;
- publication of educational materials, case studies, concepts and best practice;
- development of pilot projects;
- mobility programmes for experts in the field of arts education and cultural learning and international cultural youth exchange programmes with European and other partner countries all over the world.

BKJ is the government's key partner in the field of arts education and cultural learning in the Federal Republic of Germany.

On the national level BKJ is in direct contact with the German Association of School Parents (Bundeselternrat) and published with them a political paper on the necessity and effects of arts education and cultural learning at schools. The Grundtvig Learning Partnership is directly related to different activities of BKJ-member organisations, to integrate more and more parents and families in their arts education and cultural learning projects. BKJ sampled these Germany wide made experiences and fed the concepts in the Learning Partnership. At the same time BKJ guar-

anteed that their member organisations will profit from the experiences of the international partners.

<http://www.bkj.de/>

**Partner:**

**Fundació Interarts per a la Cooperació Cultural Internacional, Barcelona/Spain**

Interarts is an organisation which fosters international cultural cooperation through the transfer of knowledge, research, training and consultancy services. Based in Barcelona, the organisation has a long-standing experience in project management related to research and it carries out activities in the area of culture, international cooperation and cultural rights. Interarts collaborates with various public institutions responsible for education and culture (Spanish Ministry of Foreign Affairs, the Ministry of Culture of the Government of Catalonia, the Provincial Council of Barcelona and the City of Barcelona) among others, as well as non-profit organisations which have an important role in policy making in Catalonia and Spain. It has developed several projects in Europe and Latin America to raise awareness of the importance of access to culture and cultural education, as well as to ensure equal opportunities and inclusive approaches for vulnerable communities on access to culture, intercultural education and social inclusion.

In 2008 Interarts carried out the report on the Link between Culture Policies and Education Policies in Europe on behalf of the Ministry of Culture and the Media of the Government of Catalonia. In 2009, it coordinated a study on Access of Young People to Culture in Europe, commissioned by the European Commission's Education, Audiovisual and Culture Executive Agency (EACEA). In 2010 and 2011, Interarts carried out a mapping study of good practices in the field of social inclusion and culture on behalf of the City of Barcelona. These studies stress the relevance of cultural education in people's life, as well as the need for a successful coordination between government departments, educational institutions and civil society.

Interarts organises seminars, training workshops, conferences and lectures on creative and cultural industries, cultural policies and rights, and cross-border cultural mobility. Interarts participates in international cultural networks and platforms, such as the European Platform on Access to Culture and Culture Action Europe. Interarts currently holds the presidency of the latter.

In the context of the LP, Interarts facilitated the participation of Spanish and Catalan cultural organisations and local authorities in activities, incl. a working visit in Barcelona (involving relevant local institutions operating in the field of culture and adult education) and contributed to research and knowledge management activities.

<http://www.interarts.net/en/>



**Partner:****Študentski Kulturni Center – ŠKUC, Ljubljana/Slovenia**

Študentski kulturni center - ŠKUC is one of the leading non-governmental organisations promoting non-profit cultural and artistic activity in Slovenia. Its beginnings date back to Ljubljana's radical student movement of 1968; it was formally established on 31 January 1972. In the late 1970s and in the 1980s ŠKUC was one of the key supporters and promoters of alternative culture.

Today, ŠKUC is divided into various sections such as visual art, music, theatre, film section, section for equal opportunities, lesbian and gay section, information and counselling for young people...The main goal of the association is to develop cultural activities that represent an independent and alternative form as well as researching new cultural practices within the areas of the general dominant culture, and to support young and promising artists by including them in the main cultural sphere.

In addition, ŠKUC is paying special attention to cultural education of children, young people and adults. It organizes educational and creative programmes called ŠKUC Doodles (children programme) and Creative<sup>2</sup> (programme for youth) with the intention to provide young people, children and their parents a place for gaining new knowledge and skills as well as to encourage them to spend their free time creatively and to critically reflect on the society in which we all live. Both programmes include exhibition guided tours in ŠKUC Gallery and various workshops in different artistic fields (literature, visual art, graphic and art design, music, dance...) at times related to current social themes. All educational and creative activities are free of charge and thus accessible to everybody, irrespective of their economic situation. To ensure equal access to its activities to the broadest population ŠKUC is also collaborating with different organizations and institutions that are dealing with disadvantage children and young people.

On the basis of its work, association ŠKUC gained the status of an association working in the public interest in the cultural field, the status of youth centre, and of an association working in the public interest in the field of health care.

<http://www.skuc.org/>