EU Grant Agreement number: 101132285
Project acronym: CLiViE
Project title: Cultural Literacies' Value in Europe

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Version	2.0
Deliverable	D2.3 Summary of categorisation data and information on Arts Education in each case study country
WP	WP2: Identifying cultural literacies in Europe
Due date	31 January 2025
Submission date	3 March 2025
Dissemination level	PU

Abstract

The deliverable compares the results of the deliverable (D2.2) containing the national reports on arts-based education contexts and young people for the 7 national partners. It uses a mapping matrix for arts-based education to identify and capture arts-based education activities across different formal and informal learning environments as well as lifelong learning journeys. The national reports present the evolution of the current educational system (both formal and informal), regulations, programmes and policies, along with an overview of chosen formal and informal art-based practices (including artistic and cultural education). It also presents the different policies and programmes adopted in the fields of education, arts-based education, the culture and creative industries, immigration and inclusion addressed to children and young people up to age 18.
Even though all countries report that a process of privatization of educational and social services is impacting art-based education, the comparison outlines the different approaches to arts-based education between those countries having more systematic policy strategies and a larger public support and those countries having a more fragmented range of initiatives, less structured programmes and smaller public support. The analysis highlights how the former have developed more inclusive policies and a more equitable access to arts-based education initiatives while the latter are not ensuring equal access for all thus increasing rather than decreasing exclusion through art-based education.

This project has received funding from the European Union's Horizon Europe programme

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About CLiViE

The Cultural Literacies' Value in Europe (CLiViE) project develops and applies a Theory of Change (ToC) methodology and Social Return on Investment (SROI) framework to increase our under- standing of the value of cultural literacy through arts-based education on social cohesion. It will be delivered through four main phases: it 'maps' arts-based education within the context of cul- tural literacy learning across different learning environments and over different stages of a young person's education; it 'evaluates' arts-based education to help identify and assess their actual outputs and outcomes; it 'values' arts-based education activities through calculating its impact to further contribute to our understanding of the 'where', 'when', 'what' and 'how' young people's cultural literacies are developed, and differentiated in various learning environments; and it 'practices' pedagogies through developing an innovative set of practices and materials to support art-based educators to develop social justice and inclusion and improve the lives of young people through collaborative pedagogy. It has been designed to meet the three main research outcomes of the work programme topic: the ToC methodology and SROI framework for cultural literacies will directly increase our understanding of the value of cultural literacy on social cohesion; the evidencing of value in arts-based education and the collaborative pedagogy practices in cultural literacy through the co-creation of communities of practice (COPs) and a professional development programme (PDP) for arts educators will support the targeted commissioning of activities that will increase cultural literacy in Europe; and the innovative methodology for data gathering (and engaging) through emotional cartography allows young people to find a voice through more effective initiatives to foster cultural literacy around European cultures. CLiViE is funded under the call topic HORIZON-CL2-2023-HERITAGE-01-07 - Promoting cultural literacy through arts education to foster social inclusion, and brings together a multidisciplinary team from thirteen partners across eight countries:

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1. Introduction (role of art and culture in a society)

The document is based on the comparison of the national reports on arts-based education contexts for the 7 national partners. It aims to highlight both similarities and differences across the national reports and the different strategies and approaches adopted by the 7 national partners in the field of arts-based education.

The national reports have outlined the development of diverse educational systems (both formal and informal), along with an overview of chosen formal and informal art-based practices (including artistic and cultural education).

Across Europe, countries have adopted different approaches aimed at integrating the arts into education, shaped by national and local policies, governance structures, and funding mechanisms.

This report explores these varying approaches highlighting both commonalities and differences in their strategies in terms of commitment, approaches, strategies, programmes being implemented, challenges, and opportunities.

Following the same thematic structuring of the national reports, this document starts by providing the evolution in the educational systems and how they have been shaped by different political approaches and historical circumstances. It then traces similarities and difference in the educational systems with a specific focus on arts-based education. It also highlights the role played by policies and programmes in the field of inclusion, tolerance and culture in building a common ground for the development of arts-based education in the partner countries.

The comparison presents the mapping matrix for arts-based education and identifies similarities and differences in the initiatives and activities carried on by each country within various formal and informal learning settings. A key aspect of this comparison is the diverse role of governance in shaping arts-based education initiatives. The analysis reveals a more structured or fragmented landscape of arts-based education programmes among countries, showing the presence or the absence of a public strategy and support.

The report also shows several challenges especially in terms of the lack of funding, fragmentation and integration of the arts into broader educational strategies.

All countries share a common approach to culture and education as common rights which should be guaranteed to all. However, notable differences in access to cultural and educational activities among countries can be traced. A different approach to culture as a mean to foster inclusion or exclusion in education among countries can also be outlined. Some countries have worked better than others to integrate the arts within a broader educational curriculum.

In light of these findings, this report presents also key recommendations, which are shared by the partners and which are aimed at improving the integration of arts-based education into national education systems and at fostering social inclusion through arts-based education.

From a methodological point of view, the comparison shows that there are important disparities between the resources available for each national partner. Some countries can rely upon national and structural resources while others have a more fragmented set of resources. Therefore to collect the data, some countries rely upon more institutional and official sources (such as web portals or

statistical platforms provided by national or local authorities), while in other cases, especially as regards the mapping of informal arts-education programmes, it is usually more difficult to find official sources to map the landscape of cultural education within the informal sector as sources often come from private providers of cultural and/or non-formal education.

Timeline

Similarities: • Strong and long tradition of education and of public schooling since the 19th century; • Education has been formally structured at the national and local level; • Adoption of UNESCO and EU recommendations;
Differences: • Northern/Baltic/Central Europe: A focus on arts (also with a practical approach to crafts, drawing and singing) and sports; • Southern Europe: a more humanistic and theoretical approach has often been developed; • After the fall of the Berlin Wall, national reforms were implemented in former socialist countries where informal educational initiatives, such as art schools, community centres and workshops providing additional opportunities were added.

All national reports have analysed their systems of arts-based education and their entire education systems, examining the ways they have undergone dynamic changes in the last few decades.

There is a stronger and longer tradition of education, public schooling, and public support for education in northern Europe and the Baltic states, dating back to the 19th century. In these areas, there has always been an idea of a unified and public school system with the aim of guaranteeing access to basic education and cultural resources for all. School subjects, even from the early years, include the arts (also with a practical approach to crafts, drawing and singing) and sports, while in other contexts, such as southern Europe, a more humanistic and theoretical approach has more often been developed. In Germany in particular there has always been a tradition of a “holistic approach” to education which encompasses culture and sports.

The history of education and arts education is strongly linked to political history: for those countries affected by the fall of the Berlin Wall, changing from a centrally planned economy to a capitalist (market-driven) system, the period following the 1990s was characterised by a number of national reforms, including those of the educational system. These changes also impacted arts-based education.

For these countries, these were also years in which governments and various non-governmental organisations began to recognise the importance of the arts as a mean of cultural expression and education. As a result, there was increased support and funding for arts programmes. The 1990s also saw the growth of informal educational initiatives, such as art schools, community centres and workshops, providing additional opportunities for children to engage with the arts outside of formal school settings.

The way in which education was formally structured at the national and local level often happened after the Second World War or, in some cases, even later around the 1970s, with the institution of Ministries of Education, Ministries of Culture or Ministries of Education and Culture.

From the 1980s-1990s onwards, there has been a gradual process of localisation in many contexts, meaning that national governments have given power to local authorities and municipalities in the management of schools as well as granted more autonomy to schools.

From 2010 onwards, countries have started adopting the recommendations of UNESCO and the EU, with slower or faster implementation. Consequently, many countries have established national curriculum reforms and defined national plans for the arts presenting a comprehensive approach to arts-based education so as to provide students with a broader set of creative skills and to implement competence-based education.

2. Overview of arts-based education (school system and arts-based education)

Similarities: • The organisation of the school system is determined by the national government; • In all national contexts, arts education is part of the formal school curricula for primary and secondary schools.
Differences: • Different traditions of public and private schools: in post socialist countries this mix was not so widespread; • Strong arts-based education differences among national partners in terms of hours of teaching, level of preparation of professional artists, specialists of cultural sectors and teaching staff, and approaches to the arts (theoretical / practical); • Formal and informal: Germany and northern European countries have developed programmes combining formal and informal education. Northern and central Europe and the Baltic countries have developed comprehensive strategies aiming at enhancing access to out-of-school cultural activities. In southern European countries, there is very little public support for these activities which are instead supported by charities or are subject to fees.

The organisation of the school systems among the partners is quite similar in terms of the role played by the national government, with most countries having in a Ministry of Education in charge of defining school programmes and education policies and a Ministry of Culture developing cultural programmes and initiatives. In some countries, such as Finland, these ministries are combined into a Ministry of Education and Culture, thus supporting strong links between the development of cultural and educational policies.

In the case of Germany, the federal states rather than the national government are in charge of choosing school curricula for primary and secondary schools. Different levels of autonomy and responsibility are given to regional, federal and local authorities as well as to schools, including in the area of arts education.

There are also different traditions of public and private schools. Private schools are much more widespread in southern European countries while they have a shorter history in eastern European countries. In countries such as Poland, education is funded primarily from public sources. In other countries, there is a long history of private religious schools as well as other types of privately funded schools.

In some countries school is compulsory until the age of 18, making upper secondary education compulsory, while in others attendance is obligatory until the age of 16.

In all national contexts, arts education is part of the formal school curricula for primary and secondary schools, and it usually includes compulsory and optional arts education subjects such as Music, Fine Arts, Dance, Theatre/ Drama, Art History and Media Arts.

The amount of teaching in the various art domains is determined by governments and stipulated by laws of the Ministries of Education or Education and Culture. However, there are many differences among the national partners in terms of the number of hours of teaching, level of preparation of

professional artists, musicians, dancers, specialists in cultural sectors and teaching staff (more or less dedicated and skilled teachers), and whether there is a more theoretical or practical approach to the arts (including history of the arts or practical training like workshops, studio work or project-based assignments aimed at developing more practical skills).

All general lower and upper secondary schools provide arts education in their curricula. Moreover, there is a large number of lower and upper secondary schools specialised in arts education, with a different tradition in each context (academies, conservatories or other vocational schools).

Formal education is therefore provided through large-scale arts education projects and programmes which are set from the top-down by governments.

Some countries, including Germany and many northern European nations, have developed programmes meant to combine formal and informal education, favouring arts education in out-of-school contexts and recognising the value of out-of-school learning contexts for fostering personal development and broader societal impact. These activities are organised in collaboration with art galleries, museums and other non-formal educational institutions.

Informal education is, instead, provided through bottom-up and community-led non-formal arts-education projects and programmes organised by a wide network of non-formal actors in the artistic field and cultural organisations. Most cultural organisations provide arts education in the form of school collaborations. In most countries, such activities typically take the form of organised school visits for students, thus as out-of-school activities.

Informal education is probably the area in which greater differences can be found between countries: in some contexts, informal arts-education activities are provided to students for free, while in others they are subject to fees.

Some countries, especially in northern and central Europe and in the Baltic, have developed comprehensive strategies and programmes aimed at enhancing access to out-of-school cultural activities. In these cases, arts activities in informal contexts are funded and supported by legislation and are free. In these countries, governments support various cultural and arts-education initiatives through funding and programmes to foster cultural participation and access for all. There are specific funding programmes to foster cultural participation and cultural diversity, acknowledging that fostering cultural participation is a responsibility that extends beyond the boundaries of the school system.

In other countries, particularly in southern Europe, there is very little public support for these activities which are thus supported by charities or are subject to participation fees. These countries, especially in southern Europe, have a less comprehensive approach to arts education which is thus less universally guaranteed for all age groups. Arts education is mostly developed in out-of-school arts-based activities or in informal activities which are not free. Thus, access is significantly influenced by families' education and income levels, consequently generating differences between children and young people with diverse backgrounds and creating situations of exclusion.

3.Overview of policies and programmes promoting social inclusion and tolerance

Similarities: • General recognition of the importance of a multicultural society; • All countries (with different kinds of attention – Italy versus the others) have developed plans to give children equal educational and cultural opportunities through formal educational institutions and programmes, along with non-formal education.
Differences: • Top-down strategies (e.g. Finland) versus fragmentation (e.g. Italy); • Different attention to people with special educational needs and children from low-income families (Good performers: Germany, Poland, Lithuania, Latvia and Finland). There are specific programmes overcoming financial and personal barriers to participating in culture, especially among those threatened with social exclusion; • Initiatives fostering inclusion are developed through government programmes, often in cooperation with the third sector/civil society (Lithuania, Latvia, Finland, Germany). In other countries, i.e. Italy, these initiatives are carried out mainly by civil society.

Most countries recognise, though to different degrees, the important role that education can play in facing an ever more multicultural society, and their core curricula outline objectives for learning transversal skills to become more tolerant and open. To varying degrees, most countries, especially those in northern and eastern Europe and the Baltic, have developed plans which provide children equal educational and cultural opportunities through formal educational institutions and programmes. In addition, non-formal education providers receive funding for the non-formal education of children, thus ensuring access to such programmes for all children, without exception.

These countries seek to guarantee equal access to education and culture for people with special educational needs and children from low-income families. In this way, they underline the importance of creating equal opportunities and establishing equal educational conditions for every person and ensure that educational results depend as little as possible on disadvantaged personal social, economic and cultural backgrounds. Many programmes in this field have been developed in countries like Germany, Poland, Lithuania, Latvia and Finland, which are aimed at overcoming financial and personal barriers (lack of competences) to participating in culture, especially among those threatened with social exclusion.

In some countries, such as Germany, the focus on equal opportunities, cultural participation and equal access to culture is also strongly rooted in cultural policy (not only in education strategies), ensuring that everyone can engage in cultural activities regardless of age, social background or ethnicity. In some cases, initiatives fostering inclusion are developed through government programmes, as in Lithuania and Latvia for example, or through a comprehensive strategy involving official government institutions and non-governmental organisations. For example, in Finland and Germany, initiatives promoting inclusion and tolerance are often conducted by the third sector, but in strong cooperation with public bodies. In other countries, such as Italy, these initiatives are carried out by civil society, humanitarian organisations including Catholic charitable organisations, and associations in the third sector. These often work alongside or even in place of the state, in the absence of a comprehensive strategy for social inclusion and tolerance which incorporates arts and culture.

4.Overview of scale and scope of cultural and creative industries (CCI) and sector

Similarities: • In most countries, cultural and creative industries (CCIs) contribute significantly to the economy, impacting it by more than 3%; • Employment of a significant number of people in all countries; • Support from the Creative Europe Programme.
Differences: • Each country values CCIs differently, either as **a cultural heritage tool** (Italy), **economic driver** (Germany, Finland), or **identity-building sector** (Latvia), with various approaches to support, policy, and digital transformation; • Strategy for CCIs are **relatively new** for some countries (Italy, Lithuania, Latvia) and linked to issues of national identity, language and community building; • Government support in some countries (e.g. Germany and Lithuania) has more **comprehensive strategies** and funding for CCIs.

In most of the partner countries, cultural and creative industries (CCI) contribute significantly to the economy, impacting more than 3% of GDP, with the Baltic states striving to boost their impact. CCIs also employ a significant number of people in all the countries, primarily in small businesses or freelance roles.

Each country values CCIs differently, either as a cultural heritage tool (Italy), economic driver (Germany, Finland) or identity-building sector (Latvia), with various approaches to support, policy and digital transformation.

In Latvia and Lithuania, the development of CCIs is connected to issues of national identity, language and community building. In Italy, Lithuania and Latvia, the concept, support and development strategy for CCIs are relatively new and have developed significantly during the last 10 years.

For some countries, especially Italy, the importance of CCIs has been overshadowed for a long time by the importance given to heritage and its preservation, which has also impacted cultural policies and support in the field. Italy's cultural policies have historically focused on the protection and conservation of artistic and cultural assets.

Government support to CCIs in Germany and Lithuania demonstrates more comprehensive strategies and funding for CCIs. This support is usually given through national funding schemes alongside support coming from the Creative Europe Programme.

5.Key findings

The key findings relate to the matrix analysis developed by each partner country. To collect the data, some countries rely upon more institutional and official sources (such as web portals or statistical platforms provided by national or local authorities), while in other cases, especially as regards the mapping of informal arts-education programmes, it is usually more difficult to find official sources to map the landscape of cultural education within the informal sector as sources often come from private providers of cultural and/or non-formal education.

Art/Cultural forms

All partners used the UNESCO framework to analyse artistic and cultural forms. The cultural forms present in the mapped arts-based education initiatives were characterised as follows:

- **Cultural & natural heritage (museums, other places of cultural heritage, etc.)**
- **Performance & celebration (theatre, dance, opera, puppetry, festivals, fairs, music)**
- **Visual arts and crafts (fine arts including photography, fibres, metal, pottery, textiles, wood etc., decorations and jewellery, musical instruments produced by artisans)**
- **Books & press (books, newspapers, periodicals, libraries)**
- **Audio-visual and interactive media (TV, radio, live streaming, film and video, interactive media, online games, YouTube)**
- **Design and creative services (fashion, graphic and interior design, landscape design, architectural and advertising services**
- **Tourism**
- **Sports and recreation (organized or competitive sports, physical fitness, recreation (amusement and theme parks etc.)**

The comparison highlights **varying approaches to formal and informal arts-based education** with a general prevalence of visual arts and performance being mapped which can be summarized as follows:

Similarities: • **Visual and performing arts:** There is a stronger focus on **visual and performing arts** in arts-based education programmes; • **Specialized schools**: In all countries there is a strong presence of specialized schools for the arts and music; • **Participation**: All cultural programmes **prioritise education and participation** over tourism. cultural initiatives rarely include tourism as a cultural form.
Differences: • **Music vs sports**: Some countries, such as Lithuania, prioritise music and performance, while others, like Germany, focus on the integration of sports into cultural initiatives; • **National programmes**: Some countries, including Germany and Poland, have developed specific programmes at the national level, for example "*Kultur Macht Stark*" or "The Very Young Culture 2023-2025".

Digital aspects

The comparison highlights that the implementation of digital assets varies by nation but with all countries incorporating digital technologies in educational activities, as follows:

Similarities: • Across all countries, digital technology is increasingly incorporated into arts-based education, particularly in media arts, photography and film, though its implementation varies by nation.
Differences: • **Formal settings:** Some countries, for example Finland, Lithuania and Italy, have developed structured government-led programmes to promote digital integration in formal education (such as "The Millennium School" and "Piano Nazionale Scuola Digitale"); • **Informal settings:** In some countries, such as Lithuania and Poland, digital assets are also incorporated in many non-formal activities, reflecting a diverse approach to fostering digital literacy and creativity.

Age and demographic profile of beneficiaries

The comparison highlights how most of the countries have mapped programmes initiatives aimed at children, young people and disadvantaged groups, as follows:

Similarities: • **Age-based division**: arts-based education is structured according to school levels. Most of the countries divide young people into age groups and separate arts-education activities according to their school systems and school levels. • **Focus on youth**: Most programmes target **preteens and teenagers** (such as Germany's *"Kultur Macht Stark"* initiative which focuses on youth). The primary focus and challenge is on engaging young people, with a particular concentration on preteens and teenagers. • **Inclusion**: All countries have programmes aimed at marginalised or disadvantaged groups, including **refugees, migrants, at-risk youth,** and **children with disabilities.**
Differences: • **Teachers vs students**: In some cases, like the Czech Republic, programmes addressed to teachers have also been mapped out.

Institutional setting (formal/informal)

The comparison highlights a great difference in activities implemented in the school curricula as optional or mandatory and informal initiatives as follows:

Similarities:

- **Arts in school curricula:** arts-based education is included as compulsory or optional subjects. Each country has embedded arts education in its school curricula with compulsory or optional subjects. In most countries, plans aimed at integrating arts from primary to upper secondary levels are regulated by the Ministry of Education;
- **Informal learning:** Schools collaborate with cultural institutions (such as galleries, museums, theatres) to provide informal learning experiences. Informal activities are often organised by and occur in cultural institutions, bringing students from schools into cultural spaces, showing the importance of experiential learning in external cultural environments.

Differences:

- **Connection between school education and informal activities:** in some countries, such as Finland and the Czech Republic, projects linking formal and non-formal education have been developed.

Spatial level and duration

As regards time and duration, each country has mapped initiatives differently, locally or nationally, according to the school year or being time-specific as follows:

Similarities:

- **Formal programmes:** typically year-round and aligned with the school calendar, usually nation-based and nationally standardised and integrated into the national curriculum, ensuring uniform access across the country;
- **Non-formal programmes:** Often seasonal, time-specific or event-based, like summer camps or arts festivals. They are nationally supported in some cases, but relying on locally-driven initiatives of local institutions.

Differences:

- **Urban vs rural areas:** some countries show a significant difference in urban-rural accessibility to informal initiatives, for example having cultural initiatives primarily concentrated in large cities;
- For example, Germany and Lithuania show urban-rural disparities. Most cultural education programmes are implemented at the local level in Germany and other countries. Countries like Italy, which has mapped informal activities in the city of Milan, and Poland show the wider offer of cultural initiatives and institutions in larger cities.

Funding level and source(s)

The countries show a different level of public and private support to arts- based education and different funding mix strategies as follows:

Similarities:

- **Public support:** most countries support cultural and arts-based education at the national and local levels;
- **European funding:** some countries highlight the importance of EU funds in sustaining art-based education initiatives;
- **Mixed financing for informal education:** while some initiatives are free, others require participant fees or rely on private funding.
- **Process of privatization**: a general process of privatization of educational and social services is described, requiring better funding mix strategies and the development of public-private partnerships.

Differences:

- **Public vs private support:** some countries, like Germany, Finland and the Czech Republic, rely upon strong public support;
  some, such as Lithuania and Poland, are based on a mixed model of private and public support. Apart from public resources, informal arts education initiatives are also supported by private funds coming from private foundations and sponsors, though often there are additional fees paid by parents for their children's activities.
  Others, like Italy, rely heavily on private funds and participant fees. Costs are often covered by fees paid by the participants.
- **Accessible vs inaccessible:** some countries are creating many free programmes with public funding, while other countries, like Italy, having mostly fee-based initiatives are making these programmes less accessible for all.

Outputs, Outcomes and Impacts

The comparison outlines that in most countries, apart few exceptions, there is not usually a standardized monitoring, measurement and assessment as follows:

Outputs
Similarities: • **Enrolment and participation:** most countries have measured outcomes primarily in terms of student enrolment and participation in arts-based initiatives in the school system; • **Formal-informal:** data are more complete for formal education, while there are limited data for informal initiatives, relying on self-reported figures for cultural organisations; • Outputs are more often connected to broad organisational objectives rather than arts-based education.
Differences: • In the case of Germany, a set of outputs from cultural education initiatives has been categorised into three primary areas: (1) participation and reach, (2) artistic and cultural production and (3) experiences and public presentations.

Outcomes
Similarities • There is not usually a standardised framework for learning outcomes.
Differences: • Some countries have defined quality variables in terms of acquired skills, learning outcomes, teaching methods; • In the case of Lithuania, three domains of learning outcomes in formal and non-formal arts-based education have been identified: cognitive, socio-emotional and behavioural.

Impacts
Similarities: • There is generally a weak or missing impact assessment for arts-based education initiatives which makes it difficult to find information on how arts-based education impacts different target groups. • Most countries do not have structured evaluation systems, making it difficult to measure long-term effects, even though arts-based education is commonly meant to impact and enhance creativity, cultural engagement and civic competences among youths and teachers. • Impact evaluation is usually linked to the rather broad missions and objectives of the organisations developing creative, cultural, artistic and civic competences of young people, as well as increasing specific knowledge for students and teachers.
Differences: • Some countries, such as Germany, have managed to show the impact of arts-based initiatives, especially on formal education.

Measures of success or indicators used to evaluate

All the countries agree that measuring the success of arts-education initiatives is difficult. Its complexity arises from various reasons. There are different targets as these initiatives are experienced by people who are already used to them (they are more frequently utilised by populations who have already experienced them, making it challenging to measure the actual impact of the services). Different indicators are used which rely on quantitative rather than qualitative measures. The comparison outlines that there are few attempts of analysis as follows:

Similarities: • Some countries are attempting to develop an integrated system of analysis, though only a small amount of the initiatives being analysed contain some form of success indicators.
Differences: • In some cases, as in Germany, success indicators were the completion of art and crafts projects and participation in these initiatives.

Differentiated impact of cultural literacy and arts-based education on diverse young people

The comparison highlights how in all countries, there is little data on the impact of arts-based education on children and young people with different cultural, social and economic backgrounds, as follows:

Similarities: • **Formal arts-based education**: state schools provide free access to arts-based education for all children, regardless of social, economic or ethnic background. • **Informal arts-based education:** the accessibility to these activities for students varies among countries according to the availability of public and private funds and whether activities are free or for pay. • **Targeted programmes for disadvantaged youth**: many countries target a range of programmes at socially disadvantaged individuals (young people from socially deprived or disadvantaged backgrounds, such as those with low socio-economic status or immigrant backgrounds) whose access to arts-based education is facilitated by offering free and low-threshold programmes. • **Limited data on impact**: little data exists on how these programmes differentially impact diverse groups.
Differences: • **Inclusion vs exclusion**: Most publicly funded programmes aim to create equal opportunities, while in some countries, such as Italy, a fee-based model limits access for lower-income groups. • In countries like Italy, arts education initiatives often require fees and thus do not guarantee equal opportunities for all children and young people, regardless of their social, ethnic and economic backgrounds.

Differentiated effects of different art forms in achieving wider social impacts

The comparison shows that for all countries the differentiated effects of different art forms are difficult to grasp as follows:

Similarities: • In most countries, there is a lack of data regarding the different effects and impacts of different art forms.
Differences: • In some countries, like Lithuania, which prioritises music and dance in arts-based education, a general positive social impact is assessed.

Pedagogy, didactic and instruction method

The comparison highlights that very diverse pedagogical approaches are adopted following a holistic and student-centred approach as follows:

Similarities: • **Critical thinking and creativity:** In all countries, arts-based education initiatives are influenced by a variety of pedagogical approaches, including Montessori and Steiner, and reflect student-centred and interdisciplinary methods that foster creativity, critical thinking, personal development, democratic citizenship and intercultural understanding. • Some of these approaches come from those outlined by UNESCO and the EU.
Differences: • **Practical vs theoretical:** In some countries, there is a project-based learning approach to the arts, also through gaming, while in other countries, such as Italy, the approach is more theoretical.

6.Conclusions and recommendations

The national reports from the seven countries have outlined their different approaches to and understandings of the potential of arts-based education as a means to foster social inclusion.

The different approaches depend on the role played by culture and on the different implementations of policy strategies in the field of education and inclusion. Each country faces unique challenges and opportunities, especially in terms of its policy agenda, governance, funding scheme, formal and informal education programmes. The recommendations are mostly aimed at improving the integration of arts-based education in school curricula, increasing coordination between local and national governments and between private and public institutions, as well as increasing funding and/or diversifying the funding mix.

The comparison has outlined similarities and differences in the approaches, challenges, opportunities and recommendations regarding arts-based education. While in terms of commitment and recommendations there are many similarities, there are notable differences in terms of the programmes and policy strategies being implemented and funding schemes used. A series of similarities and differences can therefore be summarised:

Similarities:

1. **Recognition of the role of the arts: in most countries, though to different degrees,** the role of the arts in fostering creativity, personal growth and social cohesion is unanimously recognised.
2. **Need for inclusion**: **most countries** are committed to making arts-based education accessible to diverse communities, especially socio-economically disadvantaged groups, even though challenges remain to making these activities equally accessible for all, especially in light of a general process of privatisation which is making these activities less accessible from an economic point of view.
3. **Challenges in formal education**: most countries highlight challenges in integrating arts into formal education curricula, with the arts often perceived as secondary and/or subsidiary subjects.
4. **Challenges in informal education:** informal activities are often fragmented and not well incorporated into educational programmes.

Differences:

1. **Inclusion vs exclusion: in some countries, such as Germany, Latvia and Finland, arts-based education is intended to foster social inclusion, even though a process of privatisation is making arts-based education less accessible. These countries** are strongly committed to reaching diverse communities, especially those from socio-economically disadvantaged backgrounds, through specific programmes like the German “Culture Makes You Strong” (KMS) project**.**
   On the contrary, other countries, such as Italy and Poland, are still working to address financial barriers and ensure access for disadvantaged communities. In these cases, arts-based education activities, especially informal ones, are inaccessible to some due to financial barriers and thus increase rather than decrease social exclusion.

2. **Cultural heritage vs practical approach**: some countries, as in the Italian case, have a more theoretical and elitist approach to high culture and arts-based education, while others take a more practical approach that embraces all cultural forms in arts-based education activities, thus integrating sustainability, health and broader societal themes with cultural education.
3. **Funding models:** partner countries show three different funding mixes and levels of support to arts-based education. These include public support in countries like Germany that have strong public support, both nationally and locally, while also relying upon private donors; mixed support in countries with public support for arts-based education but which also rely on European funds and private support; and private support in countries like Italy which have weak public support for arts-based education and heavily rely on private support as well as fees and ticket sales.
4. **Programme emphasis**: some countries, such as Germany, have already developed an integrated approach to arts-based education, while others still need to develop or implement a programme or have set a programme on the policy agenda but have yet to concretely implement it, as in the case of the Italian National Arts Plan.
5. **Governance (national vs local):** even though all countries share the need to have an integrated approach between national and local governments, some countries, such as Germany, boast an integrated approach to arts-based education programmes shared between the national, federal and local levels. More often in the other countries, policies and programmes are set by the national government or are implemented locally by local bodies, creating large disparities between different geographical areas and between urban and rural areas. In some cases, as in Italy, there are some local best practices despite a lack of nationwide coordination.

Recommendations:

1. **Better coordination and integration**: each country stresses the need for and recommends better coordination between national and local governments and the development of public-private partnerships to enhance equal access to arts-based education. In addition, the need to stabilise legal regulations and increase awareness of the importance of arts-based education is suggested. This should also be done through training activities created for teachers and educators.
2. **New funding mix and funding skills for schools, teachers and educators**: in a time of a lack of public resources and of a general privatisation of social and educational services, all countries recommend adopting new funding mix models through private-public partnerships, improving legal frameworks and increasing funding, and including fiscal incentives for private sector involvement to support arts education at all levels. The need to work on capacity building and funding skills for schools and teachers is also stressed.
3. **More data and monitoring**: all countries show the need for more data to enhance their ability to evaluate and assess the impacts of cultural education on children and young people.

In conclusion, the reports from all countries reflect a shared understanding of the role played by arts-based education in society, but there remain challenges in addressing economic barriers and ensuring equal access for all. The recommendations are aimed at improving coordination, increasing funding, and refining policy to better integrate arts-based education.