

Needs analysis: (non)-formal artistic
education

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1. About this document

In the first project year, partners analysed their national situation regarding the validation and accreditation of artistic skills (VAAS), in formal, non-formal and informal contexts. The analysis followed a set of pre-consensuated questions on entry requirements, evaluation of skills and competences, assessment methods and certification. Data were gathered by means of desk research and own experience. The national reports for Spain, Greece, Hungary and Italy are available in the Annexes.

During the second project year, project partners carried out a more in-depth analysis of needs and concerns around artistic education in both formal and non-formal institutions in their country. They interviewed stakeholders from both types of institutions in the dance, media and music sector, according to the following matrix:

Institutions	Dance	Media	Music
FORMAL	Informant 1	Informant 3	Informant 5
NON-FORMAL	Informant 2	Informant 4	Informant 6

In some cases the same person was an informant for more than one sector. The partners could choose (or combine) these methods of obtaining data:

- Individual interviews (formal or informal), and/or
- Round table meetings (collective interviews), and/or
- Questionnaires sent by email (a good follow-up was recommended in this case)

2. Definition of terms

The distinction between formal, informal and non formal education appeared in the international debate about education policy in the late sixties, and was strongly correlated to that of recurrent and lifelong learning.

Currently, the European Commission adopts different classifications:

Formal learning

Learning that occurs in an organised and structured context (in a school/training centre or on the job) and is explicitly designated as learning (in terms of objectives, time or learning support). Formal learning is intentional from the learner's point of view. It typically leads to certification.

Non-formal learning

Learning which is embedded in planned activities not explicitly designated as learning (in terms of learning objectives, learning time or learning support), but which contain an important learning element. Non-formal learning is intentional from the learner's point of view. It typically does not lead to certification.

Informal learning

Learning resulting from daily work-related, family or leisure activities. It is not organised or structured (in terms of objectives, time or learning support).

Informal learning is in most cases unintentional from the learner's perspective. It typically does not lead to certification.

(CEDEFOP)

or

Formal learning is typically provided by education or training institutions, with structured learning objectives, learning time and learning support. It is intentional on the part of the learner and leads to certification.

Non-formal learning is not provided by an education or training institution and typically does not lead to certification. However, it is intentional on the part of the learner and has structured objectives, times and support.

Informal learning results from daily activities related to work, family life or leisure. It is not structured and usually does not lead to certification. In most cases, it is unintentional on the part of the learner.

(DG Education and Culture, definition used in legal documents)

However useful, these classifications are not equivalent, as they refer on the one hand to processes (intentional or unintentional) and on the other to the degree of institutionalization. Especially when considering the process of non-formal learning there are some overlaps. To make things clearer we can merge and arrange the two definitions in a matrix as follows:

	Formal	Non-formal	Informal
Provider	education or training institutions	other structured contexts	"environment"
Process	structured, learning-oriented	structured, not-learning-oriented	unstructured
Learner approach	intentional	intentional	unintentional
Certificate	yes	usually no	no

Unfortunately, the distinction between informal and formal/non-formal is currently still not well defined and leads to ambiguities. For example, a language course provided by a cultural association to adult learners that results in an attendance certificate at the end is formal or non-formal? The answer appears to be yes, because all the conditions of the first column are met. However, nobody would say that it is formal training, part of the hierarchically structured, chronologically graded 'education system'. It is not a precisely located step in a longer education process; it is just an episode that contributes on a small scale participants' culture. It certainly appears to be part of the "lifelong learning process", but not of the formal education process.

In order to be operative, our recommendation is that the definitions given above by the European Commission are made more specific, according to each

different national context In this needs analysis, we have handled the concepts formal, non-formal and informal according to the table above.

3. Concerns and needs in formal and non-formal artistic education

The results of our needs analysis, based on interviews and round table meetings with stakeholders in Spain, Italy, Greece and Hungary, show some significant similarities, despite very different national contexts.

3.1 Common needs and concerns

In the following table a synthesis of findings in Spain, Italy, Greece and Hungary is provided. The topics are organized according to the moment of learning (before training, during training, after training), the kind of institution (formal or non-formal) and the aspects that were analysed. At the end, the main conclusions are presented, together with some significant quotes of informants. More information on the interviews and other research actions that were carried out in each country (dates, places and informants), can be found in the Annexes.

Table: Summary of common needs and concerns in artistic education.

Moment in pupil's training Aspects of analysis	Formal sector	Non-formal sector
1. BEFORE TRAINING		
1.1 Entry tests	<p>Entry tests are required, usually in the form of an audition.</p> <p>Advantages: official auditions are non-discriminatory</p> <p>Disadvantages: sometime they are too generic and anonymous</p>	<p>Being usually private, which means largely depending on students' fees for surviving, there is practically no 'quality' selection for entering courses. This may lead to discrimination.</p>
1.2 Previous knowledge or degrees required	<p>Diplomas are needed to access. This is sometimes a barrier, as formal institutions realize that by requiring previous certification, they potentially exclude talented people who have no diploma.</p>	
1.3 Other	<p>Formal institutions usually being public are more accessible to students from different socio-economic backgrounds. Italy is an exception to this, as public schools are not necessarily cheaper than private ones.</p>	<p>Although non-formal education often has high quality standards and is generally well considered by the work sector, it doesn't have common curricula nor recognised diplomas. Being private, it is also more expensive than a state-funded upper secondary school system would be.</p>

2. DURING TRAINING		
2.1 Assessment of skills	Numeric marks are compulsory but they are not necessarily a good tool for assessing artistic skills.	There is a lack of unified (coherent) criteria. Assessment methods are bound to references among teachers/ artistic directors of the schools, thus being shared and coherent but also highly self-referential.
2.2 Evaluation of overall learning process	Curricula are very academic, conventional, based on a precise hierarchy between theory and practice. Consequently, evaluation is not at all “holistic”. Futhermore, there is not enough attention for intercultural and interdisciplinary issues, nor to a more flexible cross-sector experimentation that is strongly requested by artists with connections to the actual work sector and current international experience.	The evaluation of the relationship between classes and teachers, of the methodologies and pedagogical approach and of the students’ results, are a more empiric and “holistic” process than in the formal system. But these methodologies should be developed into a standard, and they should receive an institutional validation and acknowledgement. The most outstanding advantage of the holistic approach is that the student is involved in the evaluation process.
2.3 Other	The public formal system (where it exists) is very closed to confrontation and change. For young artists it’s very difficult to become competitive at international level, so that most of them have to design their educational path abroad.	The private non-formal schools are “on the market”, thus the level of competition is very high and there is hardly any exchange within the sector.
Proposal for a non-formal accreditation system - September 2011		

3. AFTER TRAINING		
3.1 Accreditation of learning outcomes	Officially recognized accreditation is provided, but the professional sector will hardly look at diplomas but rather at evidences.	Lack of recognition at institutional level.
3.2 Recognition of issued diploma	Usually, for teaching music in schools, you need a diploma issued by an official institution. So in fact the system is extremely self-referential.	Institutional diplomas are mostly irrelevant in the work sector, where quality recognition is based more on the teachers, masters, recognised professionals with whom the student has built up his/her CV. Consequently, the non-formal sector builds on personal professional experience of teachers/directors and on the capacity to connect education with the work sector.
3.3 Employability	In the work sector official diplomas are not necessarily a proof of quality and are therefore useless when it comes to joining a professional dance company, music band or theatre.	The non-formal sector puts a strong accent on arts practice, “awarding” the best students with opportunities of self-promotion as starting professionals through concerts and performances in front of a public. Most students develop themselves as independent professionals in the artistic field, going into bands, orchestras, companies, artistic crews and show-business jobs.
Proposal for a non-formal accreditation system - September 2011		
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3.2 Discussion of the results

Before training:

In this section we analysed entry tests, required diplomas, and other issues related to accessibility. The main advantages of officially regulated entry tests or 'auditions' in formal education are that these are designed to offer a fair opportunity to everyone and thus avoid discrimination or exclusion, as opposed to non-formal (usually private) education, where the economic capacity of students plays a role in their admission. **Admission at public institutions may be less expensive** (although not in all cases), **but standardized audition procedures can make the selection process too sterile and anonymous.**

As a reknown Spanish dance pedagogue at the Institut del Teatre (Barcelona) said during an interview:

"The auditions are regulated by the Spanish government and are organized according to strict rules in order to guarantee equal opportunities for all kids. This is good in itself, but the fact that we don't know anything about their background or aspirations, makes it very difficult to make a good selection. For example, we have had cases of 6-year-old girls who were pushed by their mothers, frustrated ex-dancers, to audition for the dance school. These girls are obviously not motivated to dance."
(Keith Morino, Director of secondary level dance division at Institut del Teatre)

Futhermore, the requirement of previous diplomas in order to access formal training is sometimes a barrier, as **formal institutions realize that by requiring previous certification, they potentially exclude talented people who have no diploma.** In an interview with an established cajón teacher in Barcelona, who had made his way in informal learning contexts, this barrier was defined very eloquently:

"I wanted to study at the music conservatory, but I lacked the knowledge that they asked; I can play but I can't read scores, I know my rhythms but I don't count them... They should also look at my personal portfolio: what I have done, where I have played, who I have worked with..." (Jacobo Sánchez, independent cajón teacher)

During training:

The sharpest contrast between the formal and the non-formal stands out when moving on skills assessment and student evaluation. This is where most stakeholders in the formal system complain about the **unappropriateness of formalized evaluation and assessment methods.** For example, for music and dance competences in formal public education, numeric marks are compulsory by law. But **marks are not necessarily a good tool for assessing artistic skills.** As one dance teacher in Barcelona puts it:

"Dance teachers are obliged to use marks, numeric values, in their evaluations, which is highly inappropriate for the assessment of dance

competences. Marks are the enemy of good evaluation.” (Keith Morino, Director of secondary level dance division at Institut del Teatre)

In Greece, the director of the Municipal Conservatory of Larissa, a formal education centre, points out that marks have become the standard:

“Personally, grades don’t represent me but they are requested at all levels by students and parents.” Director of the Municipal Conservatory of Larisa (Apostolos Alexiou)

Some formal institutions also highlight the importance of **involving students in their own evaluation process**, in what we could call a more ‘holistic’ approach:

“We need to improve and define evaluation tools that we know to be useful for the progression of the study. The assessment is also self-evaluation, thought of the work, critical review of students and teachers alike. Evaluation is also a tool for motivating students.” (Paolo Ponzecchi, director Giuseppe Verdi music school Prato)

Finally, the non-formal sector makes a stand for **peer evaluation rather than top-down evaluation** as carried out in most formal contexts:

“I don’t want my music to be theoretically evaluated. You can only evaluate musical competences of an interpreter by listening. My musical qualities should be assessed by other artists.” (Jacobo Sánchez, independent cajón teacher)

After training:

Here, we analysed aspects like diploma recognition and employability. For many professionals in the non-formal sector it is obvious that **recognition as an artist has nothing to do with diplomas**:

“I believe that in the current state of artistic education, employment is found by those who are sufficiently trained and not by those who possess a state recognized diploma.” - (Roula Karaferi, Freelance Choreographer, Greece)

Surprisingly, formal institutions also admit that although their **certification may be officially recognised, it is hardly a quality proof for the professional sector**:

“The ironic thing is that if they want to dance or do theatre in a company, they have to go to auditions: nobody is going to ask for their diploma!” (María Pujol, Director academic affairs at Institut del Teatre, Barcelona)

Indeed, employability is not necessarily a consequence of formal certification, so that for potential artists a contradiction rises between the security of an official diploma and the need for high-quality hands-on training, required by the cultural industry market. **Many official diplomas issued by public institutions hide a lack of stage experience**, intercultural and interdisciplinary competences, or a more flexible cross-sector experimentation, all of which are strongly requested by professional artists with connections to the actual work sector and current international experience.

“The most important factor is efficiency in the workplace and not a state recognized diploma unless one wants to work in the public sector.” –
[Thimios Vountas, Media Freelancer, Greece]

Especially in Italy and Greece, this seems to transfer the responsibility of educating professional artists from the public to the private or non-formal system:

“I even dare to say that [...] this void in the public educational system, even if bearing the risk of low quality, profit-oriented motivations, lack of methodology, scarcely qualified professional profiles, has stimulated the non-formal educational institutions to find ways of self-regulation, to build on personal professional experience and on the capacity to connect education with the work sector, with the concrete challenge of the stage.”
[Matteo Siracusano, vice-president and coordinator of ADAC Toscana]

3.3 Conclusions

In conclusion, we can say that formal artistic education complies with highly standardized curricula and assessment criteria, being a guarantee for quality in certain aspects, but that performing artists who want to find their place as a professional in the cultural industry usually have to fall back on competences and skills that they have not necessarily acquired in the formal system. In other words, formal education leads to employability in public sectors where diplomas are required, such as dance, music and media teachers, whereas non-formal education provides performing artists with the ‘real’ hands-on training that prepares them for their professional lives.

For formal education, thus, regulation is both a barrier and a guarantee for quality. For non-formal education, this lack of regulation means that musicians and music teachers are living precariously and that they usually can't access studies themselves because they have spent all their artistic life in the non-formal circuit.

The work carried out by the consortium in directly involving stakeholders from both sectors, and disseminating our methodologies and activities, shows that there is a big gap between directors and teachers in formal and non-formal systems in Spain, Italy and Greece. Especially the formal artistic education system, consisting of conservatories, theatre institutes and other official higher education institutions, is very reluctant of exchanging experiences with non-formal institutions like private academies or non-profit initiatives, as they fear

losing control over the hierarchly organized processes that keep them into place. The Hungarian case is a bit different, as structural changes in the education system following a deep shift in political forces in the country are being carried out at the moment.

After our experience in the Roots & Routes Follow Up project, we strongly believe that the role of non-regulated artistic programmes with a high level of hands-on and experience-oriented competence training is important, as they can contribute to bridging the gap between formal, non-formal and informal learning contexts. In our experience in Spain, Italy, Greece and Hungary, the mere fact that we contacted stakeholders from both systems and gathered them around a table to talk about issues of certification, validation of learning outcomes and competence assessment, was already a positive step towards awareness-raising among representatives of both sectors. The bottom-line: validation and accreditation of artistic learning outcomes (be it formal or non-formal) should be treated separately in policy, as they involve specific needs and processes.

The question remains, though, whether too much formalization enhances the recognition of learning outcomes, or non-formal experiences should rather cherish this lack of formalization, as it is a guarantee for fresh, flexible and up-to-date artistic education.

This action-research project represents only a little step towards a European accreditation system, but thanks to its high level of practical application, we believe that it can be considered as a step in the right direction.

4. Annexes

Annex 1: State of the art in artistic education in Spain, Italy, Greece and Hungary

Annex 2: National reports needs analysis

2a: Spain

2b: Italy

2c: Greece

2d: Hungary

Annex 3: Template for interviews (general)

Annex 1: State of the art in artistic education

Equals Annex 5a of the Final Report (Overview national situations 2010):

Spain: see document 'questions_ES.pdf'

Italy: see document 'questions_IT.pdf'

Greece: see document 'questions_GR.pdf'

Hungary: see document 'questions_HU.pdf'

Annex 2: National reports needs analysis

Annex 2a: SPAIN

Interviews:

	Name and function	Institution	Sector	Field	Date	Place
1.	María Pujol Director academic affairs	Institut del teatre	Formal	Dance and theatre	23-03-11	Barcelona
2.	Keith Morino Dance pedagogue and Director of secondary level dance division	Institut del teatre	Formal	Dance	23-03-11	Barcelona
3.	Jacobo Sánchez Independent cajón player and teacher		Non-formal	Music	09-03-11	Barcelona
4.	Ferran Rodríguez Founder and director	MK3 Escuela Superior	Non-formal / Formal	Media	25-03-11	Barcelona

Conclusions after analysis of interviews:

In Spain, regulation in formal artistic education is both a barrier and a guarantee for quality. It is a guarantee for quality because if you are putting the CSD degree at the same level as university degrees, the quality should be guaranteed. It is a barrier to quality, (1) because many people who do have talent but are not allowed to access formal institutions since they don't have the necessary requirements, will never get into the official circuit, and (2) because regulated access tests are generic and are rarely appropriate as a selection tool. The main question raised by representatives of formal artistic education was: does it make sense for people who want to become professional performing artists to follow regulated studies?

In the non-formal sector, the lack of regulation means that dancers, musicians and music teachers are living precariously: they have no contracts, so if they become ill they have no income; usually they can't afford to rent or let alone buy a studio or a space where they can give their classes; they usually can't access studies themselves because they have spent all their [artistic] life in the non-formal circuit.

In Spain there seems to be a very big gap between the formal and the non-formal circuits, and also between the public and the private circuits, which may be less the case in countries like The Netherlands, Belgium, Germany and Denmark, where the arts are more structurally supported by governmental funding than anywhere else in Europe.

Annex 2b: ITALY

Interviews:

	Name and function	Institution	Sector	Field	Date	Place
1.	Tiziana Mori Head of Culture Department	Intercultural Centre (CINT) of the City of Pontassieve	Non-formal	Music and dance	14 and 24-09-09	Pontassieve
2.	Rosanna Brocanello Director	Opus Ballet choreographic centre and dance school	Non-formal	Dance	05-11-09 and 07-02-11	Florence
3.	Alessandro Di Puccio Director	CAM – Centro Attività Musicali	Non-formal	Music	03-12-09 and 04-03-11	Florence
4.	Paolo Damiani Musician, composer and teacher	Rome Conservatory Santa Cecilia	Formal	Music	11-09	By telephone
5.	Paolo Ponzecchi Director	Municipal music school Giuseppe Verdi in Prato	Formal/non-formal	Music	04-11	By telephone and email
6.	Matteo Siracusano Vice-president	ADAC Toscana, Association of dance companies	Non-formal	Dance	25-03-11	Florence

Overview of needs analysis Italy 2010-2011

What is involved in the validation and accreditation of artistic skills (VAAS) in Italy?

The overall responsibility for school education in Italy lies within the Ministry of Education, University and Research (Ministero dell'Istruzione, dell'Università e della Ricerca), which works at central level. In consequence of the changes of the central government, the educational system in Italy is going through an ongoing period of wide-ranging reforms.

Since September 2008, the Minister for Education of the current Berlusconi government, Mariastella Gelmini, has promoted the most recent reform of the educational system as a whole. The regulations for the **reform of the second cycle of education (age 14-18/19)**, the so-called upper secondary schools, have been enacted by the President of the Republic on March 15th, 2010 ["Regolamento licei", attached].

The main innovation planned by this reform is the introduction of music and dance upper secondary schools ("licei musicali e coreutici"), next to artistic upper secondary school (visual arts and design), classical u.s.s., scientific u.s.s., linguistic u.s.s., human sciences u.s.s. (u.s.s. with a socio-psycho-pedagogical orientation), technical schools and vocational schools. The reform is too recent (full application is foreseen in the school year 2013-2014) to allow to understand if the new music and dance upper secondary schools will introduce a change in the almost total void of interest for these fields in Italy's public educational system. The school year 2010-2011 is the first year of experimentation only very few music sections have been activated (in the whole Province of Firenze only two sections have been activated for 48 students at the Liceo Dante, <http://www.liceoclassicodante.fi.it/finalita-sezione-musicale>), and only in agreement with the Conservatories (http://www.indire.it/lucabas/lkmw_file/licei2010///_Licei%20musicali%20Convenzione%20fin.pdf). As for dance, only 5 dance u.s.s. have been activated on the whole national territory (in Rome, Busto Arsizio, Genova, Teramo and Udine, see <http://messengeroveneto.gelocal.it/dettaglio/alla-scoperta-dei-licei-coreutici:-prospettive-e-rischi/1951437>), and only in agreement with the National Dance Academy – created in 1940 in Rome and still the only formal educational institution forming dancers, choreographers and dance teachers and conferring a degree in dance (<http://www.accademianazionale danza.com>)!

Thus, at least for the moment, this reform seems to be another of the many missed opportunities in the ongoing "reform" of the formal educational system in Italy, where no acknowledgement is given at central level of the much more variegated educational reality based on non-formal education.

Officially due to financial restrictions, the work done between 2007 and 2009 by the National Committee for the practical learning of music didn't have any fallout on this reform. The committee, created in 2007 by the Italian Ministry for Education under the Prodi government and composed by musicologists, pedagogues, teachers, trainers and musicians, tried to implement synergies at every institutional level, from primary schools to universities, in order to match one of the eight Lisbon key competences for lifelong learning and active

European citizenship: the cultural awareness and expression. The idea was to introduce music education in public schools through an innovative musical practice linking the classical academic curricula with the pragmatic experience of the non-formal educational system, open to cross-sectorial experimentation and intercultural issues, while the formal educational system, including the higher level arts and music education system (Afam), is extremely “academic”, rigid and scarcely permeable to intercultural issues.

In the formal educational system, higher education is organised at university and non-university level. The universities have gradually gained administrative, financial and accounting autonomy: the Ministry is responsible for allocating funds, monitoring and evaluating the system, but according to university autonomy (Regulation No. 509, November 1999), universities are autonomous for the planning of study courses (title, objectives, general framework of learning activities, credits attributed to each activity, assessment procedures). Common objectives and general criteria are, however, defined at central level for all courses.

University higher education in the artistic sector is mainly theoretical – even in the DAMS (Departments for Art, Music and Performing Arts [Spettacolo]) that have spread all over Italy, practical activity is more and more infrequent, and the aim is in any case not the teaching of artistic skills but mainly a historical-aesthetical approach. Also regarding the intercultural issues, the ethno-musical research for instance is very well developed in the universities, but mostly at theoretical level.

Non-university higher education is offered by the **higher level arts and music education system** (Sistema dell'Alta formazione artistica e musicale – Afam) and by other institutions. The institutions belonging to the Afam system are: Academies of Fine Arts, the National Academy of Drama, Higher Institutes for Artistic Industries (ISIA), the National Dance Academy, Conservatoires.

Qualifications: Higher education, both at universities and Afam institutes, is organised in three cycles: the first Level, Laurea, obtained after a 3-year course (180 credits); the second level, Laurea magistrale, after a 2-year course (120 credits); and a third level, Dottorato di ricerca, after a course the duration of which varies depending on the field of study. Afam institutes issue the first level Diploma accademico di primo livello, obtained after a 3-year course (180 credits) and the second level Diploma accademico di secondo livello, obtained after a 2-year course (120 credits).

Consequently, this formal educational system has structured criteria for validation and accreditation of skills – but in the long phase of “experimentation” since the start of the reform of the educational system in Italy in 2003 (law n. 53), the autonomy of the educational institutes has in fact produced an even more confused situation, due to the differences in “weighing” the various elements of the curricula in terms of credits, that hinders the harmonisation of programmes, criteria for accessing the system, as well as for validation and accreditation of competences.

Only universities and Afam institutes issue officially recognised degrees – nevertheless, work opportunities for people with a diploma issued by Afam

institutes are very low, because of the scarce turn over in the music orchestras and of the lack of teaching opportunities within the “official” educational system.

To **access** higher education, applicants must have the upper secondary school leaving certificate, or a foreign comparable qualification. To access the institutes belonging to the Afam system, “adequate basic skills” are also required. Nevertheless, till now it’s almost impossible to acquire these “adequate basic skills” in the public upper secondary school system: for dance there was till now no upper secondary school at all (and no “dance conservatories”); for the media sector there’s nothing specific, apart from some design elements in the curricula of polytechnic institutes, and the “Centro sperimentale di cinematografia” in Rome issuing a u.s.s. diploma; for the music sector, there is no public alternative to the first level of conservatories (“corsi ordinamentali”): the only alternatives are private teachers, or the non-formal network of vocational arts education, launched in the 70ies of the past century and inspired by an idea of a democratic and internationalist culture. In fact, till now the possibility to access the curricula of higher education has been granted mainly by this **non-formal network**: a “system” that is almost exclusively private, not at all “systematised” and seldom institutionalised, even if it often depends from the support of local administrations and/or NGOs. This private school system has often high quality standards and is generally well considered by the professional sector, but it can’t issue officially recognised diplomas.

As for vocational training, the overall responsibility in Italy lies within the Ministry for Work and Public Welfare, but the responsibilities concerning vocational training have been decentralised to the regional governments in various steps, starting with the law n. 845 of 21/12/1978 (“Legge-quadro in materia di formazione professionale”). As stated in § 19, both the Ministry and the Regions can have recourse to the technical assistance of ISFOL (Istituto per lo sviluppo della formazione professionale dei lavoratori), created by the decree n. 478 of 30/06/1973, and since 1999 included in the list of research institutes (decree n. 419). See http://www.isfol.it/Istituto/Chi_siamo/index.scm. Since 2003 ISFOL has larger competences in setting guidelines for training and work politics, it is the national evaluation structure for the European Social Fund, national agency for the Leonardo da Vinci programme and referent of CEDEFOP.

Regions have the competence for validation and accreditation of vocational training, so they set the criteria for validation and accreditation autonomously, even if within the frame of guidelines set at central level. The vocational training system is run only by regionally accredited agencies (cross-regional vocational training projects are an exception), participating to calls for proposals funded by the ESF with integrations by the national Ministry for Work, as well as by Regions and Provinces. The list of professional profiles and the criteria for the training, validation and accreditation of these profiles is set by the Regions – but if we look at the list of professional profiles in the Tuscany region, we find very few in the section “artistic activities” (see http://www.regione.toscana.it/regione/export/RT/sito-RT/Contenuti/sezioni/lavoro_formazione/formazione/rubriche/cosa_fare_per/visualizza_asset.html_148183349.html). Apart from the continuous funding granted to vocational training activities of big classical institutions like the Opera house

Maggio Musicale Fiorentino (orchestra and corps de ballet), vocational training and consequently validation and accreditation of artistic skills remain sporadic.

Interviews with stakeholders

Matteo Siracusano, vice-president and coordinator of ADAC Toscana (<http://www.adactoscana.org>), association of the dance companies subsidised by the Tuscany Region.

“Non-formal education” in Italy, particularly in the artistic sector, could be considered an anomaly compared to the formal educational processes in the public and private educational system. It also shows great differences in educational processes between visual arts, music, performing arts like theatre and dance.

Arts, and the teaching of arts, are in fact outside the regular school system, or quite marginalised. On the other hand, non-formal educational institutions often lack a strong regulation and are limited to private and/or very peculiar professional experiences or initiatives of single individual teachers.

Apart from the formal educational institutions, the music conservatories and the one and only State Academy for dance (Accademia Nazionale Danza) in Rome, the system of private music and dance schools of the non-formal educational system show the clearest evidence of this particular aspect and of the consequent problems regarding accreditation and validation. At the same time, many schools of the non-formal educational system have an extremely important role in the concrete reality of arts education in Italy, often more than the formalised Academies, especially in the dance sector.

I even dare to say that this peculiar context, this void in the public educational system, even if bearing the risk of low quality, profit-oriented motivations, lack of methodology, scarcely qualified professional profiles, has stimulated the non-formal educational institutions to find ways of self-regulation, to build on personal professional experience and on the capacity to connect education with the work sector, with the concrete challenge of the stage.

Today in dance, there are three main ways to education and to the world of professional work:

The institutional (public) formal educational process (almost non-existing in dance, as seen above).

The non-formal educational “system” of private schools (the most developed), which in fact fills the lack of formal educational institutions and thus plays a “formal” role.

The personal combination of non-formal training experiences, workshops provided within the system of adult education eventually subsidised by local

bodies with the support of the European Union, laboratories with recognised masters, intra-European mobility, etc.

Also ADAC Toscana itself promotes and develops high quality initiatives in non-formal education, aimed at training cultural operators in different professional fields, under the title "Passo dopo passo" ("Step by step"). For these training activities, ADAC chooses recognised professionals who in intensive workshop sessions teach artistic project management, administration, technical skills, promotional issues, critics review, institutional relationships or other themes related to the interests and needs of the associated professional or semi-professional companies. ADAC doesn't release any kind of diploma for these educational activities, only certificates of attendance. Till now, ADAC hasn't directly developed educational activities aimed at training artistic skills, but many associated companies have.

In September 2007 under the Prodi government, the World Dance Alliance organised in Rome a conference bringing together a large group of dance professionals and experts with the Commission for Education, Culture and Science of the Italian Parliament, under the patronage of the International Dance Committee of The International Theatre Institute of Unesco (a summary of all interventions can be found on <http://www.wda-europe.net/danzapolitica3.html>). It was one of the very few opportunities where the Italian Parliament lent an ear to the problems of the dance sector, a sector that was and is even more neglected than the cultural sector in general in Italy – but it was an isolated opportunity of starting a policy in this sector, and any possible effect was nullified by the change of government after a few months.

Rosanna Brocanello, director of the Opus Ballet choreographic centre and dance school.

Opus Ballet is a significant example of a private academic dance school that plays the role of a formal educational institution. The activity is based on non-formal basic courses, artistic disciplines for dancers, and professional courses (<http://www.opusballet.it/centro-coreografico/formazione-professionale/>).

I am now talking of the professional courses: they last two years, students subscribe after auditions and by payment of a monthly or three-monthly fee. Attendance is compulsory. Lessons are for at least five or six hours daily, every day from Monday to Friday. Students can choose to attend courses in the morning or afternoon, if they are still at school, and they can agree with the direction an appropriate personalise educational path.

The general idea for training dancers is a multidisciplinary approach to any kind of dance forms. Therefore, professional courses offer different and complementary paths for dancers through different artistic or technical styles. There are three departments (classical ballet, modern dance, contemporary and urban dances), the students choose a main path but they have to study all different dance styles.

1. What is involved in the **evaluation/validation** of competences in your institution?

Methodologies involved in the evaluation/validation of competences are strictly bound to references among teachers, the directors of the main department and the artistic directors of the centre. They constantly evaluate the relationship between classes and teachers; methodologies and pedagogical approach and results by students.

1.1 What methodologies do you use for assessment and evaluation of learning processes? (observation, examination, rubrics, audition, portfolio, written tests, other...??)

Twice in a year, the staff of every department evaluates the students. In these examination sessions, teachers and directors observe and assign individually written votes/10, and after a short meeting they assign an common vote. The second examination closes the academic year (October > June);

1.2 In your view, are these methodologies appropriate for the current state of artistic education. Why (not)?

Yes. But all these methodologies could be developed into a standard and receive an institutional validation and acknowledgement.

2. What is involved in **accreditation and certification** in your institution?

At the end of the two-years period, the Centre releases a certification. But even if the evaluation procedures are not too different from the formal educational system, our certification isn't recognised and has no institutional validity.

2.1 Do you work with grades or pass/fail?

Yes, we work with grades. Fails are very reduced in advance by auditions and examinations. But it can occur in case of excessive absences.

2.2 Do teachers/coaches follow a unified criterion for evaluation and certification?

Not strictly. Teachers declare their individual vote, but then they analyse and contextualise the individual votes and arrive together to agree on a final common vote.

2.3 Who issues the diploma? (teacher, director of the centre, public administration?)

Teachers and Directors of the centre which sign the final Diploma (see attachment).

2.4 Is the diploma/certificate pupils receive at the end officially recognised? What does it give access to?

Opus Ballet's Diploma is not officially recognised. Nevertheless, it has a non-formal but very clear quality recognition in the professional dance sector, not only in Italy. It can give access to international higher educational institutes, and/or to the professional career.

2.5 Do you have an idea of how many of your students actually find a job in the sector? What kind of jobs do they have (free-lance or staff-based)? Was the diploma issued by your institution enough for them to access these jobs, or did they need any additional accreditation?

Approximately 40%-50% or more pupils find work in the sector.

Most of them become free-lance teachers in private dance schools or staff-based beginning dancers. The best among them often go into companies, artistic crews and show-business jobs. The diploma, and the educational process developed by our Centre, should be officially recognised in an international system in order to strengthen our students' future career opportunities.

Alessandro Di Puccio, director of CAM – Centro Attività Musicali Firenze and collaborating with the Florence City Council in educational projects for teachers in primary and upper schools.

In his long experience, Mr. Di Puccio has detected a diffuse need for cross-sectorial music education, coming mainly from musicians with an informal or self-taught education, who are often endowed with talent, passion and motivation, but who can't find educational curricula corresponding to their needs, and have no means to have their skills and competences accredited by a recognised diploma, as these diplomas are issued only by institutes of the formal educational system that can't even be accessed without "adequate basic skills" that are till now impossible to acquire in the public upper secondary school system.

Since 1984 CAM provides answers to this void by organising courses for children and adults. The courses are structured in individual lessons in the chosen instrument (1 hour/week for 24 weeks), plus 1 hour/week of collective courses in theory, depending on the level of the students. After a year, depending on the improvement of the students, they are also introduced to concerted music. The school also provides several opportunities of playing in front of a public, both in the auditorium of the school and in jazz clubs in the city of Florence. From the 2 hours/week of the first year, after 2-3 years the students can follow courses up to 5-6 hours/week still paying the same fee (760 euros for adults): the intention of the school is to "loyalise" the students, rewarding those that show more engagement and motivation and who make more progress.

1. What is involved in the **evaluation/validation** of competences in your institution?

The evaluation/validation of competences is strictly entrusted to the teachers and the director of the school. They constantly monitor the progress of the students, both in theory and practice, in the concerted music sessions and in the public concerts.

1.1 What methodologies do you use for assessment and evaluation of learning processes? (observation, examination, rubrics, audition, portfolio, written tests, other...??)

The methodologies are strictly empiric and based on the experience of the teachers. They evaluate continuity in attending, motivation, engagement, etc. The students who obtain the best results can have access to the collective classes in concerted music, and to the public performances.

1.2 In your view, are these methodologies appropriate for the current state of artistic education. Why (not)?

For the current state, they are. But the current state is not satisfactory. If our activity would receive an institutional validation and acknowledgment, we should develop these methodologies more into a standard.

2. What is involved in **accreditation and certification** in your institution?

When a student leaves the school, CAM issues a certification of attendance indicating which courses the student has attended, for how many hours, for how many years, with which teachers, and eventually which extra workshops (see attachment). For the moment live performances are not listed in the certification, but we might change this because in fact most of our students find job opportunities in the artistic sector.

2.1 Do you work with grades or pass/fail?

We don't use grades, neither pass/fail. The "failing" consists in practice in being excluded from the opportunities of going on stage, of playing in front of a public, of self-promotion as a starting professional.

2.2 Do teachers/coaches follow a unified criterion for evaluation and certification?

As we don't work with grades and don't "measure" the evaluation, there is no unified criterion.

2.3 Who issues the diploma? (teacher, director of the centre, public administration?)

The certification is issued by the school and signed by the director (myself) and the president.

2.4 Is the diploma/certificate pupils receive at the end officially recognised? What does it give access to?

Our certification isn't recognised and has no institutional validity. It is only recognised as practical credits in the lower and upper secondary school system. Nevertheless, it has a clear quality recognition in the professional music sector, and it is also positively considered when accessing the conservatories. For teaching music in schools, in Italy you need a diploma issued by a conservatory.

2.5 Do you have an idea of how many of your students actually find a job in the sector? What kind of jobs do they have (free-lance or staff-based)? Was the diploma issued by your institution enough for them to access these jobs, or did they need any additional accreditation?

Most of our best students develop themselves as independent professionals in the artistic field, where our school has a high recognition.

Paolo Ponzecchi, director of the municipal music school Giuseppe Verdi in Prato (one of biggest municipal music school in Italy), president of AldSM (Associazione Italiana delle Scuole di Musica) and vice-president of EMU, the European Music School Union.

In a previous interview, Mr. Ponzecchi had pointed out that while in Europe there is a growing trend towards the integration of practical didactics into the curricula of the formal educational system, in Italy the divisions and lack of communication between formal and informal educational systems remain the same: between a rigidly encoded, self-referential formal system focused on acquiring technical competences and skills based on a precise hierarchy between theory and practice, and an informal "system" of vocational arts education inspired by an idea of a democratic and internationalist culture, based on flexibility, cross-sectorial experimentation, and intercultural issues and practices.

1. What is involved in the **evaluation/validation** of competences in your institution?

Verdi Music school in Prato has an educational system that provides some midterm evaluation allowing the progression through different levels of studies.

Students must have attained the skills that are certified by the teachers, through the progress of the study in the classroom. Until this year, with the old AFAM system still in force, an internal preliminary examination is required for students applying to take the exams at the Conservatory.

1.1 What methodologies do you use for assessment and evaluation of learning processes? (observation, examination, rubrics, audition, portfolio, written tests, other...??)

Before the end of the school year all teachers must complete an evaluation form for each student, from children at primary schools to adults regardless of level or age.

There are various items that allow evaluating the capacity, frequency, motivation, results, and indicate the suggested course (regular, amateur, professional) and other information that the teacher might consider appropriate to report. The whole assessment process is entrusted to the teachers.

1.2 In your view, are these methodologies appropriate for the current state of artistic education. Why (not)?

We need to improve and define evaluation tools that we know to be useful for the progression of the study. The assessment is also self-evaluation, thought of the work, critical review for students and teachers alike. But evaluation is also a tool to motivate students. The organisation of this task is very challenging, however, and we consider most important to harmonise well the existing good practice rather than unify them, because we believe that the implementation of a single standard, it is not possible yet.

2. What is involved in **accreditation and certification** in your institution?

The school issues a certification of courses, level of educational attainment, assessment delivered by teachers. Courses, hours attended, are indicated in detail. It is however not an official accreditation.

2.1 Do you work with grades or pass/fail?

The school has a progression of courses that is not exactly grades such as that of the British system. Teachers have the option to let students repeating the year of a specific level.

2.2 Do teachers/coaches follow a unified criterion for evaluation and certification?

We shared with the teachers common criteria, with some flexibility, on the evaluation test for the transition from the first level to the second.

2.3 Who issues the diploma? (teacher, director of the centre, public administration?)

We do not issue diplomas, but only certificates of attendance and level achieved signed by the director of the school.

2.4 Is the diploma/certificate pupils receive at the end officially recognised? What does it give access to?

Our certification has no legal status but is recognised in terms of credits for upper secondary schools. Conservatories, however, show attention to students who come from our school.

2.5 Do you have an idea of how many of your students actually find a job in the sector? What kind of jobs do they have (free-lance or staff-based)? Was the diploma issued by your institution enough for them to access these jobs, or did they need any additional accreditation?

Verdi music school offers mainly a traditional classical education for which employment opportunities are generally few. However, in specific areas – for example, basic musical education for children – and in certain situations – such as small schools of music, or projects like co-operation with state schools – students who studied at the school have good employment opportunities, even in non-classical field.

Annex 2c: Greece

Interviews

Note: our interviews were conducted in the form of a questionnaire that we requested our stakeholders to answer. In some instances - especially those that were representing non-formal education – questions were not applicable (N/A). The information was obtained by: individual interviews (formal or informal) and questionnaires sent by email. A definition of ‘formal’ and ‘non-formal’ education was presented as described in Greece.

<i>Institutions</i>	Dance	Media	Music	Theatre
FORMAL	1. Faye Soukou (Choreographer-Dancer - Instructor)	1. George Metaxiotis (PhD student Aristotle University of Thessaloniki - Instructor)	1. Apostolos Alexiou (Director of the Municipal Conservatory of Larissa) 2. Dimitrios Ktistakis (Adjunct Professor Aristotle University of Thessaloniki) 3. Christos Ktistakis (Director of the Municipal Conservatory of Tirnavos)	
NON-FORMAL	1. Roula Karaferi (Choreographer-Dancer - Instructor) 2. Faye Soukou (Choreographer-Dancer - Instructor)	1. Thimios Vountas (freelancer - instructor)	1. Panagiotis Bantidoudis (musician-performer)	1. Costas Lamproulis (Director-Screenwriter) 2. Akis Mistoulis (Director-Screenwriter)

We interviewed the following:

Overview and main outcomes of interviews

DISCIPLINES: Theater, music, media, dance [11 participants]

Average Years of experience: 15 years [range: 10-30 years of employment]

1. What is involved in the evaluation/validation of competences in your institution?

Depending on the discipline and educational setting certain organizations give emphasis in the audition process (Conservatory), grading and written tests. On

the other hand disciplines such as dance, media and theatre rely more on experience, profile, style, talent and competencies.

1.1 What methodologies do you use for assessment and evaluation of learning processes?

Methodology includes a range of assessment and evaluation tools including and not limited to the following: observation, auditions, spirit of cooperation, challenge factor and attention span.

1.2 In your view, are these methodologies appropriate for the current state of artistic education? Why (not)?

They depend on the requirements and profile of the institution.

2. What is involved in accreditation and certification in your institution?

This question was answered pending the educational setting of the participants in this interview. For those who worked in an official educational setting they are obliged to have their students to take exams in order for the certificates to be validated by the Ministry of Education [where it applies].

2.1 Do you work with grades or pass/fail?

For some participants, grades didn't agree with their educational philosophy but were requested at all levels by students and parents. Pending the type of certification grades may be necessary for public sector employment opportunities.

2.2 Do teachers/coaches follow a unified criterion for evaluation and certification?

Instructors generally do have a unified criterion for evaluation and certification, as they may also assess as a committee. To our knowledge there isn't a defined rubric for evaluation purposes.

2.3 Who issues the diploma?

For state recognized institutions, a committee is approved by the Ministry of Culture -upon the request of the conservatory or dance academy - composed by the director as the chairman, the examinee's instructor and three instructors from other discipline institutions.

2.4 Is the diploma/certificate pupils receive at the end officially recognised? What does it give access to?

Only diplomas and certificates that are issued by the state are recognized, but they are not classified under any level of education. Diploma holders can each in both the public and private sector (music only). In cases, such as theatre and performing groups the collaboration of the team setting itself gives them an additional asset of experience.

2.5 Do you have an idea of how many of your students actually find a job in the sector? What kind of jobs do they have (free-lance or staff-based)? Was the diploma issued by your institution enough for them to access these jobs, or did they need any additional accreditation?

Depending on the institution setting, position sought and the expectations, graduates can work either in the public or public sector. In the non formal educational setting, certificates are usually granted after the completion of a seminar. In the theatre industry most talents seek part-time opportunities

within the greater performing arts industry (radio, theatre, etc.). In the media sector, the most important asset is being able to work efficiently and effectively. In the dance sector, talents can find employment in the private sector at dance schools or companies. Most times, dancers will become choreographer for an independent stage or by signing themselves the artistic production. If they decide to work in the public sector they need to follow recognized accreditation process by the Ministry of Education.

Individual interviews

Name: **Apostolos Alexiou**

Art: Music

Years of experience: 30

1. What is involved in the evaluation/validation of competences in your institution? We give emphasis in the audition process (musical instrument) and the written tests (for basic theoretical courses).

1.1 What methodologies do you use for assessment and evaluation of learning processes? (Observation, examination, rubrics, audition, portfolio, written tests, other...??) The monitoring that is mentioned in the previous question assesses how efficient the teaching was of the musical pieces; technically, conceptually and artistically, as also to what extent and for how long the student applied all this and the skills they have.

1.2 In your view, are these methodologies appropriate for the current state of artistic education? Why (not)? Yes, because I adjust to these.

2. What is involved in accreditation and certification in your institution? Exams that take place at the Conservatory are required from the Ministry of Culture in order for the certificates to be validated. (The Ministry directly supervises the conservatory).

2.1 Do you work with grades or pass/fail?

Personally, grades don't represent me but they are requested at all levels by students and parents. In addition, the exact grades are indicated in the comment section of the graduation tests in case student wants to later be employed by the government. The teachers are responsible and may not "suggest" a student in case of failure during the graduation exams.

2.2 Do teachers/coaches follow a unified criterion for evaluation and certification?

Generally yes.

2.3 Who issues the diploma? (Teacher, director of the centre, public administration?)

A committee that is approved by the ministry of Culture -upon the request of the conservatory - composed by the director as the chairman, the examinee's instructor and three instructors from other conservatories.

2.4 Is the diploma/certificate pupils receive at the end officially recognised? What does it give access to? Our diplomas are recognized by the state, but

they are not classified under any level of education. Our conservatory graduates can teach in other conservatories as well as in music schools. As for music schools there isn't a clear and defined policy.

2.5 Do you have an idea of how many of your students actually find a job in the sector?

What kind of jobs do they have (free-lance or staff-based)? Was the diploma issued by your institution enough for them to access these jobs, or did they need any additional accreditation? Almost all our graduates are working either in the public sector or in conservatories. Since recruitment is provided by university music department graduates, attendance of senior-level conservatory studying leading to a diploma is quite low.

.....

Name: **Giorgos Metaxiotis**

Art: Media

Years of experience: 15

1. What is involved in the evaluation/validation of competences in your institution?

Portfolio, observation, interview, written tests.

1.1 What methodologies do you use for assessment and evaluation of learning processes? (Observation, examination, rubrics, audition, portfolio, written tests, other...??) Practice, production (film), portfolio, observation, interview, self evaluation.

1.2 In your view, are these methodologies appropriate for the current state of artistic education? Why (not)? Grading and exams that are based in memorization are not appropriate.

2. What is involved in accreditation and certification in your institution? Written tests and portfolio.

2.1 Do you work with grades or pass/fail?

Grades.

2.2 Do teachers/coaches follow a unified criterion for evaluation and certification?

They use a different criterion except for the written tests.

2.3 Who issues the diploma? (Teacher, director of the centre, public administration?)

The centre (school).

2.4 Is the diploma/certificate pupils receive at the end officially recognised? What does it give access to? It is officially recognized, with no professional

rights but compared to other schools it provides more opportunities of access to the industry.

2.5 Do you have an idea of how many of your students actually find a job in the sector? What kind of jobs do they have (free-lance or staff-based)? Was the diploma issued by your institution enough for them to access these jobs, or did they need any additional accreditation?

I don't have knowledge. Most of them are free lance, the diploma was sufficient.

.....

Name: **Christos Ktistakis**

Art: Music

Years of experience: 20

1. What is involved in the evaluation/validation of competences in your institution?

Written tests.

1.1 What methodologies do you use for assessment and evaluation of learning processes? (Observation, examination, rubrics, audition, portfolio, written tests, other...??) Written tests.

1.2 In your view, are these methodologies appropriate for the current state of artistic education? Why (not)? They are appropriate.

2. What is involved in accreditation and certification in your institution? They receive a diploma.

2.1 Do you work with grades or pass/fail?

With grades.

2.2 Do teachers/coaches follow a unified criterion for evaluation and certification?

Yes they do.

2.3 Who issues the diploma? (Teacher, director of the centre, public administration?)

Ministry of Culture, the director of the conservatory.

2.4 Is the diploma/certificate pupils receive at the end officially recognised? What does it give access to? It is officially recognized.

2.5 Do you have an idea of how many of your students actually find a job in the sector? What kind of jobs do they have (free-lance or staff-based)? Was the diploma issued by your institution enough for them to access these jobs, or did they need any additional accreditation?

I have no knowledge of the percentage. They surely are free lance or staff based or teachers in conservatories and music schools. In most cases they need supplementary training.

.....
Name: **Panagiwtis Badikouthis**

Art: Music

Years of experience: 17

1. What is involved in the evaluation/validation of competences in your institution?

In practice [singing, playing an instrument]

1.1 What methodologies do you use for assessment and evaluation of learning processes? [Observation, examination, rubrics, audition, portfolio, written tests, other...??] In practice [singing, playing an instrument]

1.2 In your view, are these methodologies appropriate for the current state of artistic education? Why [not]? Yes.

2. What is involved in accreditation and certification in your institution? Not applicable.

2.1 Do you work with grades or pass/fail?

Not applicable.

2.2 Do teachers/coaches follow a unified criterion for evaluation and certification?

Not applicable.

2.3 Who issues the diploma? [Teacher, director of the centre, public administration?]

Not applicable.

2.4 Is the diploma/certificate pupils receive at the end officially recognised? What does it give access to? Not applicable.

2.5 Do you have an idea of how many of your students actually find a job in the sector? What kind of jobs do they have [free-lance or staff-based]? Was the diploma issued by your institution enough for them to access these jobs, or did they need any additional accreditation?

We don't issue diplomas! The students work as freelance musicians and continue to study.

.....
Name: Costas Lamproulis

Art: Theatre

Years of experience: 10

1. What is involved in the evaluation/validation of competences in your institution?

Mostly observation but also audition.

1.1 What methodologies do you use for assessment and evaluation of learning processes? (Observation, examination, rubrics, audition, portfolio, written tests, other...??) As we are involved in alternative education, we are in a constant evaluation quest.

1.2 In your view, are these methodologies appropriate for the current state of artistic education? Why (not)? The Arts follow modern trends and evolve rapidly. Unfortunately what remains outdated is the education system. And that is exactly what we are trying to improve.

2. What is involved in accreditation and certification in your institution? Not applicable.

2.1 Do you work with grades or pass/fail?

Not applicable. (Certificate only)

2.2 Do teachers/coaches follow a unified criterion for evaluation and certification?

Usually yes.

2.3 Who issues the diploma? (Teacher, director of the centre, public administration?)

Not applicable.

2.4 Is the diploma/certificate pupils receive at the end officially recognised? What does it give access to? Not applicable. (Not official certificate)

2.5 Do you have an idea of how many of your students actually find a job in the sector? What kind of jobs do they have (free-lance or staff-based)? Was the diploma issued by your institution enough for them to access these jobs, or did they need any additional accreditation?

Not applicable.

.....
Name: **Faye Soukou**

Art: Dance

Years of experience: 10

1. What is involved in the evaluation/validation of competences in your institution? Observation and examining In London the evaluation included an audition.

1.1 What methodologies do you use for assessment and evaluation of learning processes? (Observation, examination, rubrics, audition, portfolio, written tests, other...??) Because of the age of the students (3, 5-5, 5 years old) teaching is done using interactive theatre games.

To older students, the teaching is based on observation, active participation and improvisation.

1.2 In your view, are these methodologies appropriate for the current state of artistic education? Why (not)? As we observe the evolution of the young students, it seems that the methods are accurate for the mental and physical development of the dancers.

2. What is involved in accreditation and certification in your institution? Written tests.

2.1 Do you work with grades or pass/fail?

We use grades.

2.2 Do teachers/coaches follow a unified criterion for evaluation and certification?

Yes.

2.3 Who issues the diploma? (Teacher, director of the centre, public administration?)

Royal Academy of Dance. Imperial Modern Theatre Dance Faculty.

2.4 Is the diploma/certificate pupils receive at the end officially recognised? What does it give access to? Yes it is recognized. Possession of a Dance Diploma

2.5 Do you have an idea of how many of your students actually find a job in the sector? What kind of jobs do they have (free-lance or staff-based)? Was the diploma issued by your institution enough for them to access these jobs, or did they need any additional accreditation?

They needed additional accreditation.

.....
Name: **Roula Karaferi**

Art: Dance

Years of experience: 20

1. What is involved in the evaluation/validation of competences in your institution? There are no grading or written tests. The evaluation is made on a

personal level and its goal is the evolution of the student based on their needs. The evaluation of the students' competencies is done from the teacher (myself) in the first courses, by observation and is ongoing until the end of the season.

1.1 What methodologies do you use for assessment and evaluation of learning processes? (Observation, examination, rubrics, audition, portfolio, written tests, other...??)

In Dance class the students "present" their abilities constantly. Often in the class, we suggest the creation of small groups who exchange their roles as dancers-audience. So, when I want to evaluate, I can have the opportunity to have the necessary distance to observe for that purpose.

1.2 In your view, are these methodologies appropriate for the current state of artistic education? Why (not)? The persons that participate to these courses don't necessarily want to become professionals.

That is why it is important to keep the lesson pleasant, because the aims of the course include entertainment and energy release activities that these individuals need. I believe that in the current state of artistic education, employment is found by those who are sufficiently trained and not by those who possess a state recognized diploma.

2. What is involved in accreditation and certification in your institution? Not applicable.

2.1 Do you work with grades or pass/fail?

There is no such thing as pass or fail. But most of the time when the team is evolving and somebody, for any reason, is left behind they decide to quit. This creates a problem for mixed technical level teams.

2.2 Do teachers/coaches follow a unified criterion for evaluation and certification? 2.3 Who issues the diploma? (Teacher, director of the centre, public administration?)

There is no diploma.

2.4 Is the diploma/certificate pupils receive at the end officially recognised? What does it give access to? There is no accreditation. It may count in a CV as an additional study.

2.5 Do you have an idea of how many of your students actually find a job in the sector? What kind of jobs do they have (free-lance or staff-based)? Was the diploma issued by your institution enough for them to access these jobs, or did they need any additional accreditation?

As past experience has shown when these persons have the skills (years of training and motivation for hard work) they are channelled to the professional field either by plays that I sign for as a choreographer, either in independent stages or often by signing themselves the artistic production of plays. If their age allows it, they are encouraged to pass written tests and to be admitted in a, recognized by the state, school of Dance.

Annex 2d: Hungary

by Adam Cziboly

1. Validation and Accreditation of Artistic Skills in Primary and Secondary Arts Education

1.1 General facts about primary and secondary arts education

Note: Please consider that the Hungarian education system is subject of continuous change in the past twenty years. The national curriculum is just being revised. This summary reflects the current situation.

Regarding the national curriculum, which is the compulsory core of all public education, the area “Arts” is translated into the following subjects:

- Visual arts/culture (grades 1-12)
- Music (grades 1-12);
- Drama and dance (grades 1-8 part of national curriculum, above optional);
- Media arts (grades 5-12).

Besides the national curriculum, there are two levels of specialised formal arts education in Hungary:

- Primary art schools (“alapfokú művészetoktatási intézmény”) and
- Specialised vocational secondary art schools (“Művészeti szakközépiskola”).

Primary art school constitutes a separate institution of public education offering art education and teaching in minimum 6, maximum 12 grades. Compulsory schooling may not be obtained here, so pupils attend these institutions besides their single structure education or less frequently besides their upper secondary education. Primary art schools may be completely independent, or they may operate in cooperation with a single structure school or within the institution of the community centre for education and culture. Primary art school teaches the basics of aesthetic-artistic awareness and expression, and prepares pupils for continued education in a vocational upper secondary art school. Nearly one-third of pupils attending single structure education also attend a primary art school, 15% of them learn to play a musical instrument or sing in the most popular primary art schools, in music schools, 11% in dance schools, 6% in fine and applied arts and 2% in drama/theatre and puppet arts schools.

Students aged 14-18 can study at the specialised vocational secondary art schools. Students at age 14 may decide to continue their studies in these schools, where they may study 4 years music, dance, visual arts, crafts or drama. Many of these are affiliated with some well-established secondary schools, but there are some which are independent. To these schools, being specialized, students have to take an entrance examination. While in these schools students study all the compulsory subjects (areas) as prescribed in the national curriculum, the teaching of art subjects are given a much more time and are taught according to a special curriculum created for the particular areas. Students of these schools may take the final state exams in the different subjects just like in any other secondary schools and they may take a final examination in their chosen field of art, which on the other hand is specially tailored for the secondary art schools. Studying in these secondary art schools does not necessary mean an easy/easier entrance to higher art education. However, definitely these students spend a lot more of compulsory school time on learning arts and their chosen instrument or craft.

A specialised vocational secondary art school might decide to organise and issue courses with certificates:

- higher vocational training course, which is a form of tertiary education (see there below),
- OKJ course, which is a form of validation of non-formal education (see there below).

The maintainer of a school can be the local government of the village or town, the local government of a county, the capital city or multi-purpose micro-regional association.

Length of lessons: Lessons usually are 45 minutes in Hungary. The school may organize longer (maximum 60-minute) or shorter lessons, as well. In vocational art education lessons may be longer, up to 90-minutes per lesson. However, when calculating the load on pupils, 45-minute lesson equivalents must be used.

Fee paying obligation may occur irrespective of maintainer in case of art education as the purpose of this type of educational institution is not compulsory education. The form of this obligation may be a tuition fee or other forms of fee. Among fee paying services in art education there are the attendance of a certain number and type of lessons, the yearly examination, one performance, repetition of a year, and the use of the facilities of the educational institution.

1.2 General facts about the assessment of artistic skills in primary and secondary education

- Grades 1-4, teachers assess pupils in arts subjects on a formative basis (to evaluate their progress). While schools decide freely on methods of assessment in the arts, the Act on Public Education states that in the first 4 years of school pupils may only receive a written, descriptive assessment of their progress and attitude at the end of each school year.

- Grades 5-6., teachers assess pupils in art subjects on a formative basis, as well as applying quantitative judgement, giving marks according to the level of acquisition of knowledge and skills (using five grade scale: 1 meaning fail and 5 meaning excellent). Schools set their own rules of assessment in their local curriculum, but in the arts it is most often the teacher who decides about the methods of assessment. There are no set criteria or external assessment guidelines. There is only one requirement (applying to all subjects) that art teachers must fulfil: giving a mark, indicating the students' progress each month and at the end of each year. Beside the formative assessment, summative assessment is also applied.
- The only properly worked out examination in the fields of art in public education is the final exam that students may choose to take at the end of grade 12 (age 18-19). The art subjects (Music, Visual arts, Media education and Drama) are not compulsory; they are "elective" subjects of the final examination (Baccalaureate). This exam has two levels – the standard/intermediate level is an internal exam, which for example in the case of visual arts is based on the student's portfolio (which has to include certain subscribed art works), and a theoretical test. The advanced (upper) level is an external exam, organized with very precisely set criteria.

1.3 Dance

- Official name in the curriculum: Drama and dance ["Dráma és tánc"]
- Taught by "Teachers of dance and movement"
- Framework of development tasks:
 1. Developing skills required for performance and acting in groups
 2. Developing improvisation skills (improvisation using known techniques)
 3. Problem solving, cognitive and learning skills
 4. Cognitive and reception skills (watching and discussing theatre performances)
- The teaching of drama and dance is a complex pedagogical work aiming to develop communication and cooperation. As a pedagogical method it is an integral part of education throughout lower primary, and at a higher level it can be taught as an individual subject. The creative processes of drama and dance, through the experience of group activities help develop creativity and communication skills, tolerance, cooperation and concentration, and help pupils to come to know themselves and their schoolmates better. Drama and dance as a subject is activity-oriented, the discussions following these activities help pupils improve their knowledge, also giving them the possibility to express their opinion and personal experiences. The experiences provided by the creative activities contribute to the formation of the creative personality, openness to culture and aesthetic sensitivity.

1.4 Media

- Official name in the curriculum: Moving image and media education (“Mozgóképkultúra és médiaismeret”). New name in the revised national curriculum: Media Literacy Education
- Taught by „Teachers of moving image and media education”
- Framework of development tasks:
 - o Observation
 - o Cognition
 - o Communication
 - o Interpretation, analysis, tolerance
 - o Critical thinking, sensitivity to problems
 - o Self understanding, co-operation, selection, tolerance, creative drive
 - o Main issues governing the raising of awareness.
- Media education aims at helping pupils to develop a critical understanding of the media, understanding its social role and its way of functioning. It also involves learning the basics of audiovisual writing and reading. Media education is a tool that helps develop the personality and competencies required for orientation and decision-making. Media education helps to learn about democracy, improves the openness of pupils, the ability to accept others, critical thinking and self-reflection.

1.5 Music

- Official name in the curriculum: Singing and music (“Ének-zene”)
- Taught by „Teachers of music and singing”
- Framework of development tasks:
 1. Musical creativity
 - 1.1 Interpretation
 - 2.2 Improvisation
 2. Cognitive and reception skills
 - 2.1 Listening to music
 - 2.2 Ear for music and score reading
- Musical experience, which makes all aspects of our life richer and more meaningful, is in the centre of music education. Crucially, it aims to bring pupils

to enjoy music, to foster an awareness of the means of musical expression. The specific forms of music education, from understanding and appreciating to reproducing music, create the possibility for the harmonic development of the students' personality. Especially important is the development of musical taste and critical appreciation, so as to be able to identify valuable musical works. Learning about music history, listening to masterpieces, helps pupils to appreciate the links with other forms of artistic expression. The knowledge of Hungarian folk music and art music assume an important role in national identity.

2. Validation and Accreditation of Artistic Skills in Tertiary Arts Education

2.1 General facts about certificates in tertiary arts education

- As the result of the implementation of the Bologna process the new education and training system was implemented in the branch of arts in 2007. In a few artistic branches the course was left long course, such as in dramatic arts (theatre and film), and fine arts. Long courses last 10 semesters, and count for 300 credits. In the multi-cycle training structure the Bachelor course is 6 semesters, 180 credits, whereas the Master programme lasts 4 semesters, 120 credits.
- A more practical type branch of studies for singing and music, drawing and visual arts emerged in connection to teacher training and mediation of creative arts that is separate from creative and performing artists and arts expert education. 6 semester long Bachelor programmes are offered and 180 credits are obtained, enabling students to enter Master degree courses in teaching.
- Both BA (Bachelor of Arts) and MA (Master of Arts) Degrees are available in tertiary arts education. Below we listed the all known BA and MA degrees in the three focus areas.
- DLA (Doctor of Liberal Arts): the doctoral grade in arts has become available in Hungary recently.
- Besides BA, MA and DLA, another form also exists: higher vocational training. One third of the knowledge (up to 60 credit points) acquired during the courses of higher vocational education may be converted into credits and recognised as bachelor level of tertiary studies. A special characteristic of higher vocational training is that it can be organised both by a higher education institution or an upper secondary vocational institution in cooperation with a higher education institution – so such courses can be launched by specialised vocational secondary art schools as well, in cooperation with an arts university.

2.1 General facts about assessment of artistic skills in tertiary arts education

- All levels, professors assess students in art subjects applying quantitative judgement, giving marks according to the level of acquisition of knowledge and skills (using five grade scales: 1 meaning fail and 5 meaning excellent). Universities set their own rules of assessment in their local curriculum, but in the arts it is most often the professor who decides about the methods of assessment. There are no set criteria or external assessment guidelines. There is only one requirement (applying to all subjects): giving a mark at the end of the semester. Beside the formative assessment, summative assessment is also applied in some universities.

2.3 Dance

Bachelor of Arts Degrees:

- Dance Art
 - o Dance Art (specialization in classical ballet, folk dance, modern dance, contemporary dance, theatre dance)
 - o Choreographer
 - o Dance and Rehearsal Coaching (specializations: classical ballet, folk dance, modern dance, ballroom dance, contemporary dance, fashion dance, theatre dance)

Master of Arts Degrees:

- Classical Ballet
- Folk Dancing

Institutions:

- Hungarian Dance Academy
- Budapest Contemporary Dance Academy

2.4 Media

Bachelor of Arts Degrees:

- Film and Video Art
 - o Motion picture (specializations: broadcasting technical director, broadcasting technical director-editor, motion picture editor, sound director)
 - o Cameraman

- o Producer
- o Television Presentation and Directing
- o Animation
- Multimedia
- o Media Design
- o Multimedia Programme Editor

Master of Arts Degrees:

- Intermedia
- Film Dramaturgy

Institutions:

- Academy of Drama and Film in Budapest
- Hungarian University of Fine Arts, Intermedia Department
- Moholy-Nagy University of Art and Design
- University of Pécs, Faculty of Music and Visual Arts
- University of Kaposvár, Faculty of Arts

2.5 Music

Bachelor of Arts Degrees:

- Musical Art
 - o Performing Arts (specializations: classical musical instrument, jazz musical instrument, classical song, jazz song, orchestra- and choir conducting, church music, folk music). Optional specializations: Classical instrument: flute, oboe, clarinet, saxophone, bassoon, horn, trumpet, trombone, tuba, percussion, violin, viola, cello, double bass, harp, guitar, lyre, dulcimer, harpsichord, piano, organ, accordion; Jazz instrument: jazz-piano, jazz bass, jazz guitar, jazz bass guitar, jazz trumpet, jazz trombone, jazz saxophone, jazz drums; Church music: church music - organ, church music - choir conduction; Folk music: Folk Music Performance on Bowed Strings (Violin, Viola, Double bass, Cello, Gardon [Percussion Cello]), Folk Music Performance on Plucked Strings (Zither, Tambura, Koboz [Historical Hungarian Lute], Rotary Lute [Hurdygurdy]), Folk Music Performance on Wind Instruments (Furulya [Folk Flute], Bagpipe, Clarinet, Tárogató [Hungarian Folk Clarinet]), Cimbalom, Folk Song Performance.
 - o Creative Arts and Musicology (specializations: Musical Composition, Jazz-music composition, Musicology, Music Theory, Music Studies)

- Music culture
- Music and Singing (specialization in Folk Music and Church Music)

Master of Arts Degrees:

- Musical Composition
- Choir Conducting
- Conducting
- Classical Musical Instrumental Performance
- Kodály Music Pedagogy
- Church Music
- Classical Singing
- Early Music Instrumental Performance
- Music Theoretics
- Musicologist

Institutions:

- Liszt Ferenc Academy of Music
- University of Pécs, Faculty of Music and Visual Arts
- Széchenyi István University, Varga Tibor Institute of Musical Art
- University of Debrecen, Faculty of Music
- University of Miskolc, Bartók Béla Zeneművészeti Intézet
- University of Szeged, Faculty of Music

3. Validation and Accreditation of Artistic Skills in Non-formal Arts Education

3.1 General facts about certificates in non-formal arts education

The National Vocational Qualifications (“OKJ”) system

- The most important valorisation and accreditation system of non-formal education is the so called “OKJ”. The Minister of National Resources releases the register of National Vocational Qualifications (NVQ – in Hungarian: OKJ), which is a framework that provides curriculum and qualification standards for courses provided both publicly and privately. The OKJ is also responsible for

setting entry criteria, classifications of courses, duration of courses and pass standards. The OKJ works in conjunction with the labour market to ensure that courses provide skills that are relevant and to industry standard.

- The Ministry of Resources as a central developing service provider institute runs the National Institute for Vocational Education, which has to register all the OKJ courses. The Hungarian Institute for Culture and Art is responsible for all OKJ examinations in the field of arts and culture. It also organises dozens of such courses. However, OKJ courses can be organised by anyone in the country.
- The specialised vocational secondary art schools have the right to issue OKJ certificates at the end of their courses.

Unaccredited courses

- Besides the OKJ courses, anyone has the right to launch any type of adult education course in any field, the only requirement is to register the training organisation at the Regional Employment Centres. Such courses have a central database, but it is rather chaotic: there is no possibility of any thematic searches or keyword searches, so it is impossible to find out how many of these are e.g. dance courses.
- However, it is estimated that there are hundreds or maybe thousands of courses in the field of dance and music that run around the country, and has not been registered.
- Such courses issue their own certificate (if they issue any certificate at all), which is not accredited or validated formally at any level.
- As such courses do not have an organised central database and many of them are not registered, it is hard to estimate how many such courses are running around the country, and what sort of certificates they issue.
- Various NGOs launch their innovative projects using arts as a tool for achieving certain educational goals or social change. These projects are rarely registered or accredited; instead they use their own certification and assessment system (in case they use any at all). Some examples are listed in the examples of good practice below.

3.2 General facts about assessment of artistic skills in non-formal arts education

- OKJ courses have a final exam where three categories of assessment are possible: (1) not passed – in this case the OKJ certificate is not issued; (2) passed; and (3) passed with excellence.
- The assessment system of unaccredited courses is not regulated, and it changes from course to course.

3.4 Dance

OKJ qualifications:

- Acrobat
- Entertainment dancer
- Dancer (specialisations: theatrical, ballet, contemporary)

Unaccredited courses:

- Such types of courses are the most popular in the field of dance from the three focus areas. Some dance portals in the internet list more than 40 different types of dance courses that are available in Hungary, including five different styles of samba, or meringue or balboa. Courses are available all around the country for all ages at all levels from beginner to stage. Some schools organise workshops and summer camps.

3.5 Media

OKJ qualifications:

- Film technician
- Sound technician (several specialisations)
- Stunt man
- Desktop Publishing (Proofreader, Printing Publishing, Typographer)
- Film maker (several specialisations, such as: assistant, director, brightener, editor, post production assistant, television cameraman, etc.)
- Motion picture animator
- Movie distributor

Unaccredited courses:

- Except some special courses especially run by NGOs, unaccredited courses in the field of film and media are not frequent. There are plenty of independent and private organisations training all sorts of media workers, but all of their courses have an OKJ qualification.

3.6 Music

OKJ qualifications:

- Church musician (Cantor – singer, cantor – choir leader, cantor – organist)
- Jazz musician (Jazz singer, instrument specialisation)
- Classical musician (specialisation: instruments, soloist, solfège, composition)
- Folk singer, Folk musician

Unaccredited courses:

- There are hundreds of unaccredited music courses, however they are not as frequent and popular as dance courses. In the other hand, thousands of people offer one-to-one teachings in various instruments, the most popular ones are guitar, piano, violin, keyboards and flute. Such courses are unregistered and many times even happen without any invoicing. Trainer and trainee find each other on the internet or through classified.

4. Some examples of good practice

4.1 Formal arts education

- The Faculty of Music and Visual Arts in Pécs is the only centre of higher education in Hungary that integrates training in music and fine arts. The Faculty was established in 1996 from various art departments of its legal predecessors. Its establishment was facilitated by the traditionally strong, nationally outstanding artistic life of Pécs (European Capital of Culture in 2010).

The high-quality work performed here is unique in that it provides training in music and the visual arts in the context of an arts and sciences university not only at the bachelor and masters level, but also at the highest level, offering doctoral degrees in the arts. Training and research in the arts are run by four independent units: The Institute of Visual Arts, the Institute of Musical Arts, the Institute of Media Arts and the Master School of Fine Arts (Doctoral School). Training at the Faculty of Music and Visual Arts includes, in addition to traditional academic programmes in the arts, contemporary trends in music and fine art, Media techniques that have a strong impact on a given era, and research in information technology related to music and visual arts.

- For 130 years, Moholy-Nagy University of Art and Design Budapest (MOME) has been a foundation for future-oriented thinking. MOME views itself as a place where thought, creation and action, artistic and scientific articulation, dialogue and critical expression are natural demands. It emphasizes the importance of preserving tradition, cultivating artistic areas developed in the past as well as developing design-based and visual artistic thinking. MOME

places its faith, confidence and professional credo in the focus of its education and undertakes the mission of elite training. They stand for elite education that encompasses every degree in art and design. Their belief is reflected in the theoretical and pedagogical training they offer as well as in the courses for managers of art institutions. MOMÉ'S educational activity focuses on encouraging students to consciously assert their creative talent. Their goal is to form conscious creative personalities who are capable of giving high-quality solutions to problems in their professional field and research as well as actively contributing to the development of the human environment.

- The Budapest Contemporary Dance Academy has been founded officially as a state subsidized higher education institution in 2004 by New Performing Arts Foundation. The founder-rector is Angelus Iván, who began his mission as a developer of contemporary dance in Hungary in the late seventies. The goal of the institution is to develop highly qualified, creative professionals, intellectuals and artists in all fields of contemporary dance. The education is based on the complex study of traditions, in addition to the newest techniques and training in line with the professional expectations of the 21st century. The Academy is brand new. Existing plans shall be fulfilled, assessed and further developed. It is of vital importance that the process of mutual training, as well as the artistic and pedagogical research shall not only keep it going, but also have an inspiring impact on each other in a continuously and unpredictably changing legal and economic environment, including also a move to the BA-MA "Bologna" type training system.

4.2 Non-formal arts education

- The best practice that needs to be mentioned is the Roots & Routes project, implemented by Sziget in Hungary.
- Open Society Foundations' Roma Mentor Project is long-term initiative to generate change in Roma children's self-awareness and self-esteem by presenting them with a Roma role model, whose personal example and experience increases their knowledge about Roma culture and conveys to them a sense of hope and purpose in life. The program objective is to connect successful and established Roma professionals with groups of children in marginalized schools and community centres, and provide them opportunities to develop personal skills as well as social competence via a series of regular and structured after-school activities with cultural content/focus. The project takes place in five countries, and the Roma mentors come from a wide variety of artistic fields: dance, music, drama, puppetry, design, etc.

Two things are evaluated: the process and the outcomes. The first one, process evaluation involves the mentors, the teachers, national and international project management. The other one, outcomes evaluation tries to capture what changes occurred in the kids and youth during the program. It is very important to underline that such evaluation never wants to judge either the mentors, or the teachers, or the youth by evaluating. They evaluate to get a

feedback on the process, and they evaluate to learn from this feedback. By evaluating, they see what works better and where are the areas where they need to improve.

- The Red Bull Music Academy (RBMA) is an annual international music event; where up and coming producers, singers, arrangers, DJs and musicians get the opportunity to learn from top industry professionals. It has expanded to accommodate all genres and aspects of the musical spectrum. Initiated in 1998 in Berlin and taking place in a different city every year since then, the Academy works as follows: applicants must prepare a demo CD of their work, be it original productions, songs, DJ sets and whatnot, along with completing an application questionnaire, and mail it to central RBMA offices in Cologne, Germany. From there, each application is taken in consideration, with no quota on country or musical genre. From these applications, 60 are selected and broken down into two groups of 30, which are then flown in to the location of the respective year's event for two fortnightly "terms" each. During its application phase, the RBMA hosts local workshop session in about 50 countries every year. These events resemble the actual Academy in consisting of couch conversations, hands-on production workshops, studio sessions, art exhibitions, and night time activities such as concerts and club events, but are usually open to the general public and have a strong focus on local topics as well as an international perspective. A workshop was organised for the first time in Budapest very recently (18th March 2011).

5. Needs, doubts and problems

The Hungarian education system is subject to continuous change in the past twenty years. We cannot talk about long term strategies or tested processes: main educational policies have been changed in every 4-8 years. The national curriculum is just being revised. It is unclear which areas of arts education will be parts of it in the future and to what extent. Classical music, folk dance and classic media literacy has a strong lobbying, however contemporary music and dance, and new media are not likely to be strongly represented in the new curriculum. Media education starts in the age of 13 only, so it is missing from the previous years.

Due to recent educational policy changes, the existence of primary art schools and specialised vocational art schools are at risk. The quota (per capita subsidy) has been significantly reduced, a strict external evaluation system for all arts schools have been introduced, and many schools (especially in villages and smaller towns) have been combined to one single unit per town. Some schools have been closed. There are rumours of further centralisation of all educational institutions.

There are rumours that arts education beyond the scope of the national curriculum will be partially or fully covered by the parent's payment. In this case access of disadvantaged children and youth to more specific arts education will be limited. Schools set their own rules of assessment in their local curriculum, but in the arts it is most often the teacher who decides about the methods of assessment. There are no set criteria or external assessment guidelines.

However the assessment of arts activities are more problematic than other subjects, since in art the product of teaching is not so much manifested in theoretical knowledge but procedural knowledge, skills and attitudes. Since there is not enough experience in assessment of competencies in the field of art education, most teachers rely on their own subjective judgement.

There are no consequences such as repeating a year or so if a pupil receives a low grade or fails to meet the expected standard in an arts subject. If a pupil fails to meet the expected standard in an arts subject, she or he may take an exam after the school year ends. However, this hardly ever happens in arts subjects; low grades are usually due to a student's negligence.

There are no consequences if a pupil receives a high grade or exceeds the expected standard in one of the arts subjects. If a pupil exceeds the expected standard in an arts subject, he or she gets a special "praised" comment beside the grade in the school report. The Ministry of National Resources, the National Talent Programme and the Hungarian Genius Integrated Talent Support Programme will organise the Hungarian EU Presidential Conference on Talent Support and First European Talent Day this April. The aim of the international conference will be to initiate professional exchange of ideas, important co-operations regarding talent support and to draw attention to the unexploited capacities of promoting giftedness. A special emphasis will be given to the "Kodály" method of music education. However, other areas are not going to be emphasized.

Although Hungary is the current president of the European Council, and although Hungary has long traditions in arts education, the area is not represented well in the presidential programme and goals.

In tertiary arts education, since there is not enough experience in assessment of competencies in the field of art education, most professors rely on their own subjective judgement. In contemporary dance, qualification is not significant: what matters is whether someone is informally acknowledged by the professional community or not.

In the OKJ system, in the human resources market it does not really matter whether someone passed the exam with excellence or not. This way, there is no real differentiation between someone who completed the course on an average level and someone who was the best. The reputation of the OKJ system is not so strong.

The central database of non-formal adult education courses is not so useful. There is no possibility of any thematic searches or keyword searches, so it is impossible to find out how many courses are there at any specific arts field. Therefore the unaccredited courses, their system of certification and valorisation remain unmapped. There are very few efficiency researches in the country in the field of arts education, and most of them are qualitative. The recent largest quantitative research has been conducted in the field of educational theatre and drama (www.dramanetwork.eu).

There is a distance between the arts industry in all fields and the education in all levels. Except tertiary education, professional artists rarely take part in any form of formal or non-formal education.

Finally, the ongoing financial crisis that hit Hungary especially cruelly is not in favour of "peripheral" fields such as arts education. State funds in the field of

arts, culture and education has been recently cut by 25-35 % on average (e.g. contemporary theatre and dance operational support fund cut by 35 % last year). In such a financially instable situation, it is not likely that there will be significant steps towards a clearer accreditation and valorisation system of arts education in the near future.

Appendix 1: List of Informants

- **József Keresztúri**, Director of “Nemes Nagy Ágnes” Human Vocational School
- **Anita Ur**, head of department, leadership training programs, National Institute of Public Administration
- **Enikő Kulcsár**, independent contemporary dancer and television programme editor
- **Péter Inkei**, director, Budapest Observatory
- **János Szabó**, policy analyst, Budapest Observatory
- **Zsuzsanna Kozák**, expert of media pedagogy and intercultural education, Mérei Ferenc Institute of Education and Career Counseling, Budapest; president of Visual World Foundation
- **Andrea Gruber**, director of Pressley Ridge Foundation Hungary

Appendix 2: List of sources and key documents

- 289/2005 (XII. 22.) Governmental decree on the bachelor and master education in Higher education, and on the order of procedures of launching a course, and 15/2006 (IV. 3.) decree of the ME on the educational and output requirements of the Bachelor- and Master course
- Eurydice: Arts and Cultural Education at School in Europe
http://eacea.ec.europa.eu/education/eurydice/documents/thematic_reports/113EN.pdf
- Eurydice: National System Overview – Hungary
http://eacea.ec.europa.eu/education/eurydice/documents/eurybase/national_summary_sheets/047_HU_EN.pdf
- Eurydice: National Education System Description – Hungary
http://eacea.ec.europa.eu/education/eurydice/documents/eurybase/eurybase_full_reports/HU_HU.pdf
- Eurydice: Structures of Education and Training System – Hungary
http://eacea.ec.europa.eu/education/eurydice/documents/eurybase/structures/041_HU_HU.pdf

- A Nemzeti alaptanterv kiadásáról, bevezetéséről és alkalmazásáról szóló 243/2003 (XII. 17.) Korm. rendelet (a 202/2007. (VII. 31.) Korm. rendelettel módosított, egységes szerkezetbe foglalt szöveg)
http://www.nefmi.gov.hu/letolt/kozokt/nat_070926.pdf
- NEFMI: A Nemzeti Alaptanterv implementációja
http://www.nefmi.gov.hu/letolt/kozokt/nat_implement_090702.pdf
- Hungarian Dance Academy <http://www.mtf.hu/>
- Budapest Contemporary Dance Academy
<http://www.tanc.sulinet.hu/O2e.php>
- Academy of Drama and Film in Budapest <http://www.filmacademy.hu/>
- Hungarian University of Fine Arts, Intermedia Department
<http://intermedia.c3.hu/>
- Moholy-Nagy University of Art and Design
<http://w2.mome.hu/content/view/34/110/>
- University of Pécs, Faculty of Music and Visual Arts
<http://www.art.pte.hu/menu/228>
- University of Kaposvár, Faculty of Arts
<http://oldportal.ke.hu/index.php?lang=en&mstag=ke>
- Liszt Ferenc Academy of Music <http://www.lfze.hu/>
- Széchenyi István University, Varga Tibor Institute of Musical Art
http://info.sze.hu/index.php?option=com_content&task=view&id=12&Itemid=23
- University of Debrecen, Faculty of Music
http://englishstudies.sci.unideb.hu/index.php?option=com_content&task=view&id=32&Itemid=57
- University of Miskolc, Bartók Béla Zeneművészeti Intézet
http://www.teszt.uni-miskolc.hu/public/index.php?page_id=102
- University of Szeged, Faculty of Music <http://www.u-szeged.hu/english/about-us/faculties>
- Pécsi Művészeti Gimnázium és Szakközépiskola
<http://www.pecsimuveszeti.hu/menu.html>
- Moving image and media education Baccalaureate 2009-2010
http://www.oh.gov.hu/letolt/okev/doc/ketszintu_erettsegi_2009okt/mozgkep_mediaism_projektfeladatok_2009okt.pdf
- Országos Képzési Jegyzékek Adatbázisa
<https://www.nive.hu/szakkepdb2/okj/index.php>
- Hungarian Institute for Culture and Art
http://www.mmikl.hu/index.php?option=com_content&view=article&id=221&Itemid=110
- Felnőttképzést Folytató Intézmények Nyilvántartása
<https://finy.munka.hu/finy/NyilvantartasTP.aspx>

ROOTS&ROUTES →
→ **FOLLOW UP** → →

Annex 3: Template for interviews

This template was used in Spain, Italy, Greece and Hungary as a guideline for the interviews and round table meetings with stakeholders.

GUIDELINES AND SCRIPT FOR INTERVIEWS WITH STAKEHOLDERS

[Deliverable outcome WP3: 3.1 Needs Analysis]

Our main question is: **what is involved in the validation and accreditation of artistic skills (VAAS) organised in Spain, Italy, Greece and Hungary?**

We are looking for a clear overview of the current state of VAAS in these countries, reflections of stakeholders about VAAS, and examples of good practice in this field.

In order to get this information, we will have to carry out actions in three domains:

1. Documental research (e.g. latest legislation, official documents issued by Ministries of Education, documents released by organisations concerned with vocational training like CEDEFOP, or its equivalent in your country if applicable, guidelines for VAAS etc...)
2. Interviews or meetings with stakeholders: your informants will be people working in formal and non-formal artistic education in your country (school directors, teachers, social workers etc...)
3. Search for examples or good practices (initial informants can be the above described stakeholders, and from there you can continue the search according to the 'snowball' methodology: one practice brings you to the other). We will have to define 'good practice'.

Interviews or meetings with stakeholders

First, define what is 'formal' and what is 'non-formal' education in your country. Formal or 'regulated' education is officially recognised, while informal education is not. Within regulated education, there can be formal, informal and non-formal learning outcomes. Then, look for key people that can give you information about validation and accreditation ('informants'). Informants are representatives or key persons of 1) formal and 2) non-formal training centres for dance, music and media. These can be directors, heads of study, course leaders. In this sense, a teacher is not necessarily a good informant for the questions we are asking. You need someone who is familiar – on a daily basis – with these topics.

Ideally, you would find one informant for each field:

<i>Institutions</i>	Dance	Media	Music
FORMAL	Informant 1	Informant 3	Informant 5
NON-FORMAL	Informant 2	Informant 4	Informant 6

The information can be obtained in different ways:

- individual interviews (formal or informal), and/or
- round table meetings (collective interviews), and/or
- questionnaires sent by email (good follow-up recommended)

Sample questions for interviews/questionnaires

1. What is involved in the **evaluation/validation** of competences in your institution?
 - 1.1 What are the required competences or previous knowledge at intake? What are the end competences that students should acquire? How are these competences evaluated?
 - 1.2 What **methodologies** do you use for assessment and evaluation of learning processes? (observation, examination, rubrics, audition, portfolio, written tests, other...??)
 - 1.3 In your view, are these methodologies appropriate for the current state of artistic education. Why (not)?
2. What is involved in **accreditation and certification** in your institution?
 - 2.1 Do you work with grades or pass/fail?
 - 2.2 Do teachers/coaches follow a unified criterion for evaluation and certification?
 - 2.3 Who issues the diploma? (teacher, director of the centre, public administration?)
 - 2.4 Is the diploma/certificate pupils receive at the end officially recognised? What does it give access to?
 - 2.5 Do you have an idea of how many of your students actually find a job in the sector? What kind of jobs do they have (free-lance or staff-based)? Was the diploma issued by your institution enough for them to access these jobs, or did they need any additional accreditation?