

ECLN
RESEARCH
REPORT

Cultural Learning:
National Research
Report

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development of audiovisual culture and intercultural dialog

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CULTURAL LEARNING: RESEARCH REPORT (INDIVIDUAL COUNTRY REPORTS)

ECLN PARTNERS

1. Introduction

1.1 The European Cultural Learning Network (ECLN) has been established to explore the vocational education and training issues that are relevant to 'Cultural Learning' practitioners, and the organisations that employ them. By 'Cultural Learning' (CL), we mean the whole range of artistic and cultural learning that is delivered by artists and creative people, as freelancers or within cultural organisations, across 3 different situations:

i) informal situations e.g. through the ad-hoc sharing of knowledge and skills between people within informal artist and cultural networks;

ii) non-formal situations e.g. occurring in cultural or art centres or through cultural and community associations; within arts-based projects and programmes targeted at specific communities or groups; or to promote, support and develop specific cultural or artistic practice outside formal education;

iii) formal situations e.g. occurring in classes, workshops, lectures or seminars as part of a formal learning programme in school, college, adult education, university or elsewhere;

Cultural Learning (CL) includes the whole range of artistic and cultural learning delivered or led by artists and creative people in any social, educational or professional situation. During the period October 2012 to September 2015, ECLN aims to explore and pilot new ways of supporting people and organisations working in the CL sector across Europe. ECLN will endeavour to increase the profile and connectivity of the sector as well as supporting its vocational education and training (VET) needs.

1.2 The first stage of the ECLN project aimed to research the CL Sector in each partner's country and to map and identify any new organisations and stakeholders in the sector. This document is concerned with this research, which was envisioned, designed, tested and carried out between January and September, 2013. More information can be obtained about the ECLN partnership, the Pan-European Research Project and the individual founding partners and their networks from the ECLN website (<http://ecln-network.com>).

2 Methodology and Research Charts

- 2.1 This report examines relevant issues and indicative trends of Cultural Learning in INDIVIDUAL COUNTRIES from the highly focused qualitative in-depth research project carried out by the ECLN partners, in which the *Artists or Creative Freelancers (AFs)* and the *Representatives of Cultural Organisations (COs)* participated. The results published here are from the analysis of that research in INDIVIDUAL COUNTRIES.
- 2.2 The ECLN partners were enabled and supported to explore and examine this type of CL using a shared research framework with toolkit. The research tool-kit consisted of seven charts, which were devised so that partners, with minimal research experience, could engage and facilitate a structured but in-depth dialogue with AFs and COs. This demanded a significant time resource from both the researching partner and from the participants, which was only considered possible and viable because of their networked relationship. The charts were designed to be visually attractive with individual characteristics and a coherent style to hold the interest and attention of both the researcher and participant whilst they engaged together in the process, which took approximately 1-3 hours to work through.
- 2.3 The ECLN partner facilitated the research participants to reflect on their past and current practices and to stimulate the sense of a networked community of practice within their own country and to suggest the possibility of such a network across Europe. This suggestion was useful for some initial testing of the feasibility for a European Cultural Learning Association exploring potential roles and obtaining suggested roles.

3 Slide 1: Results: Artists and Creative Freelancers in INDIVIDUAL COUNTRIES

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3.2. Slide 10: Chart One

3.2.1 Chart 1 classifies forms of *Cultural Learner* engagement. It provides *Artists/Creative Freelancers* (AFs) with the opportunity of mapping their own individual '*Cultural Learning Journeys*' by locating where they have historically engaged in an art-form or cultural practice from the very first context in which a 'spark' of interest was experienced by them to where they are currently engaged in art-forms or creative practice. The chart enables AFs to map all the art-forms that they are engaged with, as practitioners and as cultural learning facilitators. The chart can be considered an ecological map containing 9 *Cultural Learning contexts* in which all *Cultural Learning* occurs. AFs can make a number of different journeys through these 9 *Cultural Learning contexts* engaging with *Cultural Learning* in different roles and different contexts. An AF can make a linear progression with one particular art-form moving from *Generalist* to *Specialist* to *Professional* or they can undulate in a *non-linear* journey collecting experience and developing a portfolio of art-forms by

engaging simultaneously as *Generalist*, *Specialist* and *Professional*. The 9 *Cultural Learning Contexts* are *Professional Individual (PI)*; *Professional Group (PG)*; *Professional Community (PC)*; *Specialist Individual (SI)*; *Specialist Group (SG)*; *Specialist Community (SC)*; *Generalist Individual (GI)*; *Generalist Group (GG)*; and *Generalist Community (GC)*.

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Slide 23: Artist/Creative Freelancers (AFs) Evaluation and Quality Assurance Strategies for Delivering Cultural Learning Support in INDIVIDUAL COUNTRIES

ECLN Research Cultural Learning Evaluation Strategies:

- a) **Reflective Practice:** e.g. the use of reflection to monitor, measure and develop individual performance in cultural learning support, constant introspection, questioning, brainstorming, self-education, check-lists, to do lists, using video as a tool for reflection, work progress, reconsider decisions, staying aware, regular, self-appreciation, using photographs, save time by working effectively, gaining more experience in specific areas, watch footage and criticise, self-evaluations videos etc.
- b) **Setting and Achieving Goals:** e.g. historical accuracy, planning and updating plans, goals related to needs, high levels of attainment, finished work, successful production, completing assignments and task, achieve artistic success, high assessment of students for pleasure, volunteering or for profession,
- c) **Distance Travelled:** e.g. measuring before and after, improvement of art-work, performance, art product or/and improvement in skills and technique, new horizons, personal development, experience gained, increased self-esteem, new ideas, using questionnaires, witnessing results and development, witnessing participants making art, changing processes, learning new materials and getting a different perspective of myself, individual experiences, using photographs, survey of changes, humility, life-long learning, continuing professional development, observable changes of positive behaviour, etc.
- d) **Community (Personal Satisfaction and Mutual Support):** e.g. positive and optimistic feelings, joy and energy to develop, satisfaction from work, satisfaction surveys, people are becoming open and connected to self and others, learning from each other, collaboration, support for other artists, communities, festivals, depth of contact between artist

and learners, mutual support and friendly environment, cooperation and sharing knowledge, growth of community, collaboration, get to help, appreciation of group and individual thanks, gratitude, recommendations, request for further work, excitement, requests for more, enjoyment, fun, good response, happy to learn something new, appreciation for learning and for social involvement, great time, improved mood, confidence, still dancing, thanks, customer satisfaction, request for deepening study, quality, enthusiasm and growing interest in audio-visual media, letters of support, thank you letters, monitoring forms, focus groups, questionnaires, online surveys, people talk about their experiences, spontaneous reactions, evaluation forms, meetings with friends, listening sessions, participants rate workshops and leaders, optional classes, feedback after every event, survey, evaluation forms, social media, more relaxed, open-hearted people, connecting people, opportunity for further work, positive gossip, support from parents of young learners, awareness and appreciation, happiness etc.

- e) **Self-Monitoring:** e.g. Using visual media as an expressive and a reflective tool, daily evaluations, diary, notes, self-estimation of how interested and engaged, what am I learning?, communication skills, we do our best, making a CV of portfolio of work, project contracts or roles,

Conversations and Dialogue: e.g. feedback from with others who are involved in the work, participants, audiences, feedback through a chance meeting years later, listening to opinions and criticism, ask for feedback from colleagues, shared review with colleagues, weekly meetings, feedback from colleagues, networks, partners, participants and viewers and visitors, requesting feedback on their performance, on-going conversations because assimilation of learning takes time, request for deeper knowledge,

exchange of ideas, request more information, contact and feedback from project leader, reflect together after lessons, talks with students every lesson, immediate feedback verbal and written, feedback interactive sessions, feedback from friends and colleagues, peer feedback, cultural mediators feedback, informal meetings, talking to senior supervisor, 6 monthly conversation points of improvement/achievements, with clients, evaluation with organisations, with organisations who hire me, feedback on what can I do better, evaluation friends, family, artists, youth etc.

- f) **Performance of Participants:** e.g. participants in cultural learning demonstrating achievement in cultural learning, exam results, improved techniques, consistency of performance, high levels of attainment, successful production, high assessment of students, acknowledgement by parents, productivity of people supported, progress of participants and learners etc.
- g) **Commitment of Participants:** e.g. completing a project, a programme, a qualification, attending over a period of time, learner interest, stay and work in same groups, returning audiences, self-estimation of how interested and engaged, public participation, attendance of participants, returners, deeper involvement, stay on to the next level or the next project, positive interest to explore creative and artistic activities, increased motivation, time invested to complete the tasks, change in orientation towards professionalism, learners send emails with tips, demonstrate interest in art, growth in number of trainees, attendance, participation, participants involvement, continuous engagement of participants etc.
- h) **Paid Work:** e.g. paid work achieved through recognition or recommendation, bonus, promoter bookings, pay, future work, renewal of contract, etc.
- i) **Added Value:** e.g. recognising what is of value about specific cultural learning

activities, perceiving good quality, positive changes, measuring and identifying 'usefulness', recognition of quality, quality time spent, professional participation for all, skills are appreciated, opinions asked for, Knowledge, contacts, professionalism, productivity of people supported, usefulness/used artefacts, future commissions, being an inspiration to the young, public participation, 3rd party clients etc.

- j) **New Opportunities:** e.g. the application of learning to new situations, taking up new opportunities, new horizons, self-expression, wishes, using modern technology, learning new techniques, acquire practical skills that enable work experience, further engagement in education, allocation of specific jobs etc.
- k) **Formal Review:** e.g. annual or quarterly review, make future plans, make a list of improvement, internal and external reviews, appraisals, audits, reviews, project reports, annual reports, testing, quality assurance process, etc.
- l) **External Recognition:** e.g. positive social media, friends on facebook, website traffic, increased networks, increased visibility, acknowledged quality of art-form, performance, product, successful productions, professionalism, reach of exhibition, reviews in magazines, networking, proposals for future collaboration, good contacts, viewpoints of critics, journalists, professionals, academics, audits, funders-monitor/evaluation, committee, reviews from peer group, public and private sectors, awards, private and public funding, roundtable discussions, credit for achievement, media coverage, employer support, encouragement, community seen as knowledge sharing, professional body support, audiences, reviews, reemployment, exhibitions offered, extended network, greater responsibility, continued collaboration, marvelling at results, applause, Doctorate, finance, appreciation, demand for collaboration, compliments, cheers, recommendations,

other work, media and press coverage, visibility, funding, government policy, competitions, awards and medals, festival awards, industry success, local and regional government success etc.

m) Trial and Error: e.g. make immediate changes as you go based on immediate feedback etc.

3.4 Slide 24: Chart Four

Slide 25: Artist/Creative Freelancers (AFs) response to potential roles for a European Cultural Learning Association INDIVIDUAL COUNTRIES

Slide 26: Artist/Creative Freelancers (AFs) give 5-star ratings for potential roles for a European Cultural Learning Association INDIVIDUAL COUNTRIES

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Slide 43: Quality Evaluation for Cultural Learning INDIVIDUAL COUNTRIES

Slide 44: Quality Evaluation Strategies for Cultural Learning INDIVIDUAL COUNTRIES

3.4 Slide 45: Chart Four

ECLN Research Cultural Learning Evaluation Strategies (For full details see in AFs above):

- a) *Reflective Practice;***
- b) *Setting and Achieving Goals;***
- c) *Distance Travelled;***
- d) *Community (Personal Satisfaction and Mutual Support);***
- e) *Self-monitoring;***
- f) *Conversations and Dialogue;***
- g) *Performance of Participants;***
- h) *Commitment of Participants;***
- i) *Paid Work;***
- j) *Added Value;***
- k) *New Opportunities;***
- l) *Formal Review;***
- m) *External Recognition;***
- n) *Trial and Error;***

Slide 46: 5-star ratings for potential roles for a European Cultural Learning Association INDIVIDUAL COUNTRIES

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5. CONCLUSION:

The ECLN research project has provided an overview of a very diverse sector that has 2 main constituencies: the first is the Artist Freelancers that share their practice through formal, non-formal and informal contexts and strategies; the second, is the Cultural Organisation that delivers Cultural Learning to different people for different reasons.

There is a diverse set of work protocols and organisational structures for this type of work according to the research participants.

However, there is a remarkable consensus about the competences and resources needed to do this work and there is a highly qualified work-force to do this. The sector has been operational for at least 30 years yet is fluid, has a very young workforce and is structurally under-resourced with low financial returns and minimal security for workers. Yet it is able to sustain itself using the goodwill, creativity and entrepreneurship of its work-force together with earned income from fees, projects and programmes and from supportive public, private and other investment sources.

There is still very little public recognition and validation for this work, which operates within a cultural learning ecology and a networked within a community of practice who transfer creative and cultural knowledge to each other.