

COUNCIL OF EUROPE



CONSEIL DE L'EUROPE

Cultural Policy Peer Review of Georgia

on Arts Education

September 2018

Author:

Philippe KERN (KEA)

Contributors:

Kimmo AULAKE (Finland)

Slawomir Piotr ZAMUSZKO (Poland)

Benito BURGOS BARRANTES (Spain)

This report has been prepared by KEA, represented by Philippe Kern for the Council of Europe. Although great care has been taken to ensure that the data collected are accurate, no responsibility can be accepted for the consequences of factual errors and inaccuracies. The views expressed in this document are those of its author and not those of the Council of Europe or any of its organs.

Table of Contents

1. Introduction.....	4
2. The brief and methodology	5
3. The importance of arts education	8
4. Arts education in Georgia – the situation	10
5. Challenges and opportunities.....	12
6. Policy Recommendations	14
6.1 Development of a policy vision on arts education	14
6.2 Arts education in the general curriculum	21
6.3 Competences, decentralisation and funding.....	21
6.4 Teachers	22
6.5 Creative partnerships to deliver arts education	23
6.6 Professional art education	30
7. General Conclusions	30
Annex 1 – Agenda of the CPR Mission to Georgia.....	32
Annex 2 – List of Participants	36

1. Introduction

Georgia is a democratic republic divided into 9 regions, 65 territories, 2 autonomous republics – Abkhazia and Ajaria, and 5 cities. The official language is Georgian, except in the territory of Abkhazia where both Georgian and Abkhazian languages are official. The capital city of Georgia is Tbilisi with a population of 1 253 000. Georgia is a multinational country. According to the most recent population census of 2014 population was 3 713 804, of which 16.2% were minorities, the largest of these being two other South Caucasian communities: Armenians (6%) and Azerbaijanis (6.5%). Although there are no special legal provisions governing the cultural activities of national minorities, the supreme legal authority of Georgia – the Constitution – protects and underlines the importance of individual and collective rights, with particular emphasis on minority rights. In 1991 Georgia regained political sovereignty and started to replace the Soviet system with a market economy, which in turn entailed setting up a modern financial, economic and legal infrastructure suited to modern reality.

In relation to culture the following Articles of the 2010 Constitution of Georgia (as approved by the Parliament in March 2018) refer to cultural and arts education issues:

According to Article 23, the Constitution of Georgia shall ensure the inviolability of intellectual property and creative freedom. Interference in creative activity or censorship in the creative sphere is not permissible. Placing a prohibition on the product of a creative work or on its distribution shall not be permissible, unless it violates the legal rights of others.

According to Article 34, "The State shall maintain the development of culture, unrestricted participation of citizens in cultural life, expression and enrichment of cultural origins, recognition of national and generic values and a deepening of international cultural relations. Each citizen of Georgia shall be obliged to protect and preserve the cultural heritage. The State shall protect cultural heritage by law."

According to Article 38, citizens of Georgia are equal in social, economic, cultural and political life regardless of national, ethnic, religious or linguistic origin. The freedom of citizens to use freely their native language and to develop their culture is safeguarded. The law also provides that minority rights shall be exercised so as not to contradict the sovereignty, state system, territorial integrity, and political independence of Georgia.

On 1 July 2016, the Government of Georgia adopted the first state culture policy document "Culture Strategy 2025"¹. This policy document highlights culture as a source to strengthen cognitive skills and ability contributing to the "nation's aesthetic, intellectual and spiritual development, country's economic sustainability and the formation of harmonious society". The document calls on a strong cultural sector and creative industries to act as a catalyst for the country's economic and social development.

¹ Culture Strategy 2025, The Ministry of Culture and Monument Protection of Georgia (2016).

With a view to creating a favourable environment conducive to artistic excellence and creativity, it calls for a legislative reform of the culture education including arts education to develop creative skills as part of the curriculum of general education programmes. The policy strategy also calls for:

- The development of an out-of-school culture education system that considers the status of teachers, certification and standard guidelines;
- Collaboration with artists and cultural institutions to support arts education;
- Promotion of on-site residencies and scholarships for students in out-of-school arts education institutions and schools;
- The improvement of teaching standards and methodologies, facilitating interdisciplinary programmes.

The ambition is for culture and arts to be an integral part of formal pre-school, general and non-formal education to support the development of creative and artistic skills as well as to prepare a solid ground for development of professional arts education. There is no separate law regulating arts and creativity education in Georgia, although some related articles are included in the Laws on general education and higher education, which do not encourage and facilitate development of arts education in Georgia.

In July 2018, it was announced that as part of a political and administrative reorganisation, the Ministry of Culture and Sport will be integrated into a larger Ministry structure that will encompass education, science, culture and sport. It is expected that the reorganisation will be effective as from the end of September, 2018.

2. The brief and methodology

The Georgian Ministry of Education, Science, Culture and Sport is working on the implementation of its Culture Strategy including with a view to reforming arts education, as well as to preparing the integration of arts education in the recently established Ministry of Education, Science, Culture and Sport. A Cultural Policy Peer Review on the issue of arts education was requested by the Ministry of Culture and Sport. The Peer Review took place from 9 to 11 July 2018 in Tbilisi.

The agenda and list of participants are attached in annex.

The Peer Review delegation was composed of:

- Ms. Kathrin MERKLE, CPR mission expert, Head of Delegation, Head of the Culture and Cultural Heritage Division of the Directorate of Democratic Participation at the Council of Europe
- Mr. Kimmo AULAKE, CPR mission expert, Special Government Advisor and Deputy Head of Cultural Exports and Exchange Unit at the Ministry of Education and Culture, Finland.
- Mr. Philippe KERN, CPR Lead Mission Expert, MD KEA European Affairs, Rapporteur.

- Mr. Slawomir Piotr ZAMUSZKO, CPR mission expert, composer and chief expert at the Department of Art and Culture Education of Ministry of Culture and National Heritage, Poland.
- Mr. Benito BURGOS BARRANTES, CPR mission expert, Ministry of Culture and Sports, Spain.

From a methodological point of view the report is the result of:

- Initial desk research to understand the status of arts education in Georgia;
- A number of meetings with stakeholders during the Mission in Tbilisi to identify issues and gather ideas to build a strategy;
- A half-day workshop to consider the following thematics with stakeholders: what should be the mission of arts education? The role of cultural institutions in promoting arts education and the articulation between the different levels of competence (national, local);
- Inputs from CPR national experts that serve as good practice to Georgian authorities;
- Research in several of the Council of Europe's Member States (Italy, Belgium, France, Finland, UK) on successful partnerships with cultural institutions to contribute to arts education.

The Ministry expects to receive recommendations on good models of arts and creativity education systems in Europe from the CPR mission, including at general school level (both formal and informal education programmes) and also professional education levels. It wishes to receive advice on ways to promote either wider accessibility for children to arts and creativity education or competitiveness and higher qualification of professional artists graduating from various Georgian arts universities. The recommendations should refer to potential amendments to the laws regulating arts education in Georgia as well as to funding, administration and quality control system and mechanisms of arts and creativity education. The CPR mission also serves to consult with stakeholders in arts education policy, whether in the public or private sector, to develop a much-needed spirit of collaboration and shared understanding on the role of culture/arts in education.

At the start of the mission, the Culture Minister Mikheil Giorgadze set out the following priorities:

- Develop understanding on the importance of arts education to societal development, cohesion and innovation;
- Mobilise art teachers, artists and cultural entrepreneurs to contribute to innovation and creativity goals;
- Increase interest of the population in developing creative skills for self-fulfilment privately and professionally;
- Make arts education sustainable;
- Support the development of cultural and creative industries.

This document aims to help the Ministry in developing a comprehensive strategy paper on arts education. First, it focuses on the importance of arts education in general education. Secondly, it provides an initial analysis of the situation to inform the development of a vision and strategic objectives. Thirdly, it lays down the basis of a comprehensive arts education policy strategy with some recommendations. Considering the length of the mission and budget allocated, it is not possible to define the details of proposed policy actions and tools. The consideration should however help the Ministry to identify best policy tools in the context of Georgia and start the

consultation process. The policy strategy should support the Government's ambition to make education policy central to Georgia's economic and social development.

3. The importance of arts education

Creativity in learning is about fostering “flexibility, openness for the new, the ability to adapt or to see new ways of doing things and the courage to face the unexpected.”² Because art requires a divergent cognitive process and the ability to think in analogies or in a nonlinear way, it is able to help us break down artificial boundaries between different disciplines³. Because art is an enjoyable discipline, it generally induces motivation and commitment. According to Gardner⁴, younger people learn better when they are actively involved. Amabile described “intrinsic motivation” as the main factor for creativity to be aroused⁵. Art, because it engages pupils’ activity under “critical thinking” and encourages them to produce independent judgements, is a way to avoid the passivity that characterises students in many classrooms. It can thereby trigger their interests in other disciplines.

Most psychologists agree that learning and educational environments are among the most important factors that shape creative capacities (next to the family and the work environment)⁶. In this context, two somewhat contradictory assumptions often surface. Sir Ken Robinson (like Guilford and Gardner) states that everyone maintains creative capacities and that it is the “school that kills them.”⁷ On the other hand, there is a widespread assumption that art and culture in education generally foster the creativity of learners. Governments increasingly emphasise the importance of developing citizens’ “creative capital” and thereby lead schools and other learning institutions to a curriculum reform, which includes introducing arts education and culture-based activities at an early stage in the learner’s development⁸.

In contrast to every other discipline, there is no right or wrong answer in art. As there is an inherent ambiguity in artistic expression, arts education requires learners to apply abstract reasoning and very active thinking⁹. By placing the learner in the situation of uncertainty, arts education forces him/her to take risks and to make choices in the face of a multiplicity of possible answers.

Furthermore, Fowler explains that arts-based learning gives learners a feeling of satisfaction by realizing their own personal potential. Culture and the arts are essential components of a comprehensive education leading to the full development of the individual.

The Universal Declaration of Human Rights in its Article 26 and 27 highlights the role of education to support the full development of human personality and fundamental freedoms including the freedom to create, to promote tolerance and friendship among different cultures. It stresses the importance of everyone to freely “... participate in the cultural life of the community, to enjoy the arts...”.

² Cropley, *Creativity in education and learning, a guide for teacher and educators*, Routledge, 2001.

³ Hilpert, *Changing emphasis in school art programs*, in Fortieth Yearbook of the National Society for the Study of Education: Art in American Life and Education, Bloomington, IL: Public School Publishing Company, 1941.

⁴ Gardner, *Art, Mind and Brain: a cognitive approach to creativity*, Basic Books, 1982.

⁵ Amabile, *Creativity in Context: Update to The Social Psychology of Creativity*, Perseus Publishing, 1996.

⁶ Amabile, *Creativity in Context: Update to The Social Psychology of Creativity*, Perseus Publishing, 1996.

As referred in Davies *Creative teachers for creative learners – a literature review* TTA Research and Development Award, 2004.

Csikszentmihalyi, *Society: Flow and Psychology of discovery and invention*, Harper Collins, New York, 1999.

⁷ Robinson, K., *Out of our minds, Learning to be creative*, Capstone Publishing Limited, 2001

⁸ Sharp, Le Métails, *The Arts, Creativity and Cultural Education: an International Perspective*, QCA and NFER, London, 2000.

⁹ Fowler, *Strong Art, strong schools*, Oxford University Press, 1996.

The arts and creative activities enable learners to engage in creative experiences cultivating individuals' sense of creativity, stimulating initiatives, imagination, emotional intelligence, critical and disruptive reflection leading to freedom of thought and action. Arts education is essential in a 21st century society that is aspiring to social cohesion, to transmitting cultural traditions, to developing creative skills and associate cognitive skills with emotional capabilities.

Arts education is a prerequisite of a quality education that is relevant to the learner, help fulfil individual rights, guarantee social inclusion whilst promoting universal values.

Arts education should include the following fields: performing arts (dance, music, drama), literature, craft, design, fashion and jewellery design, digital arts, heritage, visual arts, film, media, immersive media, photography, video games.

The CPR mission understands that arts education is about supporting artistic practices and experiences in a holistic perspective supporting interdisciplinary between artistic, creative thinking, cognitive, business and technology skills, with a view to stimulating all forms of innovation whilst making the most of local cultural resources and talents.

In accordance with UNESCO guidelines this report considers arts education in the following three dimensions:

- Study of artistic works;
- Experiencing artistic performances or works (concerts, museum or cinema attendance, reading for example);
- Engaging in arts and creative practices.

To be effective arts education requires the following:

1. Support for creative teaching (give means to teachers, artists and cultural institutions to deliver creative learning);
2. Encouragement of creative partnerships involving the public authorities, schools, universities, teachers, artists, cultural organisations and enterprises as well as institutions.

Internationally, Georgia is bound by obligations linked to the ratification of the 2005 UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions, as well as its relationships with the European Union (EU). Chapter 17 of the EU-Georgia Association Agreement (2013) is devoted to cultural cooperation to foster intercultural dialogue, cultural exchanges and mobility of artists. The cooperation objectives include the strengthening of the capacity of the cultural sector and the valorisation of cultural heritage (articles 362 and 363).

Georgia participates in the EU neighbourhood policy. From January 2015, Georgia became the first Neighbourhood country to join Creative Europe; the EU programme aimed at supporting cultural exchanges and cultural industries across Europe. One of Creative Europe's main focuses is on supporting training of art and cultural entrepreneurs as well as encouraging mobility of artists. Georgia has also been a member of Eurimages since 2011. Eurimages is the Council of Europe's support programme dedicated to supporting the co-production and distribution of films. The development of arts education is also related to the capacity of Georgia to fully benefit from international support programmes in the field of art, culture and creative industries.

4. Arts education in Georgia – the situation ¹⁰

Georgia has a very strong tradition in arts education, notably in music, visual arts, dance and folk practices. It has a large network of cultural centres developed during soviet times.

Building on this legacy, the Georgian Law on Culture from 1997 gives greater priority to culture as part of an all-round education as a factor contributing to personal development, the achievement of cultural awareness and ethical development of citizens. In accordance with the Georgian Constitution, the Law on Culture provides that the State shall support the development of culture by all available means, encourage unrestricted public participation in the cultural life of the country, promote access to cultural assets, step up and broaden international cultural relations and encourage artistic expressions.

The integration of arts education in general education is the responsibility of the Ministry of Education, Science, Culture and Sport. In its most recent programme, arts education is to be taught within all the grades (1st grade – 1st-9th forms, 2nd grade – 10th form and 3rd grade – 11-12th forms). Within the 1st and 2nd grades, the art subjects are mandatory and in the 3rd grade they are optional. The correlation of subjects in fine and applied arts and music shall be equally distributed by terms in the 8-10th forms.

The following priorities are included in the National Curriculum: literacy, media literacy, digital literacy, quantitative thinking, plural lingual competency and social and civil skills. Broadening the list of selective subjects is very important. Until recently, students were able to choose only 5 subjects. However, 40 subjects are being offered through the new curriculum. Schoolchildren will be able to choose such subjects as mythology or 19th-20th century European literature, history of Georgian art, folklore ensemble, history of ballet, contemporary music, safety etc. Introducing these subjects will support competition among schools and develop several academic directions as the schools try to offer interesting subjects to the schoolchildren (see: <http://www.mes.gov.ge/content.php?id=1594&lang=eng>).

Today there are 13 Higher education establishments, including universities and professional schools in Georgia:

- 5 higher education Institutions dedicated to art:
- 3 specialised colleges of art.
- 3 general universities (providing various studies and disciplines), in which there are centres or faculties of arts;
- 2 private institutions in which there are centres or faculties of arts.

The second level of arts education comprises a system of specialised intermediate institutions (schools and colleges) which not only prepare candidates for further education and thus perform a transitional function but also, unlike most similar institutions abroad, train teachers and other staff

¹⁰ Main source : Council of Europe/ERICarts, "Compendium of Cultural Policies and Trends in Europe, 17GE-98 th edition", 2016

for the basic level of arts education. There are 24 specialised intermediate arts education institutions in the country, some in the capital and some in the regions. They vary in profile and curriculum and include 12 music schools, five fine art schools, three schools specialising in general cultural and artistic education.

There are also five higher arts education, one vocational education as well as 8 out of school art educational institutions in Georgia with strong national and international reputations, that are founded and supported by the Ministry as Legal Entities of Private Laws:

Higher Arts Education Institutions

1. Tbilisi V. Saradjishvili State Conservatoire;
2. Tbilisi A. Kutateladze State Academy of Fine Arts;
3. Tbilisi S. Rustaveli State Institute of Theatre and Film;
4. Batumi Art Teaching University;
5. Kutaisi Music College

Vocational Arts Education Institution:

1. Gori S. Tsintsadze Music College

Out of School Arts Education Institutions

1. Tbilisi Fine Arts School
2. Tbilisi Z. Paliashvili Central Music School
3. Tbilisi E. Mikeladze Music School
4. Tbilisi V. Chabukiani Ballet Art School
5. Sokhumi A. Shervashidze Fine Arts School (vocational education institution)
6. Sokhumi D. Arakhishvili Music College (vocational arts institution)
7. Rustavi Music School
8. Telavi N. Sulkhaniashvili Music School

There is also a system of arts and music schools which provides continuing education for children. It comprises over 200 schools and gymnasiums specialising in music, fine arts, dance and art, where children are taught basic standards of cultural aesthetics and ways of expressing their talents in one or another artistic field. Studies normally last five to seven years in music schools, four to five years in fine art schools, five years in dance academies, seven years in art schools and 11 years in gymnasiums. According to 2005 data, there are 258 of these schools in Georgia. Interviews during the mission estimates the number of such schools to be closer to 100 with a third of them located in Tbilisi.

Schools are in a position to apply for specific state grants to implement an arts education project as part of grants available for any specific education project. However, there are no specific grant strands specific to arts education.

The law on decentralization has empowered municipalities to implement arts education policies. They are responsible for funding out-of-school arts education. Consultation shows that funding issues present an immediate danger to the steady development of arts education in particular outside Tbilisi. Lack of direction on the importance of arts education and cultural centres at local level needs to be addressed for decentralisation to benefit the arts and education policy.

The arts education system in Georgia, as described, has produced a number of distinguished professionals. It is however aging and requires adaptation to a modern society and economy that wishes to stimulate artistic and creative skills.

It is suggested that the Ministry undertakes a complete mapping of arts education resources in the country with a view also to identify institutions capable of relaying the State ambition to promote a Creative Georgia and maintain the country's excellence and reputation for quality in the art fields (music, dance, visual arts, theatre and films). Undoubtedly the 2008 economic and financial crisis, wars, uncontrolled decentralization and general political negligence towards arts education has drastically influenced the general state of arts education in the country thus affecting both the infrastructure (equipment) and human resources. This has resulted in a talent drain of gifted young professionals, especially in the performing arts thus undermining the country's cultural assets.

The mission shows that art teachers, in particular in the out-of-school systems, are poorly treated in terms of status and salaries compared to other teachers. Moreover, there is no system aimed at verifying qualifications and ensuring the update of such qualifications in light of technological and pedagogical development.

In the context of building a creative economy, the extensive network of cultural centres in the country, provided that funding and political will is addressed, presents the opportunity to network creative abilities and support talent development throughout the country for the growth of cultural and creative industries as well as to nourish innovation. This would require helping transform cultural centres as hosts of art, creative hubs or makers' spaces for instance to encourage multi-disciplinarity. This would encourage Georgian youngsters to experience new forms of creative expressions alongside more traditional cultural expressions (short-video, games, virtual reality, design...).

5. Challenges and opportunities

There is the perception that there is a strong demand for arts education in the country. Traditional music and dance are widely practiced by a population proud of its cultural heritage.

According to comments, economic hardship (as out-of-school education is not for free) as well as uncertainties on the value of the diploma delivered to learners, is weakening the demand for arts education. Teachers in art subjects are lacking professional perspectives. These elements need to be addressed: the value of arts education, its adaptation to citizens' demand and understanding the resources needed to deliver quality arts education to the general population.

An out-of-school arts education programme which is left without guidance on its mission and without resources is not sustainable. On the other hand, arts education cannot be left entirely to the good will or motivation of schools' principals.

Numerous comments highlight that the material and technical infrastructure has deteriorated drastically and, in most cases, been found unfit for further use. Even more pressing would be the problem of the chronic shortage of premises with too many institutions forced to use buildings inappropriate to the practice of arts education. As a result, a large number of young people notably those living in the regions would be deprived of the right to take advantage of an artistic education.

The following problems have also been mentioned:

- a shortage of textbooks, prescribed and auxiliary literature, tools and appropriate technical facilities;
- salaries of arts education tutors not up to the level of those of teachers in the general education system thus diminishing arts education and quality teaching;
- budget allocated to the general education system would not cover the arts education system;
- the value of diplomas granted by arts education establishments;
- the lack of opportunities for artists, students and teachers to benefit from mobility schemes and international training or exhibition/promotion or to be networked with innovation labs.

Cultural stakeholders stressed the importance of arts education in:

- helping to socialise young people and prevent violence in society;
- catering for the needs of national minorities in enabling cultural expressions¹¹;
- supporting interdisciplinary skill development valuing imagination to the same extent as capacity to learn.

"As far as job opportunities are concerned, they presumably depend on the strength of culture and creative sectors and the underlying demand for cultural content. In other words, one can talk about an ecosystem where education, qualifications, pay, esteem, demand of education and job opportunities are linked to the robustness of culture and creative sectors and demand and consumption of cultural goods and services".

A policy review would contribute to consider means to:

¹¹ In line with Georgian legislation, the governments of Abkhazia and Ajaria Autonomous Republics have their own Ministries of Culture which are responsible for programmes within their respective administrative borders. The local authorities of administration (municipalities) and self-government (sakrebulo – city or village councils) bear responsibility for cultural activity in the regions. The structural units of local authorities are the departments of culture, cultural heritage and protection of monuments at the local governmental level. Municipalities are responsible for the funding and management of art schools. In Georgia, there are public primary and secondary schools for minorities (Azeri, Armenian, Russian), where the Georgian language is taught as the official language. The publication of textbooks for minorities is provided by state procurement. During the past 15 years, as a result of conflicts with the separatist authorities of the Abkhazian Autonomous Republic and former South-Ossetian Autonomous District (the Shida Kartli), a new group has been formed in the population - IDP (internally displaced persons). Currently, there are 286 643 IDPs officially registered, of which 275 096 (95.97%) are from Abkhazia and 11 546 (4.0%) from the former South Ossetian Autonomous District (the Shida Kartli). (Source: Council of Europe).

- preserve and promote artistic and creative skills development;
- optimise the number of professional staff working in arts education as well as the required infrastructure;
- review the arts education offer in respective regions and the capacity to couple this offer with incubation programmes aimed at delivering entrepreneurship and innovation thus as to consider a more contemporary and holistic form of arts education in line with technology changes and youth's interests.

Following consultation with stakeholders, it is proposed that the policy review addresses as a matter of priority:

- The development of a shared political vision and direction on arts education;
- The place of arts education in the general curriculum;
- The funding and impact of decentralization on arts education and the role of cultural centres
- Status of out-of-school teachers;
- The mobilization of cultural institutions in the delivery of arts education. Development of creative partnerships.

6. Policy Recommendations

The Peer Review mission is aimed at helping State authorities in charge of culture and education:

- develop a common vision in Georgia on the mission of arts education;
- clarify respective competences between different levels of public authorities on the definition and implementation of arts education policy;
- consider ways for culture stakeholders, creative industries as well as cultural institutions to contribute to arts education.

We propose to consider a set of policy recommendations in relation to the priority issues identified above.

6.1 Development of a policy vision on arts education

Arts education is left in a legislative vacuum and the general law on education does not address properly the issue of arts education. As a result, there is no clear definition on what the mission of arts education should be and the role of the respective public authorities (national, local) in implementing this vision.

To achieve successful partnership with teachers, schools and cultural institutions or organisations delivering arts education it is important for respective stakeholders to share the same goals in arts education. This implies the definition of the arts education mission in the context of developing a high-quality education system.

The definition of such goal will enable the development of a clear policy strategy and implementation of measures capable of delivering on set goals. Funding resources will be mobilised to achieve such vision and the legal framework will be adapted to fit with the policy strategy.

It is for stakeholders to work jointly and agree the main aim of an arts education policy to ensure a broad endorsement and facilitate implementation at a later stage. The consultation process leading to the adoption of the Culture Strategy 2025 is a good example of coordinated policy development established on the principles of transparency and inclusiveness in a participatory manner involving the collaboration of professionals and institutions representing Georgian cultural and creative sectors (the arts, heritage, culture and creative industries) under the leadership of the Ministry of Education, Science, Culture and Sport and senior experts.

An arts education coordination group composed of stakeholders' representatives and headed by a representative of the Ministry of Education, Science, Culture and Sports would be in charge of coordinating the arts education strategy elaboration and drafting process.

This group should consider whether arts education's aims should include:

- transmitting a common heritage, building a cohesive Georgian society, ethically responsible, opening up to the world and aware of the world heritage;
- understanding the importance of artistic expression and creative practices as necessary skills;
- initiation to artistic practices and development of creativity to improve general learning results as well as to stimulate creative skills;
- Promote participation in cultural life and culture audience's development;
- Ensure an appropriate professional qualification of the future professionals of the arts and a competitive access to work market.

In Poland the learning outcomes and aims of artistic education are defined in annexes to *the regulation of the Minister of Culture and National Heritage on the core curricula of education in arts education professions in public art schools* (Journal of Laws of the Rep. of Poland, 2017/1793).

Some of these outcomes include:

Pupil: (...)

2) adheres to the principles of culture and ethics, copyright and other laws related to the protection of cultural property; (...)

5) knows the connections between his field of art and others;

6) participates in cultural life; (...)

10) in the field of his specialty performs artistic tasks and projects both individually and collectively;

11) works in a team within the assigned tasks, taking responsibility for the final result of this work;

(...)

21) uses information and communication technology in the implementation of artistic tasks, to deepen knowledge and improve skills; (...)

Further, more detailed aims are defined within particular curricula.

With a view to determining the objective of arts education policy, as well as to achieving set objectives, the CPR mission recommends Georgian authorities to consider a general mapping aimed at understanding capacities available or to be developed related to:

- cultural and educational resources and infrastructures;
- the place given to arts education in general education and in out-of-school context;
- the public authority's role and respective competence (national and local) in charge of arts education;
- citizens' expectations regarding arts education;
- the role of artists, cultural institutions, culture and creative industries in the implementation of arts education policy.

The proposed strategy would aim to integrate arts education in the overall education policy to support the development of a knowledge-based, innovative and creative society notably by:

- highlighting the role of arts and culture to build a cohesive and democratic society that values imagination and artistic skills;
- making culture and the arts essential components of a comprehensive education leading to the full development of the individual;
- encouraging interdisciplinarity between arts, science, business and technology to foster innovation;
- supporting the development of a creative economy which make the most of Georgia's cultural resources, talent and traditions;
- building on local cultural traditions and crafts as a source of new design and aesthetic unique in the world.

The strategy would also serve in implementing the 2005 UNESCO Convention on the Promotion of Diversity of Culture Expressions, as well as helping Georgia to make the most of intercultural exchange and training programmes funded by the EU, the Council of Europe and other international bodies.

In the view of the CPR mission, the arts education strategy should focus on the following priorities:

- Establish a legal framework on arts education with a view to:
 - enshrining the mission of arts education;
 - clarifying competences of respective public authorities in term of obligations and funding;
 - addressing the status of art teachers and their qualification;

- considering the place of arts education in the general curriculum (determining the content and the intended learning results) and including arts education in general curriculum, under mandatory or optional basis;
- monitoring arts education's provision;
- enabling and promoting creative partnership for the delivery of arts education through foundations or organisations (public and private) that wish to encourage artistic and creative learning in collaboration with schools or independently;
- adequately defining the different levels and stages of professional arts education (elementary education, professional education and university or higher education);
- establishing appropriate accreditation systems – diplomas – in all education levels, both for students and teachers.

The legal framework should distinguish between arts education taught at schools as part of general education on the one hand and out-of-school arts education on the other hand.

What makes contemporary learning creative? We propose four areas that policy makers and practitioners should focus on in order to develop a learning environment that is favourable to creativity.

Task one: Create a stimulating physical environment

School can be a creative place as long as a few parameters are present – such as a physical environment, both inside and outside, that is conducive to creativity. Children especially need to be given a sense of ownership and permission to exercise their imagination. This requires a bright stimulating environment which prompts activity and enquiry, offering the learner different ways to interact and develop ideas.

In the project 'Manifesto for a Creative Britain', carried out by Tate Modern¹² and Creative Partnerships, more than 3,000 young people across the UK were consulted to gather their ideas on what kind of school environment they need to be creative. Recommendations included less formality in school and more arts and culture in the classroom, as well as creating spaces where they can vent their individual creativity through cultural expression. Interestingly, many answers indicated that children do not necessarily link their understanding of a creative environment to state-of-the-art buildings, but rather to space and a certain level of independence as well as to access to cultural resources (instruments, paint, etc.). Progressive arts education and culture-based interventions can help schools to create such a physical environment, which animates learners to be more inquisitive and experimental.

Task two: Creative methods for creative learners

In order to generate creative students "education needs to be creative in itself", argues Roberto Travaglini. Creative learners require creative teachers and it helps if the latter have a good understanding of how art and culture can be used as tools in learning. Teaching creativity implies a broader conception of the role of the teacher than traditional transmission pedagogy. Creativity needs to be taught in an *open* and *exploratory way* which enables taking risks, failing and allowing experimentation. This is especially the case for teaching art and culture (but applicable to other areas of the curriculum). However, teaching is often reduced to imitation and children are still too often considered as passive recipients of knowledge. There is a need for a blend between tradition and experimentation in teaching both non-artistic and artistic disciplines. Of course, knowledge is important to the development of creativity.

Most successful creative people therefore have all looked at traditions, at history and culture and then built on them or moved away from them in their own creative work. Some of the strategies involved in creative teaching methods have already been mentioned. Creating an atmosphere of playful enquiry, mentoring models, self-directed learning, etc. are all part of the equation. In many countries, learning strategies also see a role for information and communication technology (ICT) in making learners more creative. In doing so, such countries

¹² <http://creativemanifesto.tate.org.uk/>

meet two separate objectives, namely stimulating individual creativity and increasing students' ICT and media literacy levels, thereby teaching them critical thinking skills and allowing them to acquire the capacity to analyse the digital world¹³.

Task three: Training teachers to be creative

As mentioned before, to ensure that learners benefit from integrating art and culture in creative learning processes, we need to ensure that teaching and training professionals understand art and learn how to work with it as an important teaching tool. There is a need for progressive continuing education programmes that enable teachers and trainers to learn how art and culture can be used in creative teaching and learning.

Task four: Establishing partnerships between schools and external cultural institutions and artists

Developing sustainable partnerships with artists and cultural institutions is an excellent way for schools and other training institutions to stimulate learners' creativity. It confronts them with a different environment, more concretely related to art and creative professionals. Artists and cultural institutions have a professional approach to creativity which enables the learner to experience the actual creative process in an authentic way.

Most of the time, such initiatives are the result of bottom-up incentives initiated by the schools themselves or by local cultural institutions. In Georgia, the Ministry of Education could fund a project of "cultural vouchers" to encourage children to go to theatres, galleries, libraries and cinemas. In many countries national and local governments finance the organisation of programmes at school and outside schools managed by artists directly in the fields of theatre, video, sound, photography and creative writing.

As part of building a new learning environment, the national curriculum was reformed in Finland in 2016 focusing on transversal skills (broad-based competences) and multi-disciplinary teaching. *The 7 areas of competences to be taught within each subject are: 1. Thinking skills and learning to learn; 2. Cultural competences, interaction and expression; 3. Managing daily life, taking care of oneself and others; 4. Multiliteracy; 5. ICT / IT-competences; 6. Working life and entrepreneurial competence; 7. Participation, influence and building a sustainable future.*

In this new learning environment cultural organisations are encouraged to host school activities, but also to open up to additional activities outside of their premises (at schools but also in open environments (such as public spaces in the city and community centres).

¹³ Burnet, *Learning, Education, and the Arts in a Digital world*, in *Educating Artists for the future: learning at the intersection of Art, Science, Technology and Culture*, ed. Mel Alexenberg, Intellect Bristol, UK. 2008.

From the core Polish 2016 curriculum in relation to music in general education at 2nd educational stage of ground schools (pupils aged 10 to 14 years): "School should create conditions to have contact with live music. School lessons could be supplemented by another form of activity, such as: organisation, popularisation and participation in "children-to-children" concerts and familiarisation with local music folklore and its originators, contribution in regional culture (as far as it is possible) in connection with institutions taking care after promulgation of culture and art".

Georgia should also explore ways of integrating art teaching in science. The latter seems to be well funded by the Ministry of Education and innovation laboratories or fablabs are also given attention by the Ministry of Economy. The learning environment would be stimulated by integrating arts education and skills in innovation structures with a view to establishing learning ecosystems that encompass all forms of creativity.

The Polish *Educational Law* (Journal of Laws of Rep. of Poland, 2018/996) allows two public institutions responsible for artistic education to be created:

Article 53:

1. The pedagogical supervision over public and non-public schools (...) and institutions for the improvement of art school teachers, the minister competent for culture and protection of national heritage exercises, who, for this purpose, and for the purpose of implementing the tasks of the leading body, in relation to schools and facilities he or she conducts, by way of a regulation, create a specialized supervision unit and define its organization and scope of entrusted tasks related to exercising pedagogical supervision and tasks of the leading body.

[The tasks of the pedagogical supervision are executed by Centre of Art Education, established on the grounds of *the regulation of the Minister for Culture and National Heritage in the matter of the specialized supervision unit* (Journal of Laws of Rep. of Poland, 2004/2292)]

Article 77:

1. The minister competent for culture and protection of national heritage may establish a Council for Artistic Education which is a social consultative and requesting body for artistic education matters and define the scope and principles of its operation, as well as the principles of appointing and dismissing its members.

In Spain, both cultural and education institutions have a great autonomy to develop partnerships in order to implement specific collaborative programmes. Museums, theatres, libraries... regularly collaborate with schools, and vice versa. Artists residences in schools and universities, for example, are increasing in the last years as a way to promote creativity and innovation, both for students and teachers.

6.2 Arts education in the general curriculum

The CPR mission recommends that the specifics of arts education be addressed in the general education curriculum. The curriculum should implement the principles of access to arts education for all.

In addition, it is advised to promote various forms of volunteering work of students in cultural institutions. This form of social work is particularly popular today among the young, but it is rare that it is carried out in artistic institutions. It is advisable to introduce such rules that account for class hours spent outside of school, so that they do not limit the possibility of cooperation with cultural institutions and to promote education in art also outside the classroom. This may require the setting up of a dedicated fund to equip art studios with specialized equipment as well as teaching materials and aids.

In Spain, arts education is considered as an optional subject in the general curriculum (national Law), both in primary and secondary education. Under this scheme, regions have certain autonomy to design arts education programmes inside the curriculum. According to national Education Law, in Primary the subject is called "arts education". In Secondary the subjects are "classic culture", "music" and "plastic, visual and audio-visual education". Finally, a baccalaureate "in arts" is available, including different subjects addressed to provide pre-professional training. For reference: Spanish Education Law <http://www.boe.es/buscar/act.php?id=BOE-A-2013-12886>

6.3 Competences, decentralisation and funding

From 2002 most of the museums, cultural associations, libraries and artistic education institutions in Georgia have been assigned to official local financial agencies operating according to local government needs and resources. From consultation with stakeholders, it results that decentralization has led to a reduction of financial resources for arts education. Today there are approximately 140 art schools funded at municipal level.

Today eight of the major arts education public (music, art, ballet) entities (6 in Tbilisi) are funded by the Ministry of Culture to fulfil their arts education mission. They have been given special status.

The capital Tbilisi is working on reorganising arts education capacities through 9 Youth Centres and one Youth Palace. Those centres are conceived as multidisciplinary cultural and science centres.

In Finland, the department responsible for Culture works closely with the Ministry of Education to ensure that all children enrolled in compulsory school education can benefit from artistic education. The aim is to make the school an open space for culture, relying on available cultural resources of its environment. This includes partnerships with local cultural institutions and local authorities as well as working with culture professionals (artists from all disciplines, heritage and media specialists). Transversal actions of artistic education are also conducted with the ministries of Justice and Health (social cohesion department). Inter-ministerial coherence is maintained through the action of the High Committee for Artistic and Cultural Education.

In Poland, there are 391 art schools managed by the Ministry of Culture and National Heritage, 215 art schools managed by municipal government, 3 public art schools and 174 non-public art schools with entitlements of public schools. The amount of support received depends on the number of students in the school without specific regard for the number of art students. This principle penalizes art school which as a result prefers to be funded by the Ministry of Culture.

In Spain, public arts education is fully integrated in public education system as a whole. It means that public funding must ensure the sustainability of art education in schools and art schools as well as the equity in the distribution of funds. In addition, the process of decentralisation of competences in Spain, to regions generally, has been always followed by the decentralisation of funds. There are also monitoring processes, promoted by Government and regions, to ensure education funds to be increase gradually and the Education Law establishes the duty of preparing an annual report about public investment in education.

6.4 Teachers

The assumption that art helps to stimulate creativity obviously strongly depends on the way art is taught. Indeed, students that receive arts education are not necessarily more creative. Artistic disciplines are often taught in a traditional 'left-brained' way and put emphasis on repetition and imitation¹⁴. For example, visual arts in primary school are often limited to colour preprint outlines or to copying what is seen according to a set of rules. Students learning music are taught techniques and how to read musical symbols. Yet, even in higher education institutions the composition of music is generally absent from teaching curricula. But, students should learn how to express their own musical thoughts and then learn to encode them. For Fowler, the aural process comes before the musical symbols, just as we speak before we learn how to write. Critics of current arts teaching practices claim that contemporary arts teachers hide behind the idea that the interpretative act is a creative one. Yet, when students are asked to imitate and when the answers are handed to them, they do not exercise their minds in a creative way. They do art but they do not experiment, evaluate and translate intuitions into artistic constructs. Munro observed that 'too often we teach art without asking how we can best develop the power to think and imagine artistically.'¹⁵

¹⁴ Fowler, *Strong Art, strong schools*, Oxford University Press, 1996.

¹⁵ Munro, *The Psychological approach to art and arts education* in Fortieth Yearbook of the National Society for the Study

The priority for Georgia is to regulate the status of art teachers in terms of salaries and qualifications and make them integral part of a new system to deliver arts education.

In Finland, the organisation of general education is the obligation of municipalities. Private legal entities may be granted the right to provide general education if they fulfil the necessary criteria. As for basic arts education, both municipalities and private legal entities such as associations may provide it, again according to the respective national core-curricula. If a teacher is employed by a municipality, the salary will be agreed in the relevant collective agreement between the teacher's union and the negotiating body representing municipalities. If a teacher is employed by a private entity, the salary is not fixed but cannot be lower than what is agreed as minimum (hourly) pay in the relevant collective agreement and depends on the level of education of the teacher in question. The required qualifications of teacher are the same at all art schools. He or she have to obtain a diploma of high school in his or hers art domain, together with attested pedagogical preparation.

In Poland, the remuneration of teachers in public (including art schools) is calculated according to the act – Teacher's Charter. In private schools, earnings depend on the owner and are determined according to the Labour law. The basic number of working hours for teacher provided for in Teacher's Charter is 18 hours. The labour law provides 40 hours per week. As a result, the salaries in private school are often significantly lower.

In Spain, arts education teachers must have a university degree, without prejudice to the participation of other qualified professionals in certain cases. Exceptionally, for certain subjects or programmes, professional artists can be incorporated. In addition, art teachers are fully integrated in the whole public education system. So, their salaries are fixed under standard basis. Permanent training and evaluation is also required. For example, the Ministry of Education is now developing a special training programme in cultural mediation for teachers.

For any study programme to be able to give generally recognised diplomas, it is clear that also teacher qualifications have to be established. Requiring appropriate university level education from the teachers is normal. This is to ensure that teachers also have sufficient pedagogical skill.

6.5 Creative partnerships to deliver arts education¹⁶

It is important to stress the pertinence of developing partnerships with cultural institutions or artists in residence in schools to reinforce and complement artistic activities developed at school. According to contemporary thinking, creativity in learning is triggered by the interplay of various environmental factors. Creative learning can be linked to the concept of a "creative ecosystem". A creative

of Education: Art in American Life and Education, Bloomington, IL: Public School Publishing Company, 1941.

¹⁶ Other examples from Spain : **Creadors en residència. Barcelona.** Artists residences programme through partnerships between schools and different cultural institutions. <http://www.enresidencia.org/es>
Centro de Arte 2 de Mayo, Madrid. An artist is working here. Visual artists residence programme at a regional level. <http://ca2m.org/es/educacion-historico/item/2258-aqui-trabaja-un-artista>. **Carasso Foundation. Arts Education and Collaborative Art Programmes.** France and Spain <https://fondationcarasso.org/es>
Yehudi Menuhin Foundation. MUS-E® Programme, Music in schools. With the collaboration of Ministry of Education and regions. <http://fundacionyehudimenuhin.org/programas/mus-e/>

atmosphere, opportunities for playful experimentation, easy access to resources and information, mentoring and role model schemes, motivational strategies and open-ended assignments are all elements that contribute to developing a creative learning ecosystem¹⁷. Arts education and cultural participation can help schools to develop such a learning environment when mainstreamed in the whole curricula. Cooperation between schools and cultural institutions proves very useful in this context.

The following case studies provide examples of successful collaborations between educational and cultural institutions stimulating children’s creativity, access to culture and wellbeing.

National level: joint actions between the ministries of Culture and Education

- Supporting young creation and art experimentation at school

Name	<i>Créations en cours</i>
Link	http://www.creationencours.fr/
Country	France
Scale	National
Partners	Education Ministry, Culture Ministry, Ateliers Médicis (Public Organisation for Cultural Cooperation)
Target	Primary schools
Duration	1 year
Description	<p>An initiative supporting young artists in the frame of their research and creation projects involving a residency in schools that most distant from the cultural offer (priority areas of urban policies, rural and suburban areas, overseas territories). The aim of the initiative is to reinforce the artistic presence and practice of school pupils aged 9 to 11, the initiative is built around 3 axes:</p> <ul style="list-style-type: none"> - Supporting creation supporting the personal innovative artistic project of an artist or a collective. It can be an ongoing research or the implementation of a specific artistic project. - Professional integration of artists The partner Ateliers Médicis mediates the artists’ interventions in the school and support them to settle locally. Artists are also supported by a local cultural structure chosen by the DRAC close to the school of residency to develop their professional skills and abilities to work with a young audience as well as build new connections for future projects. - Transmission The artist spends at least 20 days, about 30% of the residency time in the school. Local stories are shared on the website of Créations en cours in the form of blog articles written from the artists’ and from the schools’ point of view that show the progress of projects. <p>An annual call for applications is launched to select artists from 13 artistic disciplines: visual arts, theatre, cinema, dance, literature, architecture, music, photography, design, digital arts, video, circus and street performing arts.</p>
Outcomes	<p>2016-2017: 130 young artists in residence involving 5300 pupils in 101 schools in 13 regions and overseas territories.</p> <p>2017-2018: 194 young artists proposing 150 projects.</p>

¹⁷in Davies, *Creative teachers for creative learners* – a literature review TTA Research and Development Award, Bath Spa University College, 2004.

- Arts and culture for civic education

Name	The school: an open space to culture (<i>Scuola spazio aperto alla cultura</i>)
Link	http://www.aap.beniculturali.it/scuola_spazio_aperto_alla_cultura.html
Country	Italy
Scale	National
Partners	Italian Ministry of Cultural Heritage and Activities and Tourism, Ministry of Education, Universities and Research
Target	Primary and middle and high schools
Duration	Annual call for projects
Description	<p>This joint action by both ministries of Education and Culture aims at enhancing the cultural offer in Italian schools, especially in peripheral areas, involving pupils in artistic activities. The rationale behind the initiative is to improve the school environment, turning schools into lively places of contemporary culture while raising the educational level and civic engagement thanks to a cross-disciplinary curricula. Selected projects show a strong interaction between the schools and their cultural, historic and natural environment.</p> <p>The REMO project – an example of local implementation In Rome, the REMO project is carried out by the Istituto Regina Margherita (elementary and secondary school) with the support of VOLUME! Foundation, The Sign / Society, the Academy of Fine Arts in Rome. Focusing on the interaction between artists and students, the project intertwines creativity, teaching and learning. Arts and culture are conceived as awareness tools for civic engagement. During a few weeks, artists and students were involved in collaborative workshops (archives, cinema and performing arts), working closely on pupils' creative ideas to create artworks and to rehabilitate abandoned spaces of historical value located in the school.</p>
Outcomes	<p>In 2017, the programme has funded 31 school projects 17 Italian regions with a budget of €3 million.</p> <p>Inside the Istituto Regina Margherita, an old cinema and a historical archive that had been abandoned breathe a new life thanks to students and artists: 1550 documents relating to all Roman schools, produced between 1888 and 1960 are accessible to scholars and citizens, and the old school cinema (150 square meters, 85 seats) has been refurbished and made fully usable¹⁸.</p>

National level

- Access to cultural and music education through artistic engagement

Name	Encouraging pupils to experience Shakespeare
Link	https://www.gov.uk/government/news/encouraging-pupils-to-foster-a-love-of-shakespeare
Country	United Kingdom
Scale	National
Partners	The Royal Shakespeare Company, The UK Government – Department of Education
Target	School pupils

¹⁸ <http://remospazioaperto.it/>

Duration	1 year - up
Description	In 2016, pupils from more than 500 schools in the UK took part in an interactive, live-streamed broadcast of Shakespeare's 'The Merchant of Venice' (to mark the 400 th anniversary of the author's death). At the heart of the government's commitment to extending opportunity for all is the belief that all pupils, regardless of background, should have access to an excellent, well-rounded education.
Outcomes	Since 2012, £460 million were invested by the government to increase pupils' access to cultural and music education. This includes a broad support package: <ul style="list-style-type: none"> - Funding for a National Poetry Recitation competition which awards a 1623 folio edition of Shakespeare's works for the winner's school and tickets for a Royal Shakespeare Company production - Offering the winners of the Pupil Premium Awards 2016 a range of prizes including the opportunity to work with the Royal Shakespeare Company to help pupils gain a deeper appreciation of the works.

Regional and local levels

- Collaboration between arts and schools promoting mental wellbeing

Name	Art Works (Arts and Health)
Link	https://city-arts.org.uk/wp-content/uploads/2013/03/Art-Works.pdf
Country	United Kingdom
Scale	County (Nottinghamshire)
Partners	Nottinghamshire County Council, City Arts, University of Nottingham
Target	School pupils aged 5-13
Duration	8 to 15 weeks
Description	The project was commissioned by Nottinghamshire County Council as part of TaMHS (Targeted Mental Health in Schools), a national Department of Health pathfinder programme. The aim of TaMHS is to improve mental health outcomes for children and young people (5-13 years old) via interventions delivered in schools. City Arts, a local participatory arts organisation with experience in the field of arts and health, and the University of Nottingham, were commissioned with delivering and evaluating collaborative projects in 3 Nottinghamshire schools on how collaboration between arts and schools can promote mental wellbeing. Each project consisted of an 8-15-week programme with a group of targeted vulnerable young people promoting the development of for instance friendship, confidence, self-esteem, resilience, communication. For example, one school worked with a theatre designer using a wide range of art forms to transform an empty space into a vibrant, cheerful and relaxing chill-out room.
Outcomes	The project improved school attendance with figures at one school improving from 30% to 80% among participants in the programme, increased motivation to learn and gain new skills, wider transferable skills gained, including social competency, resilience, interpersonal skills, increased cognitive abilities. The project also enabled the Nottinghamshire County Council to better understand mental health support for young people and to build relationships with relevant organisations and colleagues.

- Implementing high-quality creative writing

Name	Creative Writing in schools
Link	https://www.artscouncil.org.uk/funding/creative-writing-schools
Country	United Kingdom
Scale	Regional (North and South-West England)
Partners	Arts Council England and Arts Award
Target	Secondary school pupils
Duration	3 years (from 2015 to 2018)
Description	The programme aimed to develop and implement high-quality creative writing in schools in the North and South-West of England. It received a total funding of £1.2 million from October 2015 to October 2018 to support projects for a max of £600,000 grants. The fund was created to enable children from places with socio-economic barriers to the arts and with the least engagement in the arts, to enjoy, learn and be inspired by art and culture.
Outcomes	<p>First story – an example of an awarded project Grant: £600,000</p> <p>First Story brought professional writers into secondary schools serving low-income communities across Bradford, Leeds, Kirklees, Calderdale, Sheffield, Doncaster and Hull. They worked with teachers and students to foster creativity and communication skills, running intensive, fun programmes to help students find their voices and raise their aspirations. This in turn gave students the skills and confidence they needed to achieve those aspirations.</p> <p>The Creative Writing in Schools award allowed First Story to extend their current programme of creative writing residencies across the North and South West, and also enabled them to mount a national creative writing initiative which will be aimed at every school-age child.</p>

- Engagement opportunities for school pupils in their local museum

Name	Museums and Schools programme
Links	https://www.artscouncil.org.uk/children-and-young-people/arts-and-cultural-education#section-6 https://www.npg.org.uk/whatson/makingamark/home.php
Country	United Kingdom
Scale	Regional
Partners	Arts Council England supports the Programme which currently runs through 14 regional partnerships (in Kent, Bristol, London, Great Yarmouth, Peterborough, Coventry, Lincolnshire, Blackburn and Lancashire, Tees Valley, Bradford, Scarborough, Yorkshire, Stratford, Hampshire) with the involvement of several local cultural partners
Target	School pupils
Duration	Since 2016 onwards
Description	The Programme provides quality engagement opportunities for school pupils in their local museum. The 14 regional partnerships that deliver the Museums and Schools programme aim to increase the number of high-quality educational visits by schools in areas which currently have lower than average cultural engagement. These school visits are designed in partnership with the local schools' clusters, ensuring they complement and enhance the curriculum.

Outcomes	In Tees Valley (one of the 14 regions that implements the programme), the programme worked with 300 schools and delivered more than 56,000 visits by the end of 2018. The programme supports curriculum topics in Science, Geography, Art and Design and English, as well as new Local History study units.
----------	---

- Engaging children with cultural activities in the city

Name	KULPS!
Link	https://www.kulttuurispoo.fi/en/node/7876
Country	Finland
Scale	City (Espoo)
Partners	City of Espoo (cultural and education departments), schools and teachers, local cultural organisations
Target	school students (grades 1-9)
Description	<p>The arts and sports pathway programme KULPS! provides learning opportunities for comprehensive school students at local cultural organizations and sport venues. It is part of free-of charge basic education. The content for the KULPS! programme is designed to support the Finnish National curriculum.</p> <p>The Kultus online portal works as a match-making tool to facilitate the organisation of cultural activities outside of schools and ensures a high level of quality in the programmes proposed by cultural organisations</p> <p>The objective of the programme is to integrate arts, sports and library institutions / activities into the education system of children and to offer equal opportunity and access for all children in Espoo to engage in local arts and sports activities. KULPS visits aim to support the teachers in extensive learning and multiform teaching.</p> <p>Each year, the city of Espoo asks cultural institutions to provide cultural activities which are connected to the Espoo's school curriculum. As incentives the city has an extra budget for the KULPS programme (180,000€). From this budget the cultural institutions are paid for the activities they provide.</p> <p>Before a cultural activity is affiliated to the KULPS programme, the cultural department of Espoo checks if the activity supports the Espoo's school curriculum. In addition, they negotiate the payment per participating pupil, which the cultural institution will receive. For the schools using the cultural offer of the KULPS! programme is free of charge.</p>
Outcomes	<p>The KULPS! programme started in 2008, approximately 70,000 visits take place each year, over 60 service providers participate in producing the services.</p> <p>KULPS also has increased the awareness and appreciation of cultural and sports services in Espoo. Some cultural institutions have started to develop their activities together with teachers and pilot it before officially offering the activity. This supports the quality of the activities. To directly inform about the cultural offer, some cultural institutions have started to organise information meetings in the afternoons with teachers and to send school letters twice a year.</p>

Private initiatives

- Reinventing the classroom through artistic practice

Name	Art in the classroom (<i>Arte in classe</i>)
Link	http://fsrr.org/educazione/?cat=programma-educativo
Country	Italy
Scale	Regional (Piedmont)
Partners	Fondazione Sandretto Re Rebaudengo
Target	Primary school pupils
Duration	academic year
Description	<p>'Art in the classroom' is a project promoted by the Fondazione Sandretto Re Rebaudengo (FSRR) in which primary school teachers and pupils from the Piedmont region have the chance to deal with contemporary art narrations, installations and other related topics with professional artists.</p> <p>At the FSRR premises in Turin, involved classes can visit the exhibitions and take a workshop with an artist. Back in class, they apply the knowledge and artistic experience gained at FSRR to redesign the classroom space for instance or create their own artworks. The pupils' creations as a result of the process are then captured by professional photographers and eventually showcased in a temporary exhibition at FSRR.</p>
Outcomes	30 classes, more than 1 000 children, and over 80 teachers involved.

- Embedding arts and culture across the curriculum

Name	Artsmark Partnership Programme
Link	https://www.artscouncil.org.uk/children-and-young-people/arts-and-cultural-education#section-10
Country	United Kingdom
Scale	National
Partners	Arts Council England
Target	Primary and secondary school pupils
Duration	Ongoing
Description	<p>The Artsmark Partnership Programme is an Arts Council England endorsed network of arts and cultural organisations that supports education settings to embed arts and culture across the curriculum.</p> <p>Each Artsmark Partner has its own offer for schools and education settings that may include Continued Professional Development opportunities for staff, digital resources or workshops linked to the curriculum for students, as well as visits to exhibitions and performances. Some of these offers may be one off, stand-alone sessions, others may be part of a longer-term project. Artsmark Partners will also be able to signpost settings to other arts and cultural organisations that could add value to their Artsmark journey.</p>
Outcomes	<p>St. Sebastian Catholic Primary School, Liverpool – example from an Artsmark member</p> <p>Since 2014, the school has been developing the Creative Challenge Curriculum which aims at improving pupils' the attainment and aptitudes in different areas with the help of the arts. The Artsmark process has enabled this school to reflect on the provision it offers and evaluate areas in which it could enhance the provision to further develop the impact upon children, parents and the wider</p>

	<p>community including the other schools in their network. Concretely, the Artsmark process enabled St. Sebastian to train some pupils as school councillors with a specific responsibility for the arts. They attend full governor meetings and hold other meetings with other children. St. Sebastian develops creative partnerships with other schools to exchange on creative practices between both teachers and pupils.</p> <p>OFSTED (Office for Standards in Education, Children’s Services and Skills) commented upon how “this broad, balanced and rich curriculum contributes to pupils’ outstanding, spiritual, moral, social and cultural development and prepares pupils well for the opportunities and challenges of life in modern Britain”¹⁹.</p>
--	---

6.6 Professional art education

In Finland higher level arts education is given both in polytechnical universities (BA and MA levels) and in universities (BA, MA and doctoral). The provision of such education is regulated as part of acts on vocational education and universities. Similarly in Spain there is no specific law on professional art education. Private schools would seek to get their diplomas certified in accordance with University standards.

The Polish professional artistic school system is grounded in several articles of Law on Education (Polish Journal of Laws 2018/996, 1000 and 1290. The law provides that it is the Minister of Culture which is competent to nominate heads of public art schools and facilities to train art teachers. Non-public artistic school can be established by natural or legal person under certain conditions set by the Ministry . The law empowers the Ministry of culture to define the types of public and non public art schools (Polish Journal of Laws 2017/1125). The Minister is in a position to regulate the recruitment , organization , management , funding and diploma of art schools.

7. General Conclusions

Art and culture play an important role in stimulating intercultural dialogue and cultural understanding necessary to build a cohesive society. Numerous researches in neuroscience have shown the link between brain development (the brain that is responsible for our hearing, sight and movement abilities and music learning. Over the past two decades, several investigators have reported differences in the brain and behaviour of musicians compared to non-musicians²⁰. Music training has been found to be related to better language and mathematical skills, higher IQ and overall greater academic achievement.

¹⁹ <http://www.liverpoollearningpartnership.com/wp-content/uploads/2016/06/Artsmark-Case-Study-St-Sebastians-Primary-School-2018.pdf>

²⁰ Notably *Brain structures differ between musicians and non-musicians*.

Gaser C¹, Schlaug G. - in *Journal Neuroscience* 4.09.2013 or *Music training alters the course of adolescent auditory development*, Adam T. Tierney, Jennifer Krizman, and Nina Kraus, PNAS August 11, 2015.

Art education contributes to lateral thinking and is linked to the development of design thinking in addressing issues. As a result, art and culture play an important role in stimulating creativity in learning settings at all levels – in schools, higher education and in lifelong learning. In a world where people's skill sets increasingly need to include creative capacities policy makers should therefore consider making art and culture-based activities an integral element of their educational and learning strategies. Putting culture and art nearer to the centre of learning policies requires openness and boldness. It asks policy makers, practitioners and learners to break with traditional segregations between disciplines and brings a sometimes-isolated focus on numeracy, literacy and the natural sciences into question.

Another important element to creativity in education is apprenticeship and knowledge acquisition through contacts and training with creative professionals and craftsmen. Some creative industries are at risk today due to lack of interest in traditional craftsmanship, pillars of the fashion and luxury brand industry, for instance. Apprenticeship is an important tool to transmit creative heritage as well as creative experiences. This aspect of creative training and education should not be overlooked in life-long learning policies. However, developments in learning and education have always been a reflection of greater societal and economic trends. In the business world companies have already realised that the boundaries between research, technology, art and design are gradually becoming porous. And, particularly in higher education, some progressive institutions have reflected on this trend and developed more integrated programmes where art and culture play an important role. For only such a holistic approach will eventually help to shape a generation of creative polymaths²¹.

²¹ KEA, *The impact of Culture on Creativity*, European Commission, 2009

Annex 1 – Agenda of the CPR Mission to Georgia

CoE CPR Mission to Georgia

9-11 July, 2018

Agenda

July 8, Sunday

Arrival at the Tbilisi International Airport

Accommodation at the Hotel "Courtyard Marriott, Tbilisi". 2, Freedom Square

DE-BRIEFING among CoE experts and CoE secretariat

July 9, Monday

Meeting venue: Ministry of Culture and Sport of Georgia (MoCS); 4, Sanapiro street; Meeting Room, II Floor

- 09:15 Departure from the Hotel
- 09:30-10:00 Welcome Meeting:
Mr. Mikheil Giorgadze - Minister of Culture and Sport of Georgia;
Mr. Levan Kharatishvili - Dep. Minister of Culture and Sport of Georgia;
- 10:00 -11:30 Kick-off Meeting:
Participants:
Education Service of the Ministry of Culture and Sport of Georgia
Strategic Planning and Monitoring Service of the Ministry of Culture and Sport of Georgia;
- 11:30-13:00 Workshop on Georgian Arts Higher Education System
Participants: Georgian Arts Higher Education Institutions under the MoCS :
Tbilisi State Conservatoire;
Tbilisi Academy of Fine Arts;
Georgian State University for Theatre and Cinema.
Batumi Art Teaching University
Education Service of the Ministry of Culture and Sport of Georgia;
Strategic Planning and Monitoring Service of the Ministry of Culture and Sport of Georgia;
- 13:00-14:00 Lunch
Venue: Cafeteria at the Ministry of Culture and Sport; II floor
- 14:00- 16:00 Workshop on Georgian Out-of School Arts Education System
Participants: Out-of school arts education institutions under the MoCS:
E. Mikeladze Music School;
Telavi Music School;
Rustavi Music School;

Sokhumi D. Arakishvili Music School;
Sokhumi A. Shervashidze-Chachba Fine Arts School
V. Chabukiani Tbilisi State Ballet Art School;
Z. Paliashvili Central Music School;
Tbilisi School of Fine Arts;
The music seminary of State Conservatoire
 Education Service of the Ministry of Culture and Sport of Georgia;
 Strategic Planning and Monitoring Service of the Ministry of Culture and Sport of Georgia;

16:00 -17:00 Meeting with civil society organizations/experts acting in education/arts sector:
 Participants:
 UNICEF; Culture and Education Foundation; Creative Education Studio CES; NGO "Education for All - Georgia"; Culture and Education Foundation; Arts and culture experts: Irine Ebralidze, Ass. Proff. At Ilia State University; Tamaz Gabisonia. Ass. Proff. at Ilia State University

17:00 Departure to the Hotel

18:00-20:00 City Tour

Dinner

20:00

Venue "Tiflis Veranda"; 3, Gorgasali Street, Tbilisi

July 10, Tuesday

Morning Session Venue: Ministry of Culture and Sport of Georgia; 4, Sanapiro street, Meeting Room, II Floor

Afternoon Session Venue: Ministry of Education and Science of Georgia; 52, D. Uznadze street

Evening Session Venue: Georgian Parliament; 8, Rustaveli Av.

10:45 Departure from the hotel

11:00-11:30 Welcome meeting:
 Ms. Sopio Khuntsaria, Deputy Mayor of Tbilisi Municipality

11:30-13:00 Workshop on Georgian Out-of School Arts Education (including non-formal) System
Participants:
Culture, Education, Sports and Youth Service of Tbilisi Municipality;
Tbilisi municipality arts Education institutions
Health Care, Social Provision, Culture and Sport Service of Marneuli Municipality;
Marneuli municipality arts schools
Education, Culture and Sport Service of Kareli Municipality;
Kareli municipality arts schools;
Culture, Education, Sports and Youth Service of Telavi Municipality;
Telavi municipality arts school;
Education Service of the Ministry of Culture and Sport of Georgia;
Strategic Planning and Monitoring Service of the Ministry of Culture and Sport of Georgia;

- 13:00-13:50 Lunch
Venue: Cafeteria at the Ministry of Culture and Sport; II floor
- 14:00- 14:30 Welcome Meeting:
Mr. Alexander Tevzadze, Dep. Minister of Education and Science of Georgia;
Ms. Ketevan Natriashvili (tbc), Dep. Minister of Education and Science of Georgia;
Mr. Kakha Khandolishvili, Head of Strategic Planning and International relations Department
- 14:30-16:00 Workshop on Culture, Arts and Creativity Dimension in Georgian Education Policy
Strategic Planning and International Relations Department;
Policy Planning and European Integration Division;
General Education Management and Development Department, Policy and Program's Division;
Policy Division of Vocational Education Development Department, Partnership Development Division;
Pre-school Education Development Department
Higher Education and Science Development Department
National Center for Educational Quality Enhancement (tbc)
- 16:30-17:00 Welcome Meeting:
Ms. Mariam Jashi, Head of the Parliament Committee on Education, Science and Culture
- 17:00 Departure to the Hotel
- 18:00-20:00 Visiting Mtskheta (ancient capital of Georgia)
- 20:00 Dinner - hosted by Mr. Mikheil Giorgadze, Minister of Culture and Sport of Georgia
Venue: Restaurant "Gudjari"; 156 Agmashenebeli street, Mtskheta

July 11, Wednesday

- 09:15 Departure from the Hotel
- 09:30-10:45 Welcome meeting:
Ms. Anna Riaboshenko, Executive Director of "Creative Georgia"
Ms. Elene Toidze, Head of Creative Industries division
Venue: 28, Dolidze street
- 11:00-14:00 Wrap-up workshop:
Development of Formal and non-formal Arts Education in Georgia
(moderated/facilitated by local experts in co-operation with the CoE expert team)
Participants: All stakeholders participating in the previous meetings
Venue: Ministry of Culture and Sport of Georgia; 4, Sanapiro street.
- 14:00-15:00 Lunch
Venue: Cafeteria at the Ministry of Culture and Sport, II floor
- 15:00-17:00 Visiting the National Museum of Georgia
- 17:00 Departure to the Hotel

20:00

Dinner

Venue: Restaurant "Tsiskvili" , 10a, Sh. Rustaveli street, Tskneti

July 12, Thursday

Departure from the Tbilisi International Airport

Annex 2 – List of Participants

July 9, Monday

09:30-10.00

Mr. Mikheil Giorgadze, Minister of Culture and Sport of Georgia
Mr. Levan Kharatishvili, Dep. Minister of Culture and Sport of Georgia

10:00 - 11:30

Participants:

Ms. Nana Dolidze, Head of Education Service of The Ministry of Culture and Sport of Georgia
Ms. Ketii Trapaidze, expert, Education Service of The Ministry of Culture and Sport of Georgia
Ms. Tamar Tsulukidze, Head of Strategic Planning and Monitoring Service of The Ministry of Culture and Sport of Georgia
Ms. Nino Kasradze, expert, Strategic Planning and Monitoring Service of The Ministry of Culture and Sport of Georgia
Ms. Shorena Tsitsagi, expert, Strategic Planning and Monitoring Service of The Ministry of Culture and Sport of Georgia

11:30 - 13:00

Mr. David Aleksidze, Dean of A. Kutateladze State Academy of Fine Arts (Visual Art's Faculty)
Ms. Nino Chogoshvili, Dean of A. Kutateladze State Academy of Fine Arts (Faculty of Restoration, Arts History and Theory)
Mr. Revaz Kiknadze, Rector of Tbilisi V. Sarajishvili State Conservatoire
Ms. Manana Doijashvili, Vice-Rector of Tbilisi V. Sarajishvili State Conservatoire
Mr. Nika Khorbaladze, Cancelor of Tbilisi V. Sarajishvili State Conservatoire
Mr. Giorgi Margvelashvili, Rector of Shota Rustaveli Theatre and Film Georgia State University
Ms. Rusudan Tevzadze, Cancelor of Shota Rustaveli Theatre and Film Georgia State University
Ms. Anano Samsonadze, The Quality Assurance Service - Shota Rustaveli Theatre and Film Georgia State University
Mr. Ermile Meskhia, Rector of Batumi Art Sate Teaching University
Ms. Nana Dolidze, Head of Education Service of The Ministry of Culture and Sport of Georgia
Ms. Ketii Trapaidze, expert, Education Service of The Ministry of Culture and Sport of Georgia
Ms. Tamar Tsulukidze, Head of Strategic Planning and Monitoring Service of The Ministry of Culture and Sport of Georgia
Ms. Nino Kasradze, expert, Strategic Planning and Monitoring Service of The Ministry of Culture and Sport of Georgia

14:00-16:00

Mr. Gia Korkadze, Director of "The Out-of School Arts Educational Institution – Tbilisi Ev. Mikeladze Central Music School" (12 Year study course)
Ms. Lela Oniani, Director of "The Out-of School Arts Educational Institution – Telavi Niko Sulxhanishvili Music School" (11 Year study course)
Ms. Medea Gamsakhurdia, Director of "The Out-of School Arts Educational Institution - Rustavi Music School" (11 Year study course)
Mr. David Okujava, Director of "The Out-of School Arts Educational Institution – Sokhumi D. arakishvili Music School" (11 Year study course)

Ms. Marina Shengelia, Director of "The Out-of School Arts Educational Institution – Sokhumi a. Shervashidze-Chachba State Art School" (6 year study course)
Mr. Zviad Bakradze, Director of "The Out-of School Arts Educational Institution – V. Chabukiani Tbilisi Ballet Art State School" (8 year study course)
Ms. Tamar Mikadze, PR Manager at "The Out-of School Arts Educational Institution Z. Paliashvili Central Music School for Gifted Children" (12 year study course)
Mr. Nodar Mumladze, Director of "The Out-of School Arts Educational Institution Tbilisi Fine Art School" (11 year study course)
Ms. Manana Doijashvili, Director of "The music seminary of State Conservatoire" (11 year study course)
Ms. Nana Dolidze, Head of Education Service of The Ministry of Culture and Sport of Georgia
Ms. Ketii Trapaidze, expert, Education Service of The Ministry of Culture and Sport of Georgia
Ms. Tamar Tsulukidze, Head of Strategic Planning and Monitoring Service of The Ministry of Culture and Sport of Georgia
Ms. Nino Kasradze, expert, Strategic Planning and Monitoring Service of The Ministry of Culture and Sport of Georgia

16:00 – 17:00

Ms. Maya Kufaradze, UNICEF (United Nations Children's Fund) Education Programme Officer
Mr. Levan Dvali – Executive Director of Culture and Education Foundation
Ms. Natia Sartania, Director of Creative Education Studio
Mr. Giorgi Chanturia, Projects Coordinator at the Coalition "Education for all - Georgia"
Education for all Georgia
Ms. Irine Ebralidze, Ass. Proff. At Ilia State University
Mr. Tamaz Gabisonia, Ass. Proff. At Ilia State University

July 10, Tuesday

09:30-10:45

Ms. Anna Riaboshenko, Executive Director of "Creative Georgia"
Ms. Elene Toidze, Head of Creative Industries Division at "Creative Georgia"

11:00 – 11:30

Ms. Sopio Khuntsaria, Deputy Mayor of Tbilisi Municipality

11:30-13:00

Ms. Tsira Shaloshvili, Head of Cultural Facilities Management and Planning Division at the Culture, Education, Sports and Youth Service of Tbilisi Municipality
Mr. Gogi Chikovani, Head of Unit for Education and Youth Affairs at the Culture, Education, Sports and Youth Service of Tbilisi Municipality
Ms. Ia Qardava, Cultural Facilities Management and Planning Division at the Culture, Education, Sports and Youth Service of Tbilisi Municipality, expert
Ms. Eter Tsitaishvili, Cultural Facilities Management and Planning Division at the Culture, Education, Sports and Youth Service of Tbilisi Municipality, expert
Mr. Levan Dvali, National Youth and Children's Palace, expert
Mr. Mamuka Erkomaishvili, National Youth and Children's Palace, expert
Ms. Mzia Afridonidze, Tbilisi Municipality Art School
Ms. Tamar Akhalaia, Tbilisi Municipality Art School

Ms. Ketevan Barnabishvili, Tbilisi Municipality Art School
Ms. Medea Avalishvili, Director at NNLE Telavi N. Sulkhanishvili N 1 Music School
Ms. Irina Samkharadze, Director at NNLE Marneuli Music School
Ms. Nutsa Mamatsashvili, Director at Mtskheta NNLE D. Gamrekeli Art School
Ms. Ketevan Beshkenadze, Manager at Kareli Art School
Mr. Giorgi Meurmishvili, Marneuli Municipality City Hall – Head of Health Care, Social Provision, Culture and Sport Service
Mr. Vasil Bakradze, Kareli Municipality Board - Head of Education, Culture and Sport Service
Ms. Pikria Khushitashvili, Telavi Municipality – Head of Culture, Education, Sports and Youth Affairs Service
Ms. Marina Zurabishvili, Mtskheta Municipality City Hall - Dep. Mayor (tbc)
Ms. Nana Dolidze, Head of Education Service of The Ministry of Culture and Sport of Georgia
Ms. Ketii Trapaidze, expert, Education Service of The Ministry of Culture and Sport of Georgia
Ms. Tamar Tsulukidze, Head of Strategic Planning and Monitoring Service of The Ministry of Culture and Sport of Georgia
Ms. Nino Kasradze, expert, Strategic Planning and Monitoring Service of The Ministry of Culture and Sport of Georgia

14:00 -14:30

Mr. Alexander Tevzadze - Dep. Minister of Education and Science of Georgia
Ms. Ketevan Natriashvili - Dep. Minister of Education and Science of Georgia
Ms. Lia Gigauri - Dep. Minister of Education and Science of Georgia (tbc)

14:30 -16:00

Mr. Kakha Khandolishvili, Head of Strategic Planning and International Relations Department of The Ministry of Education and Science of Georgia
Ms. Ana Lukava, Senior Specialist of Policy Planning and European Integration Division of The Ministry of Education and Science of Georgia
Ms. Lali Kalandadze, Head of General Education Management and Development Department of The Ministry of Education and Science of Georgia
Ms. Tamar Malazonia, Head of Policy and Programs Division of The Ministry of Education and Science of Georgia
Ms. Nino Beselia, Head of Pre-School Education Development Division of The Ministry of Education and Science of Georgia
Ms. Natia Gvirjishvili, Senior Specialist of Policy Division of Vocational Education Development Department of The Ministry of Education and Science of Georgia
Ms. Nuki Chkhikvadze, Senior Specialist of Partnership Development Division of Vocational Education Development Department of The Ministry of Education and Science of Georgia
Ms. Ekaterine Lezhava, Head of National Curriculum Department of The Ministry of Education and Science of Georgia
Mr. Valerian Gobronidze, Head of Higher Education and Science Development Department
Mr. Maia Shukhoshvili, Head of Higher Education Development Division
National Center for Educational Quality Enhancement (tbc)
Ms. Nana Dolidze, Head of Education Service of The Ministry of Culture and Sport of Georgia
Ms. Ketii Trapaidze, expert, Education Service of The Ministry of Culture and Sport of Georgia
Ms. Tamar Tsulukidze, Head of Strategic Planning and Monitoring Service of The Ministry of Culture and Sport of Georgia
Ms. Nino Kasradze, expert, Strategic Planning and Monitoring Service of The Ministry of Culture and Sport of Georgia

16:30 -17:00

Ms. Mariam Jashi, Head of Parliament Committee on Education, Science and Culture

July 11, Wednesday

09:30- 10:45

Ms. Anna Riaboshenko, Executive Director of "Creative Georgia"

Ms. Elene Toidze,

11:00-14:00

Mr. David Aleksidze, Dean of A. Kutateladze State Academy of Fine Arts (Visual Art's Faculty)

Ms. Nino Chogoshvili, Dean of A. Kutateladze State Academy of Fine Arts (Faculty of Restoration, Arts History and Theory)

Mr. Revaz Kiknadze – Rector of Tbilisi V. Sarajishvili State Conservatoire

Ms. Manana Doijashvili – Vice Rector of Tbilisi V. Sarajishvili State Conservatoire

Mr. Nika Khorbaladze – Cancelor of Tbilisi V. Sarajishvili State Conservatoire

Mr. Giorgi Margvelashvili – Rector of Shota Rustaveli Theatre and Film Georgia State University

Ms. Rusudan Tevzadze – Cancelor of Shota Rustaveli Theatre and Film Georgia State University

Ms. Anano Samsonadze – The Quality Assurance Service - Shota Rustaveli Theatre and Film Georgia State University

Mr. Ermile Meskhia – Rector of Batumi Art Teaching University

Mr. Gia Korkadze – Director of "The Out-of School Arts Educational Institution – Tbilisi Ev. Mikeladze Central Music School" (12 Year study course)

Ms. Lela Oniani – Director of "The Out-of School Arts Educational Institution – Telavi Niko Sul Khanishvili Music School" (11 Year study course)

Ms. Medea Gamsakhurdia – Director of "The Out-of School Arts Educational Institution - Rustavi Music School" (11 Year study course)

Mr. David Okujava - Director of "The Out-of School Arts Educational Institution – Sokhumi D. arakishvili Music School" (11 Year study course)

Ms. Marina Shengelia - Director of "The Out-of School Arts Educational Institution – Sokhumi a. Shervashidze-Chachba State Art School" (6 year study course)

Mr. Zviad Bakradze – Director of "The Out-of School Arts Educational Institution – V. Chabukiani Tbilisi State Ballet Art State School" (8 year study course)

Ms. Tamar Mikadze - PR Manager at "The Out-of School Arts Educational Institution Z. Paliashvili Central Music School for Gifted Children" (12 year study course)

Mr. Nodar Mumladze – Director of "The Out-of School Arts Educational Institution Tbilisi Art School" (11 year study course)

Ms. Maya Kufaradze, UNICEF (United Nations Children's Fund) Education Programme Officer

Mr. Levan Dvali, Executive Director of Culture and Education Foundation

Ms. Natia Sartania, Director of Creative Education Studio

Mr. Giorgi Chanturia, Projects Coordinator at the Coalition "Education for all - Georgia"