

SOP:

A Sense of Place : sites, winds and waters

For thematic Network / Leonardo Da VINCI Programme

MULTILATERAL PROJECTS, NETWORKS, ACCOMPANYING MEASURES, STUDIES AND
COMPARATIVE RESEARCH

Deadline for submission 29/02/2007

Maximum Community Contribution 75% 200.000/year

Maximum Duration of action (a) 3 years

Minimum number of participating countries (b) 5

(a) Possibility to extend the eligibility period by 6 months on request

On-line applications

Applications must be submitted on the official electronic application form (eForm). Access to the form will be available from **7th January 2008** and will close at midnight (Central European Time) on the relevant deadline. A full handbook and helpdesk service will be available.

(http://eacea.ec.europa.eu/static/en/llp/funding_en.htm)

Summary

The project planners intend to build a Thematic network of art education experts and organisations working on interdisciplinary issues related to vocational education and training in lifelong art education. They aim the design, implementation and testing of an innovative and interdisciplinary programme of art education vocational training for teachers and artists.

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'SOP' is a thematic network, a project of collaboration between arts and arts education agents to respond to the need of new and interdisciplinary approaches to art lifelong learning in community settings. This project intends to establish a platform of art education models by experimentation and educational dialogue between artists, educators and audience. Under the theme "A Sense of Place" an European educational art education programme and a series of workshops will be conducted in different countries by different artists and art educators. The project will be developed by a team of partners from cultural institutions, art and art education organisations for cultural agents, art educators, artists and communities in general. The team will design an innovative and interdisciplinary programme of education to be experimented during workshops in the different countries involved in the consortium. Artists and art educators from different countries in Europe will be invited to conduct workshops in cultural institutions or organisations in other European countries, so they will be able to test the programme and show their personal and local visions about the theme to the working group and audiences.

The planned activities of the project are:

- Creation of an international network of institutions and/or cultural organisations interested in art education lifelong training through the development of cultural heritage and artistic events focused on environmental issues of space and places.
- Designing of a web page for the "a sense of place" project.
- Creation of the educational programme for the training programme "A Sense of Place"
- Preparing international artistic workshops based on the programme of "A Sense of Place"
- Conducting international artistic workshops based on the programme of "A Sense of Place" (at least 6 in each country, 2 per year)
- Evaluation and Displaying the results of the project in Europe and outside Europe through conference papers and a booklet with a DVD.

PALAZZO SPINELLI
ASSOCIAZIONE NO-PROFIT
Firenze

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Section B : Participating Organisations

One sheet to be completed for **each organisation** actively involved in the consortium. Applicants must consult the Instructions in Section 2.4

B1: Registered address and type of organisation

Partner role Tick one role only. Please refer to Instructions for single organisations and European Associations / EEIGs	<input type="checkbox"/> Applicant organisation (Contact details of Legal Representative to be provided in Section C) <input type="checkbox"/> Coordinating organisation (if different from Applicant Organisation) <input type="checkbox"/> Partner	Partner Number	P [n]
Full legal name	In national language and characters		
	In Latin characters (where original is not in Latin characters)		
	Translation of legal name into English, German or French if possible		
Registered Address			
Postcode	City	Country	
Type of organisation	Economic Sector		
Legal Status	A <input type="checkbox"/> Private	<input type="checkbox"/> Public	Scope
	B <input type="checkbox"/> For profit	<input type="checkbox"/> Not for profit	Size

B2: Contact person (to be completed by all organisations included in the financial tables (eligible budget). Where the form is completed by the Applicant Organisation or, if different, the Coordinating Organisation, these must be the details of the Coordinator)

Title	First name		
Family name			<input type="checkbox"/> Male <input type="checkbox"/> Female
Department			
Position			
Address	Street – Number (if different from above)		
Postcode	City		
Country		NUTS code	
Telephone 1	++ /	Telephone 2	++ /
Mobile	++ /	Fax	++ /
email			website

B4: To be completed by each organisation involved in the consortium / network

General description of the organisation: [Limit: 10 lines] size, scope of work, areas of specific expertise and competence in relation to the project / network proposed
Role of the participant organisation in the proposed project / network Limit 10 lines
Skills and expertise of key staff involved in the project / network Limit 5 lines per person

Details of projects / networks in which your organisation / department has participated with the financial support of any Community programmes/ initiatives in the last five year

Dates	Programme or Initiative	Identification number	Contracting organisation	Title of the project / network	Website

Section D: Project / network Description and Justification

D.1 Rationale and background Limit: 30 lines

- Explain the rationale of and background to the project / network by defining the needs or constraints that it seeks to address (current situation in the countries involved, previous or preparatory work in the domain, the results of any needs analysis undertaken, methodologies selected, target languages etc.)
- Outline the main (published) indicators that illustrate these needs.
- Include references to any declared national or international political priority in this area.

At the thirtieth session of the UNESCO General Conference in November 1999, the Director-General launched an [International Appeal for the Promotion of Arts Education and Creativity at School](#). According to his speech there is a lack of mediation and creativity everywhere, especially in schools. Today we are clearly and strongly aware of the important influence of the creative spirit in shaping the human personality, bringing out the full potential of children and adolescents and maintaining their emotional balance - all factors which foster harmonious behaviour. At a time when family and social structures are changing, with often adverse effects on children and adolescents, the school of the twenty-first century must be able to anticipate new needs by according a special place to the teaching of artistic values and subjects in order to encourage creativity, which is a distinctive attribute of the human species. This need for art education is nowadays well recognised, but we also need to acknowledge that we need very good art education programmes and innovative educational frameworks. We need artists, cultural institutions, schools and art educators working together. We need to train the educators of the future in the light of collaboration.

I invite school arts teachers to cooperate with artists called in to work in their schools so that arts education can play its educational role - which is to stimulate children's and adolescents' creativity - to the full. I invite teachers of all disciplines to pool their efforts and work towards breaking down the barriers between the teaching of scientific, technical, general, literary and artistic subjects. This interdisciplinary approach is fundamental to enabling young people to understand the universal nature of the world. (Appeal by the Director-General for the promotion of arts education and creativity at school as part of the construction of a culture of peace, 1999-11-03)

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In the World Art Education Conference promoted by Unesco (The World Conference on Arts Education: Building Creative Capacities for the 21st Century Lisbon, 6-9 March 2006) several of these concerns and needs were profiled. The Road Map for art education in the World written after the conference provides a useful list of needs and priorities for the world concerning new pedagogies and the implementation of quality education in Arts Education based on relevance, flexibility and creatività

Building creative capacity and cultural awareness for the 21st Century is both a difficult and a critical task, but one that cannot be eluded. All forces of society must be engaged in the attempt to ensure that the new generations of this century gain the knowledge and skills and, perhaps even more importantly, the values and attitudes, the ethical principles and the moral directions to become responsible citizens of the world and guarantors of a sustainable future (Road Map for Arts Education, UNESCO 2006) .

D.2 Aims and objectives

Limit: 30 lines

Define the concrete aims and objectives of the project / network and describe the ways in which the situation set out under the previous point (rationale and background) will be changed and the specific needs will be addressed by the project / network. Then show how these aims and objectives are linked to the main objectives and priorities identified in section A.5 above.

Aims:

SOAP general aims are the Promotion and development of intercultural dialogue and creativity and innovation in long life learning through the arts.

- To built a **network of art education experts and organisations working on interdisciplinary issues related to vocational education and training in lifelong art education**
- **To create** an innovative programme of interdisciplinary teacher training in art education based on issues of culture, community, environment.
- To establish a platform for testing the model of teacher training in the different countries involved in the consortium

Objectives:

General objectives of the lifelong Programme included in the SOP Project

-to contribute through lifelong learning to the development of the Community as an advanced knowledge-based society, with sustainable economic development, more and better jobs and greater social cohesion, while ensuring good protection of the environment for future generations. In particular, it aims to foster interchange, cooperation and mobility between education and training systems within the Community so that they become a world quality reference.

Specific objectives of the lifelong Programme included in the SOP Project

□To strengthen the role of education and training within the Lisbon process at both European and national level not only to promote competitiveness but also sustainable economic growth and social cohesion.

□To reinforce the role of higher education institutions in boosting competitiveness through the creation, dissemination and application of knowledge and innovation, and to facilitate access to higher education through action focusing on system reform, strengthening management in higher education institutions and promoting excellence, diversification of the student population and of institutions themselves, and equal opportunities.

To improve the quality of the education and training of the staff of all types of learning provider, in particular of teachers and trainers.

To improve the quality of mobility of individuals, including through implementation of the principles set out in the Recommendation on the quality of mobility² and through use of the Europass framework.

To reinforce sustainable development, including issues relating to energy and climate change, through actions in all sectors of education and training.

SOP Objectives

- To link [institutions or organisations providing learning opportunities, enterprises, social partners and other relevant bodies throughout Europe](#)
- To improve quality in vocational art education and training systems
- To enhance mobility of human resources, and transfer of knowledge and experience from country to country .
- To develop new [knowledge, skills and qualifications in art education](#).

The main aims and objectives are closely linked to the objectives of the **Lifelong Learning Programme** , we seek to improve quality in vocational training by experimenting new models that will enable transfer of knowledge and mobility of resources through networking with all potential social partners involved in art education in the countries of the consortium. The project will assist cooperation between VET actors, enterprises, social partners and training organisations on a sectoral basis. (3.3.1. **Stakeholder networks**) by:

- Identification and dissemination of good training practice in individual sectors and in VET as a whole.
- Development and reinforcement of cooperation between VET providers and cultural enterprises.

D.3 Specific characteristics

For Networks

Main Thematic domain	[description of MAX 10 words] Cultural lifelong Education though the Arts
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D.4 Detailed description

Limit: 100 lines (two A4 pages)

The detailed description should correspond with the needs identified above by focusing on the following points:

- How does the proposal solve / address the needs and constraints identified in D.1 above?

Teaching the arts must go further than simply teaching learners specific skills, practices, and bodies of knowledge . This proposal intends to design an innovative programme for art teachers grounded on the skills of other artists, including those from other disciplines, while also developing the skills required to cooperate with artists and with teachers of other subjects in an educational setting. The programme will be enhanced by partnerships with a wide range of individuals and organizations in the community.

The project planners intend to promote artistic investigation with artists and educational methods based on the arts with educators fostering knowledge of cultural heritages and environmental conscientiousness among children and youth. The specific objectives of the educational programme are: to promote knowledge and appreciation of arts from different cultural contexts in order to foster cultural diversity and intercultural dialogue. Workshops will be conducted after the development of a common programme for artistic action involving the areas of art, art education and communities. In each country one or more workshops will be held by artists and art educators from another country, the workshops will be held in museums, schools, universities or other cultural places. Workshops will include interdisciplinary activities through different art forms

The planned activities of the project are:

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Place”(at least 6 in each country , 2 per year)

- Evaluation and Displaying the results of the project in Europe and outside Europe through conference papers and a booklet with a DVD.

- Describe the target group (s) that are to be addressed in the short-term and their main needs.

In several countries of Europe initial and in-service teacher training lacks of art education opportunities we will provide training workshops for :

- **Future educators and cultural agents, future primary teachers and future art teachers**
- **Artists, Art education staff in museums and cultural centres, Cultural animators, Educators, Primary teachers and art teachers in all levels of education.**

In formal and informal settings of in-service training and initial training for teachers and students such as training courses, workshops in universities, museums and other cultural organisations.

- Describe the long-term beneficiaries and the anticipated impact on them

Target Groups:

- Artists
- Educators
- Cultural agents in Museums, cultural centres, professional associations and other art organisations
- Community

We expect in a long term perspective the participants will act as good examples to follow for their colleagues in all sorts of art training organisations and will act as good teachers providing good art education for children and adults. The results of the project will be important for different sections of cultural sectors of society: producers: artists, educators, and cultural promoters: museums, associations, etc. The project will facilitate education and specially art education in the local communities where the workshops will be held. The project will also provide exemplar education methods to formal and informal art education in Europe.

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- Explain how your outcomes and benefits will be cascaded to the long-term beneficiaries.

Universal education, of good quality, is essential. This education, however, can only be good quality if, through Arts Education, it promotes the insights and perspectives, the creativity and initiative, and the critical reflection and occupational capacities which are so necessary for life in the new century. We intend to **publish the results of the work undertaken by the transnational network through the relevant channels so as to promote greater innovation and transnational co-operation in vocational training in art education.** The final results of the project after dissemination will be examples of good co-working practice in the area of arts and communities and art education in Europe. Furthermore the co-operation between European cultural organisations through the mobility of artists and educators will bring added value to cultural and educational settings in the arts.

- Justify the duration of your project/network

Starting :

Finishing:

We need 6 months to make the network, 3 months to make the proper theoretical argument, more 3 months to create a framework for the training curriculum and design the operational strategies, we need 12 months to implement it in the different countries and we will need approximately 12 months to evaluate the results in an adequate form in order to disseminate them.

	2007	2008-2009	2010
1 st stage	Creation of the network/ Design of the programme Work Package 1		
2 nd stage		Implementation of the programme Workpackage 2 and 3	
3 rd stage			Evaluation and Dissemination Workpackage 4

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- What are the indicators that will be used to measure the progress of the work and the extent to which it will deliver the expected outcomes?

. Indicators of the dissemination success:

- N. of visitors to the '*sensofplace*' web site
 - N. of newsletters published
 - N. of articles published or TV and radio communication on the project after the press release
 - N. of local meetings organized
 - N. and quality of events organized.
- If the proposal seeks to create or adapt pedagogical materials for learners or teaching staff, please (a) describe the methodological / didactic approaches on which the products will be based and (b) outline the measures that will be adopted for testing the materials on target users.

The programme will seek to develop knowledge and skills in:

- One or more arts disciplines
- Interdisciplinary arts expression
- Methodologies for teaching the arts
- Methodologies for interdisciplinary teaching in and through the arts
- Curriculum design
- Assessment and evaluation appropriate for arts education
- Formal (school based) arts education
- Informal (community based) arts education

The programme materials will be produced and tested with future art teachers and artists (in residence), in formal and informal learning situations for example during a class or an workshop in a university, museum, art teacher association, etc.

The application of the educational programme will be constantly supervised by the relevant experts in evaluation of the outcomes of the project. Data for evaluation could be observation and record of observation in situ (video, digital recording), questionnaires and interviews.

- For **networks**: please demonstrate the extent to which the activities proposed are networking activities

Co-operation between institutions and local associations can be achieved through the development of a network between cultural organisations or institutions: contacting museums, cultural centres, cultural associations, artistic associations and art education associations is the preparatory stage of the project already started to design the proposal. The network which will be composed by the partners of the project will provide the expertise in human resources to plan and organise the project. Each partner will organise a national team with local cultural organisations

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- Indicate how the planned project will contribute concretely to enhance the diversity of languages in its different activities

The project will not only enhance the expression of local cultures and diversity of languages but will also enhance the diversity of cultures since art is all about diversity in all the languages it might be expressed . Networking is considered as a core point of the dissemination activities plan. To that direction, it has already proceeded to a number of contacts and exchange and transfer of information with a number of organizations aiming at informing and increasing of the awareness about the projects results and outcomes. The main contact was with The International Society of Education Through the arts (InSEA) , through its European Council, InSEA Europe (<http://www.insea.europe.ufg.ac.at/>) will be a facilitator in the process of networking in the beginning of the project and of dissemination during and in the end of the project. InSEA (<http://www.insea.org/>) is an international organisation for arts educators, gallery and museum educators and other people with similar interests and concerns for education in the visual arts. InSEA has as its main purposes the encouragement and advancement of creative education through arts and crafts in all countries and the promotion of international understanding. InSEA was founded in 1954 and today is an international, non-governmental organisation in consultative relations with UNESCO.

D.5 Innovation

Limit 50 lines (one A4 page)

- Describe how your proposal will provide something new for the group(s) it targets in terms of learning opportunities, skills development, access to and exchange of information, sharing good practice, development of reflection in the main thematic area for networks etc.

The innovation of the Learning opportunities for the target groups (teachers and future art teachers) will be essential the cross disciplinary approach between artists and teachers and probably experts from other fields who might be involved in the training programme.

Activities such as visiting art museums and galleries or attending live performances, Artists in School (AIS) programmes, and Environmental Education through Arts Education, will be new and valuable educational opportunities for the participants.

- For networks please describe how your proposal will contribute either to the advancement of knowledge or to the definition of new approaches in a specific area.

The results of the project will be of use for researchers in the area of education and curriculum and they will provide a new approach for teaching methods

- For existing consortia (Networks or former Transnational Projects), the added value of the new proposal must be clearly described.

Through the project the economy of culture in Europe will be fostered and tangible and intangible of cultural heritage will be promoted. Such aims will be enhanced by the cooperative nature of the consortium and mobility of project stakeholders. The partners have strong interests in exploring the issue of culture, arts and nature as this is mostly the area pursued by professional organisations in Europe . The partners copied here have significant experience in this experiences and will respond to the challenge of the need for innovation and collaboration bringing their own specific cultural richness in order to promote the diversity of outcomes.

D.6 Quality of the consortium / network

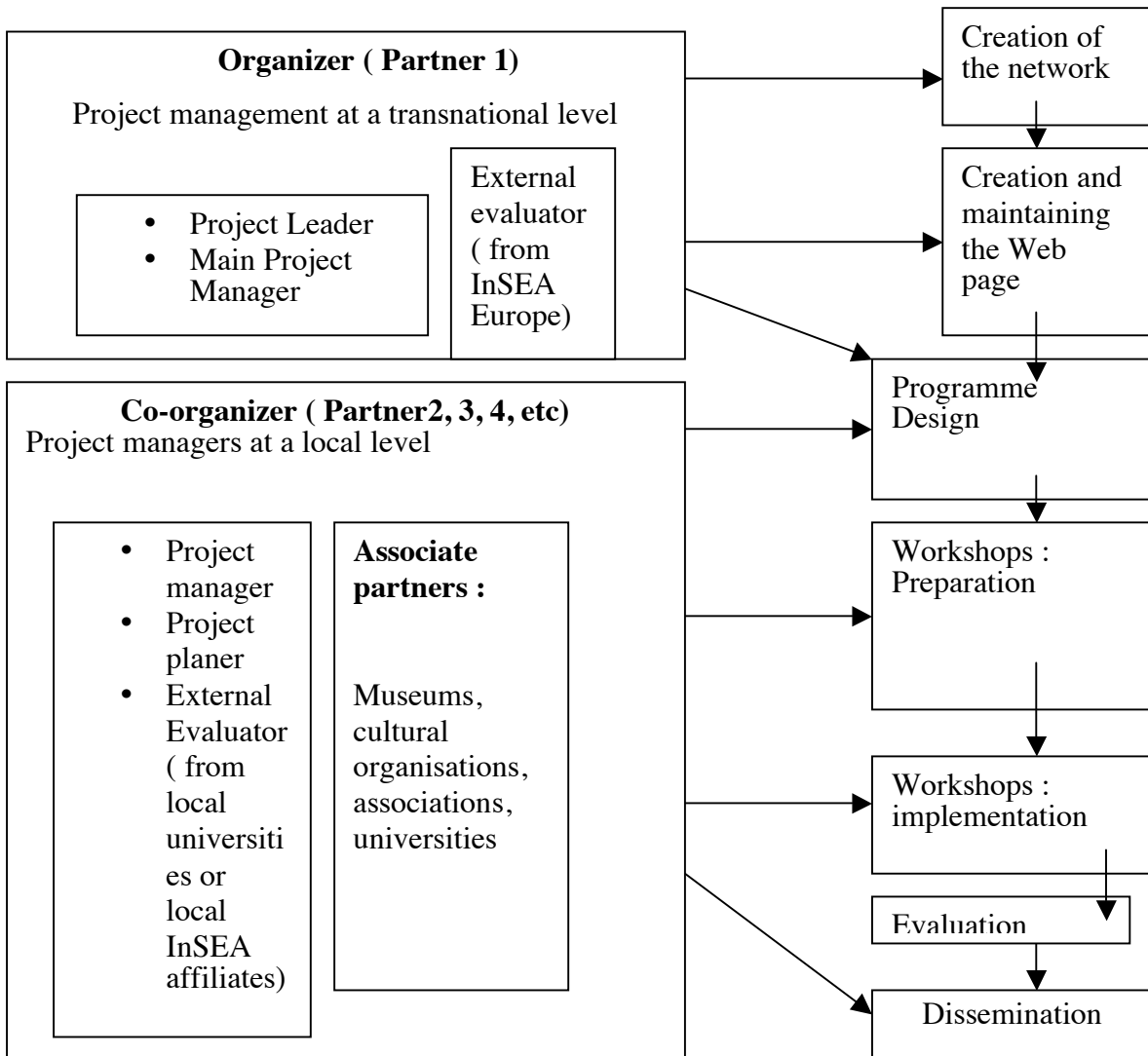
Limit 50 lines (one A4 page)

- Explain how the consortium has been set up.
- Explain the rationale behind the distribution of the activities and how the contribution to the participants to each of the activities are designed to achieve the goals in the most effective and efficient way.
- Please present the collective experience of the participants, and describe the structure, functioning and experience of the consortium in transnational co-operation.
- Please specify how cooperation and communication will be ensured between partner institutions. What will be working languages?
- For networks: please indicate how the coordinating institution will pool the expertise of / manage the institutions involved
- **Other partners:** where the activities of Networks or Projects involve partners that do not have a stake in the budget (partner institutions in ineligible countries, associated partners / members of a network who assist with activities such as dissemination etc), please provide a list of these organisations stating Name of the organisation, department, country (use codes in **Table 17** in the Instructions), name of contact person and a brief description of the role or the type of participation.
- Identify where relevant, the allocation of tasks to third parties (external to the consortium itself) and explain why these tasks cannot be undertaken within the consortium.

The Project will be coordinated by(partner 1) under the scientific coordination of The partnership is made up of ... European Organisations (x,y,z,) . It was created based on previous experiences of joint art education projects. This partnership manages to gather different profiles of experiences, which will benefit the process of mutual learning and producing cultural objects. Each partner will be responsible for the co-ordination of the project activities held in its region. The progress of the work will be carried out under the supervision of the principal coordinator of this project. To reach this goal, project planners in each partner will be permanently in touch over the internet, through e-mail and chat that will be created on the website platform designed as communication and dissemination tool. In addition, meetings will be organised to discuss emergent issues and to adjust the strategies. All members of the team will have shared ownership of the project The partnership is operationally divided in two levels: an inter regional level and regional level. Underlying the trans-national partnership established by the main partners, there is a regional partnership established by each main partner with institutions or organisations intervening in the areas of culture, arts, community arts and art education. These institutions or organisations have the statute of associate partners and will help to develop the project activities. Furthermore, and so as to secure an external assessment which is transversal to the work to be produced, some external evaluators will be invited to follow and validate the final products.

Linking Cultural organisations art associations and art education associations is the preparatory stage of the project already started to design the proposal. The network which will be composed by the partners of the project will provide the expertise in human resources to plan and organise the project. Each partner will organise a national team with local cultural organisations.

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The main aim of the programme for workshops will be the cooperation between artists , art educators and cultural promoters The Programme for organizing the workshops will be essential to define what kind of cultural activities will be promoted, nevertheless innovation in the arts and interdisciplinary will be sought in the final results of the workshops. Workshops will provide the platform for experimentation of new methods and techniques in arts and in arts education. Workshops will also be useful to test the Programme and to refine it a *posteriori*.

Partners

The partnership involve a variety of players capable of contributing to the proposal's objectives. Its members include social partners, universities and nongovernmental organisations (NGOs), and art education research and vocational training centres. Inclusion of political decision-makers such as local and regional authorities will be sought in the future.

Type of Partner	Tasks	
Coordinator (Partner 1)	Coordinates and Manages the project at a transnational level	Escola Superior de Educação de Viana do Castelo
Programming Partners : (Partner 2, 3,)	<ul style="list-style-type: none"> - Design of the programme (enrol experts and external evaluator for this purpose) - Periodical supervision of the training courses and revise the programme according to the intermediate results. - manage the webpage - Makes transnational reports on the training programme and internal evaluation 	APECV (Portuguese art teachers association)
Training Partners:	<ul style="list-style-type: none"> - Built and manage a network of local organisations interested in applying and support the training programme - translates the training course materials to 	

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	<p>the local language</p> <ul style="list-style-type: none"> - conducts the training workshops in his country, - - provides internal and external evaluation in his country - if required by the main external evaluator provides translation of data and documents of the training courses for purposes of global evaluation of the programme - makes national reports about the training courses in his country 	
Dissemination (Co- Partners)	InSEA Europe provides a network and possibilities to disseminate the results	InSEA Europe
Evaluator (Co- Partners)	Provides external evaluators	Research centres

Portugal :

APECV : <http://www.apecv.pt/>

APECV (Associação de Professores de Expressão e Comunicação Visual)

APECV is a non profit organisation, a Portuguese association of professionals in art education with about 900 members. APECV activities are specially directed to art teachers, the main activities are the organisation of conferences, symposiums, congresses and workshops for training in the arts and in art education. APECV also promotes children and youth art contests and exhibitions of art by children and adults.

With this project APECV is interested in enlarging the focus of its activities fostering the dialogue between artists and art teachers. APECV will have facilities in working with Portuguese Universities, cultural centres, local theatres and cultural associations in the country.

Associate Partners in Portugal :

- *Audiênciazero*, an association working on cultural promotion
(<http://www.audienciazero.org/eixo/index.php>)
- *Projecto Nucleo/ Fundação casa das artes* : a foundation and an association working on art activities among them the major art biennale in Portugal: Bienal de Vila Nova de Cerveira
(<http://www.bienaldecerveira.org/home.php>) .
- *Centro de Investigação em Educação e Psicologia*
(http://www.ciep.uevora.pt/actividades/realizadas/seminario_psi.htm) as external assessor
- *Artes e Comunidades* (research organisation on arts and community)
(http://www.projectos.uevora.pt/artes_community/)

Greece: ?????

Germany: ????

Spain: ?????

Estonia: ?????

Cyprus: ???

Finland? ???

Estonia

Latvia

Bulgaria

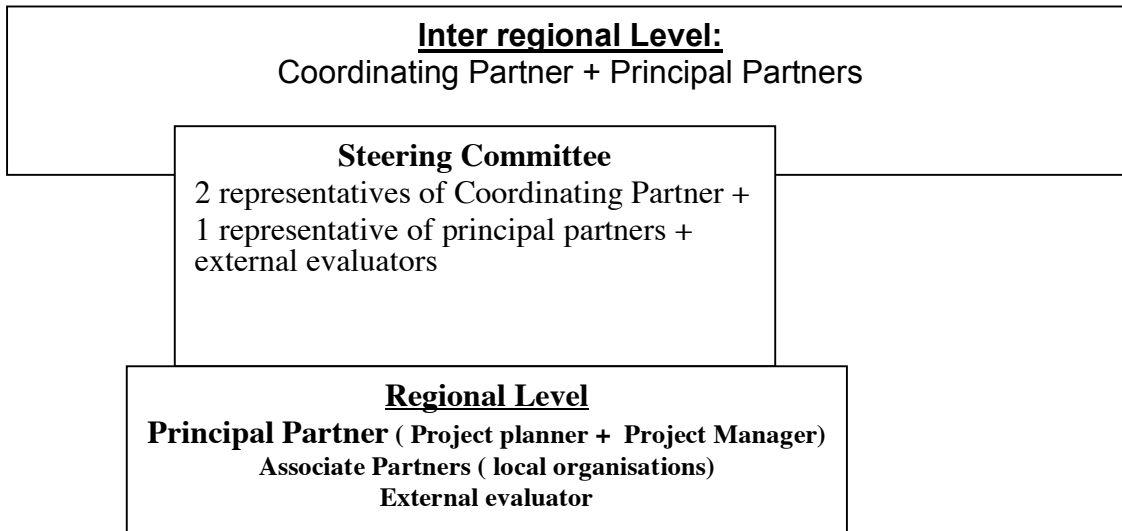
Etc???

Each partner should explain who they are, what they do and why they are interested in the project

Working Team :

The Project will be coordinated by(partner 1) under the scientific coordination of ...(name of the project leader)..... . The partnership is made up of 6 European Organisations (x,y,z,) . It was created based on previous experiences of joint art education projects. This partnership manages to gather different profiles of experiences, which will benefit the process of mutual learning and producing cultural objects. Each partner will be responsible for the co-ordination of the project activities held in its region. The progress of the work will be carried out under the supervision of the principal coordinator of this project. To reach this goal, project planners in each partner will be permanently in touch over the internet, through e-mail and chat that will be created on the website platform designed as communication and dissemination tool. In addition, meetings will be organised to discuss emergent issues and to adjust the strategies.

All members of the team will have shared ownership of the project The partnership is operationally divided in two levels: an inter regional level and regional level. Underlying the trans-national partnership established by the main partners, there is a regional partnership established by each main partner with institutions or organisations intervening in the areas of culture, arts, community arts and art education. These institutions or organisations have the statute of associate partners and will help to develop the project activities. Furthermore, and so as to secure an external assessment which is transversal to the work to be produced, some external evaluators will be invited to follow and validate the final products.



Contacts had already been done during the proposal in order to find local associate partners in each country, for purposes of external evaluation, web page and e- platforms construction, organisations for data bases of artists and art educators, museums and contemporary art centres for inviting participants. The ‘*sensofplace*’ project will be developed in the context of territorial pacts of art training and experiencing from a perspective of the interregional partnerships in which the main partners, the associated partners and some international associations and national universities will be involved, as external assessors. During the project, one expects the network of associated partners to be widened. In this sense, a harmonised strategy of informative activities will be developed. Each partner will develop its strategy to communicate and integrate new networks of Universities, Museums, Cultural Centres, Professional Organizations, etc. in order to maximize the results and the awareness of the current project. The partners will utilise strong existing networks such as InSEA for dissemination of products and processes. Ongoing project dissemination is seen as an integral part of quality control and monitoring processes.

D.7 European added value

Limit 50 lines (one A4 page) Describe the benefits anticipated from the implementation of the proposal at a European level rather than at a national or regional one.

This proposal closely follows the recommendations of The Unesco Road Map for improving the quality of art education in the world. And should be a platform for innovation of good practice grounded on theory of education. We expect that the project will promote Arts Education; to be adapted – changed and expanded as necessary – to meet the specific contexts of nations and societies around Europe

Section E: WORKPACKAGES

E1 Definition of workpackage Complete one for each workpackage

workpackage	description	Outcomes /Users
<p>WP 1: Networking</p> <p>October 2007- December 2007</p>	<p>Creation of the Network</p> <p>Creation of an international network of institutions and/or cultural organisations interested in art education</p> <p>lifelong training through the development of cultural heritage and artistic events focused on environmental issues of space and places.</p> <p>- Design Web Page</p>	<p>Each partner will prepare an "Info-Pack" containing all the required information regarding the project. These packs will contain all informative documents in each native language and provide a presentation of the project, contact points, etc. A mailing campaign will be launch in interested parties and associations of working in training sector in order inform them about the project, its objectives and the expected benefits for the institutions themselves.</p>
<p>WP2: Design of the programme</p> <p>January 2007- March 2007</p>	<p>Creation of the Curriculum Programme and design of curriculum materials</p> <p>Curriculum materials Translation</p> <p>Peer Evaluation and External evaluation of the programme</p> <p>Promotion of the Project Experts work</p>	<p>CD/ Booklet with training programme and curriculum materials also available on the SOP web page</p> <p>Preparation of a newsletter In the frames of the project, a one page newsletter will be published every six months (responsible one partner each time), in order to disseminate the ongoing results of the project. The newsletter will be also presented in the website that will be created for the project, it will be written in English and it could be translated in each partner's language</p>

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<p>WP3- Pilot training experience</p> <p>April 2007 – July 2007</p> <p>August 2007</p> <p>September – 2007</p>	<p>Implementing the programme in four countries - 4 training courses:</p> <p>Each training course will follow an workshop methodology and will be conducted by at least one teacher and one artist from another country and one artist and one teacher from the country where the course is held.</p> <p>The Training courses will be for an audience of 15-20 participants. Course length: approximately one week.</p> <p>Local of the courses: schools, Universities, museums, art and cultural centres, etc. The training course will also include an on-line section in the web page of the project, Courses will be observed by one internal and one external evaluator</p>	<p>Training Courses</p> <p>Internal and External evaluation reports for each course</p> <p>Updating webpage and newsletter with information from the training courses</p>
	<p>Analysing of intermediate results according to participants, artists, teachers and evaluators</p>	<p>Intermediate report and Presentation of the programme at InSEA OSAKA world congress</p>
	<p>Revising the programme</p>	<p>Programme refined Webpage refined</p>
<p>WP4- Enlarged training</p>	<p>Implementing the training programme in all of the consortium countries: 15 training courses</p>	<p>Training Courses</p>

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<p>Experience</p> <p>October 2007 – September 2008</p> <p>October 2008-March 2009</p>	<p>Each training course will follow an workshop methodology and will be conducted by at least one teacher and one artist from another country and one artist and one teacher from the country where the course is held.</p> <p>The Training courses will be for an audience of 15-20 participants. Course length: approximately one week.</p> <p>Local of the courses: schools, Universities, museums, art and cultural centres, etc. The training course will also include an on-line section in the web page of the project, Courses will be observed by one internal and one external evaluator</p>	<p>Internal and External evaluation reports for each course</p> <p>Updating webpage and newsletter with information from the training courses</p>
	<p>Final Evaluation of the the programme (experts)</p>	<p>Transnational Evaluation report (available on-line)</p>
<p>WP5 Dissemination</p> <p>April 2009-October 2009</p>	<p>National/ International Meetings, Conferences and Events</p> <p>Each partner will participate during the project in, at least, two national/ international events (Meetings, Conferences, Seminars) concerning art education innovative approaches to crosscultural arts.</p>	<p>Presentation of the Project in:</p> <ul style="list-style-type: none"> . National congresses . Prague InSEA Research congress (2009) . InSEA European congress in Finland (2010)
	<p>Disseminate the project presenting the results to local authorities and possible supporters in the regions looking for local financial support in order to continue the training programme for 6 years more and enlarge the consortium to other countries specially non- European countries</p>	<p>Local Press conferences</p> <p>Submitting articles about the project to academic art education journals, educational journals and universities journals.</p>

Section F: Impact and sustainability

After analysing art education and lifelong learning needs for art educators we realised that we need to **Improve skill requirements in the field of art education** , we anticipate that **interdisciplinary approaches between various fields as environmental and cultural education are crucial to prepare European citizens**. We realise also that the communities of educators, the communities of artists and the communities of art promoters must work in partnership, using networks of learning to pursue European goals of **creative societies and to help the development of sustainable economies**. The project will be developed with cultural agents, art educators, and artists as a network of experimentation and evaluation of models of training in art education for lifelong learning through physical and virtual learning media. Artists and art educators from different countries in the consortium will be invited to conduct workshops in cultural institutions or organisations in other European countries, so they will be able to show their personal and national visions about the theme to the working group and audiences.

F.2.1 Long Term Targets

This section should provide details relating to the impact that your consortium would hope to have beyond the end of the funding period. This should take into account any “cascade effect” anticipated as a result of, for example, the training of trainers and educators, conferences and seminars, policy papers and studies, the development of new curricula and methodologies. The long-term targets may therefore have a different profile from the short-term targets.

Learner Types (Table 18)	Level (Table 19)	Field (Table 20)	Occupation (Table 21)	Institution Types (Table 22)	Economic sector (Table 23)	Expected numbers

Through dissemination strategies we expect that the project will be closely followed by evaluators and observed by researchers in the area of art education in several countries of Europe. The theory and Practice in art education that will be developed will be of good use for them and might influence decision makers in curriculum and education from European countries , specially those countries where art education is not granted for all citizens.

F.2.2 Explanation of long-term impact targets and sustainability

The project will strengthen the link between the various 'actors' involved in vocational art education training , to improve the quality of art education training in lifelong learning. A training programme resulting on a series of workshops will be conducted in different countries by different artists and art educators in visual and performing arts languages. This training programme will explore models building on European expertise and innovatory approaches related to environmental and cultural art education. Findings¹ revealed that emotional engagement through artistic activities based on exploration of natural and man-made materials, personal and interactive experiences of different environmental settings and the culture, provided opportunities for participants to relate themselves to the actual environment and enhance their environmental sensitivity . The methods for educational training will implement knowledge-sharing schemes using physical and virtual environments such environments will be available after the funding period , specially the Project Webpage which will be the main 'mirror' to promote the project, to disseminate results and more important to continue the training , enlarging it to other countries and participants. We expect that our network will germinate and grow including more and more partners . If our first experience works and if we will be able to convince as we expect cultural organisations and policy decision makers in each one of the countries involved the project will flow.
