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COMPARATIVE ANALYSIS

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Countries: Serbia, Croatia, France, Finland

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Introduction

Main goal of this paper is to conduct survey of cultural policies, their programs and models, within four countries, related to the issue of art education, covering gaining of artistic skills in primary and secondary education, system of professional art education, intercultural education and out-of school education (education for active cultural participation). Further on, through comparative analysis, the best practices will be defined. These practices will then be proposed as a possible solution for the improvement of current policy on art education to the relevant decision makers in Serbia.

All necessary information will be collected through Compendium of Cultural policies and Trends in Europe with additional support of official government web-sites, public national reports and selected literature.

Four countries chosen for this analysis are: Serbia and Croatia as non-EU and France and Finland as EU countries. Choice was made regarding the differences in political and administrative systems and socio-economic conditions of these countries.

Serbia is chosen for this paper as a country which has an aim towards European integrations and therefore has a need to improve its policy strategies and objectives in accordance with European standards, including cultural policy, too.

In last two years, cultural policy-makers are dealing with more general issues, fighting to establish a new legal framework, to reform cultural institutions and whole sectors – mostly focusing on the conventional area of cultural policy, such as production of arts events or heritage restoration and protection.

Croatia is included within this paper as neighboring country of Serbia, which now has a status of European Union candidate country. Together with Serbia, it was a member of ex-Yugoslavia, which implies certain similarities in close history, models of cultural policy and state administration. Both countries passed through economically unstable conditions, which affected culture and arts.

For France, culture represents an integral part of overall development (including social and economic development), and is also a key factor in ensuring the quality of life of every individual.

Finland has a strong role of public authorities in providing capital investment for cultural facilities and for professional education in the arts and culture.

These two countries, as representatives of European Union, will be used as indicators of how certain programs, models and activities can be implemented by cultural policy decision makers in Serbia for improvement of current situation considering the art education.

Arts education has an important role to play in the constructive transformation of educational systems that are struggling to meet the needs of learners in a rapidly changing world characterized by remarkable advances in technology on the one hand and intractable social and cultural injustices on the other.

It can make a direct contribution to resolving the social and cultural challenges facing the world today. Of crucial importance to the success of arts education in meeting these challenges is the need to achieve high standards in the conception and delivery of programs.

States should recognize its governing goals, to employ the proposed strategies, and to implement the action items in a concerted effort to realize the full potential of high quality arts education to positively renew educational systems, to achieve crucial social and cultural objectives, and ultimately to benefit children, youth and life-long learners of all ages.

Since art education represents a crucial factor in the social and economical development of the Europe, it is becoming an often subject of many cultural, political, social and economical debates on this level.

Key words: arts education; models and programs, cultural policies, inter-ministerial cooperation.

Presentation of chosen issue in four countries

Serbia:

Model of cultural policy in the country in transition is present in Serbia. It means that culture and cultural policy are still leading strings from the old models and organizational system of institutions. Issues of marketing, markets and staff training for the new relations remain as marginal.

Debates and revision of programs and models of art education began after 2000 within the Ministry of Education and was initiated by the University of Arts, Belgrade.

Until now, arts education has been integrated in the curricula of primary and secondary schools only for literature, music, and fine arts, where drama, film or media literacy courses are non-existing. Also extracurricular activities have disappeared from a great number of schools. The

Law on education from 2003, which introduced changes to reverse this trend, did not become operational until now.

National Council on Education has worked on creating a new national educational platform which defines concepts and priorities for further work on strategy since 2007, organizing several public debates relevant to the inclusion of artistic education in primary and secondary schools, and emphasis was specifically given to drama education which still is lacking in the national curricula. Document Guidelines for development and improvement of the quality of pre-school, primary and secondary education in Serbia, was approved by National council in February 2010, and work on strategy development started.

In institutional sense, the most systematically developed is music education with Elementary Music Schools existing in each municipality, Secondary Music Schools in big cities and Higher Musical Education in four cities in Serbia. Two ballet schools, at secondary level, are located in Belgrade and in Novi Sad. There are also several secondary schools for design and crafts.

National curriculum is envisaging the teaching of the music, visual arts and literature since the first grade in primary school, which continues throughout eight classes and is also part of curriculum in Gymnasium and few other secondary schools.

Drama and film education are not yet part of the school curricula, but there are schools with extracurricular activities in those domains. In last ten years there have been more official and unofficial attempts, besides the work of National Council for Education, to introduce free, creative and elective artistic programs in primary schools, projects to link teaching and cultural institutions (stimulated by the Institute for Cultural Development); many cultural institutions have created different proposals for workshops with school children, but these actions are still not well implemented.

Intercultural education in Serbia is not part of the general school curricula, unless one considers the possibility to learn the "language of the community" (which remained in the system from the socialist government's educational policy of the 1970s and means to learn one of the languages of ethnic minorities, i.e. giving the possibility to Serbian children living in cities with e.g. Hungarian or Slovak populations, to learn these languages).

Education about world cultures, religions and traditions is integrated within the curricula, as part of history, geography and literary studies, as well as in music and visual arts. Art and music schools have introduced, into the general curriculum, artistic experiences from different parts of the world; literature classes have readings from the texts belonging to the writers of national cultural minorities'.

In 2003, the Ministry of Education, under political pressure to introduce religious education in primary schools, made a compromise to introduce together religious education and civic education. Within civic education, teachers are encouraged to use arts and culture in teaching about human rights, citizens' rights and responsibilities, understanding of different world religions, etc.

The only MA in intercultural mediation within the cultural management discipline was launched in 2002 at the University of Arts in Belgrade (UNESCO Chair).

Regarding the higher arts education and professional development, four public universities in Serbia and a few private schools offer programs in the fields of theatre, film, fine arts, radio and TV. Together, they provide the educational background for a wide range of artists, art teachers, cultural managers and other professionals in the cultural field.

Higher artistic education is fulfilling the needs of different professional qualifications except in the fields of ballet, dance and choreography, as well as puppet theatre. Various initiatives are being planned to launch adequate courses for ballet students and choreographers. Graduates from art schools (except fine art graduates) can easily find a job, and there are many professions where the demand is greater than "the supply" (music teachers, various orchestra players, sound engineers, cultural managers, etc).

Following the approval of a new *University Law* in Serbia in 2006, all faculties of arts have finished the process of reforming their curricula and methods of teaching according to the Bologna Process. In 2009, the first PhDs in arts, under the new system, were awarded. Also, all those programs have been approved by the State Commission for Accreditation and Quality Control in Education.

Art education, outside of the school curriculum, is left up to municipal cultural institutions (houses of culture) or individual artists. They are actively proposing courses, workshops, and events etc., mostly paid by the children themselves. Public (state) art institutions do not have an arts education policy or department. In autumn 2002, ICOM organized a working group of museum educators to start working on project proposals to raise money for such programs. However, within the system of cultural institutions, there is a network of children and youth cultural centers, inherited from the socialist period. Today they are making an effort to adapt their work, considering new forms and practices.

In 2009, there was a residency programs for cultural administrators and curators from municipal cultural institutions who had the opportunity to spend 2 weeks working in national cultural institutions. Candidates were selected by open competition, and the cost of "know-how" training transfers were covered by the Ministry of Culture.

Croatia

Special arts education is carried out in primary and secondary schools of applied arts and design, music and dance schools. When attending primary music and or ballet school the pupils are obliged to concurrently attend regular primary school. At the university level arts education is carried in music, drama and fine arts academies. On 16 of September 2011, an agreement on the establishment of two undergraduate university programs in the field of dance art was signed between the Ministry of Culture, Ministry of Science, Education and Sports, University of Zagreb and Academy of Dramatic Arts. These are the first programs in dance arts at university level. They should start in the year 2012/2013.

According to the National plan for primary schools, arts and music education is part of obligatory curricula during all eight years of primary school.

General, linguistic and classical secondary schools have one hour per week of music education, and one hour of arts education throughout four years of education, while natural science-mathematics secondary schools have one hour per week during first two years of education. Special natural science schools have two hours music education during fourth year and two hours of artistic education during third year of study.

Special arts education carried out in schools of applied arts and design, music and dance schools have particular curricula according to their specialization.

Intercultural education has been introduced by national curriculum for "democratic society and human rights". Various elements from this curriculum are included in different subjects on the primary and secondary level and have been promoted through the new Croatian National Education Standard (HNOS).

Development of the curricula in Croatia has, for many years, been supported by UNESCO, the Council of Europe, the OSCE, the Stability Pact as well as other international and intergovernmental organizations. Amnesty International Croatia is just one example of an NGO working actively on these issues.

Intercultural education is the central element of school curricula in those areas which were occupied during the war and where there is a special need to build an inclusive education system.

Croatia is also a member of the Task Force for Education about the Holocaust and participates in the project on the revision of text books and curricula.

Year 2006 is the first year of application of the Bologna process. This is bringing substantial changes to the higher education system in Croatia, which has a great impact on arts education as well, but it is still too early to make any assessment about the impact of the changes.

Out-of school arts education is based on a special summer program in media culture "Dr. Ante Peterlić", which has been organized by the Croatian Film Club's Association since 1999. It is oriented primarily to teachers at primary and secondary level, teachers in amateur audio-visual associations, but also to university lecturers and artists as well.

France

France developed **state prestigious-enlightenment model** of cultural policy, where democratization of culture is a major theme of government political action aimed at increasing attendance levels for heritage and creative works and amateur activities in all artistic disciplines.

Arts education is fundamental to France's cultural development policy. It is a field in which all cultural policy actors play a part. For some fields certain authorities have a major responsibility (Government for art education in schools, local and regional authorities for arts education during leisure time; the major share falls on the municipalities), but great importance is placed on the partnership between different ministries and local and regional authorities. This partnership exists from 1983, since when the Ministry of Culture and Communication has been co-operating with the Ministry of Education to broaden the field of arts education to include all disciplines, to increase collaboration between educational establishments and cultural structures, and to further involve culture professionals in the various action projects.

The Five-Year Plan for Arts and Culture in Schools provides arts and cultural structures (over 6000 cultural establishments: museums, theatres, cinemas...) with the necessary means to enable them to carry out initiatives together with partners in the field of education.

The main lines of the Plan were defined as support for innovative educational initiatives and the training of arts and cultural contributors, mediators and teachers.

The Division for Development and Regional Initiatives (*Délégation au développement et à l'action territoriale*) co-ordinates the initiatives of the different directorates of the Ministry in the educational environment, administering across-the-board measures (arts activities, workshops, cultural classes, twinning), and maintaining constant dialogue with the Ministry of Education.

Programs covering art and culture, at regional and department levels, fix objectives, draw up inventories of existing mechanisms and available resources, and organize cooperation between the Divisions of the Ministry of Education, the Regional Directorates of Cultural Affairs (of the Ministry of Culture and Communication) and the local and regional authorities.

The Ministry of Education determines the national syllabi and timetables for all public and private educational establishments. Arts education is included in the obligatory syllabi of primary (6 to 11 years) and secondary (11 to 15 years) schools. Arts options are available in high schools (15 to 18 years). The importance of arts teaching in general education was affirmed by the Law of 6 January 1988.

In 2000, the Five-Year Plan for Arts and Culture in Schools, jointly introduced by the Ministry of Education and the Ministry of Culture and Communication, established the priority of arts and cultural education in educational policy. The High Council for Artistic and Cultural Education, installed in 2005, insists that artistic education, which was sacrificed for a long time, has its rightful place in education.

When it comes to the intercultural education, it does not exist in France, as such, but with cultural diversity present in all the cultural formations there are institutes specialized in the field of cultural and artistic expression of other continents. Moreover, many associations give the public an overview of the arts from the cultures of immigration (African dances, visual arts, music of the world, theatre...), which are presented with the assistance of local, national or European authorities.

"Higher Education Culture" (Enseignement Supérieur Culture, ESC), supervised by the Ministry of Culture and Communication, is composed of 120 institutions, including the national academies for music and dance of Paris and Lyon, the School of the Louvre, the national Institute for Heritage, the 20 schools of architecture, the 57 schools of art, Fémis (European Foundation of Image and Sound Professions, created in 1986 and renamed in 1999 as the National Institute of Image and Sound, INIS), the School of Chaillot and the National Theatre School of Strasbourg. This higher education involves 35 000 students, employs 3 000 teachers and delivers more than 40 diplomas. It comprises a professional dimension, accompanied by theoretical knowledge and research. This teaching is being formatted to European standards (Bachelor-Master-Doctorate). French universities propose, in 2006-2007, 571 courses for cultural professions, including 268 Masters Degrees (cinema and audio-visual; exhibitions, museums, heritage; books; science and technology; performing arts; cultural tourism; multi-field activities), and 303 short courses of less than one academic year

(administration, management; mediation, communication; production, diffusion; technology; general courses).

Out-of school arts and culture education is important area of municipal competency, which spend an average of 25 euro per inhabitant on arts education. The most developed area is music education, while visual arts, audio-visual media, etc, are not developed as much. Approximately 3 000 public music schools and associated schools, subsidized by the local and regional authorities, provide music teaching and a progressively increasing amount of teaching of dance and dramatic art.

Finland

The Finish cultural model is first and foremost an **arm's length model** where a number of expert bodies give advice to the Ministry. These bodies have some independent decision making power. State's cultural policy has traditionally been educational-a kind of enlightenment policy model where education plays a very important part in educating citizens and promoting access to the world of learning and literature.

Finish public administration revolves around two poles: the state and municipality.

The state takes care of the national cultural institutions, including university level arts education; and it supports also the culture industries, mainly cinema and subsidy systems help to maintain an extensive system of extracurricular art education and professional education for cultural occupations. Municipalities, in collaboration with third sector organizations, maintain the basic cultural service systems and their infrastructure.

The Committee of Education and Culture deals with cultural policy issues, but the sub-committee on culture of the powerful Committee of Finance proposes the financial limits of budget allocations and legislative reforms.

In recent years many cultural institutions have introduced audience education programs and have increased co-operation between schools, cultural institutions and artists.

The extra-curricular *general arts education system* provides, however, the vantage point to understand the successes of Finnish arts policy professional education and training of artists and in creation of competent, interested audiences.

The opportunities created for children to participate in cultural life - production of children's books, participation in public libraries, children's theatre, participation possibilities in visual arts and dance courses at cultural centers – are quite extensive, at least in the cities.

There have been recent attempts to integrate different arts development and arts education programs into such creativity and cultural education programs that focus on the whole life span of a person from the nursery and primary school to adult and working life and to retirement.

The institutions of Professional Education and Training are administratively separated from the rest of the cultural and arts administration because they are within the jurisdiction of the Department of Education and Science of the Ministry of Education and Culture. These institutions form a hierarchical structure built upon nine year comprehensive compulsory school and post-compulsory secondary academic or vocational education which have as a dual top of higher education consisting of art universities and polytechnics.

The secondary level of this educational structure is supported with an extensive system of art schools, music schools and conservatories which in turn are supported by the systems of extra-curricular "basic" arts education and paralleled by secondary schools with special art oriented curricula. The 1992 *Act on Basic Arts Education* united private and municipal art and music schools into the system of general arts education, which financially became a part of the formula-based state/municipality subsidy system. This attracted municipalities to organize more systematic extracurricular arts education, that is, extensive supply of art courses outside the regular school curricula. The lion's share of public funding for the new system of basic arts education has gone, however, to music schools and conservatories.

Historically the voluntary general (non-vocational) adult education has been one of the basic pillars of the Finnish arts and culture – and also of Finnish culture in ideological and socio-cultural sense.

The main institutional forms of the voluntary general adult education are Citizens' Institutes (originally; Institutes of Citizens and Workers) and People's Collages. The former are more arts and humanist oriented and teaching is carried out as specialized courses for study groups.

There are no legal obligations for municipalities to contribute and course fees and tuitions are more important than in the main fields of education.

The core subjects taught in comprehensive schools are laid down in the *Basic Education Act* (628/1998). These subjects include *physical education, music, visual arts, and arts and crafts*.

The government decides on the allocation of hours between subjects in basic education.

The minimum number of single subjects in this group and the minimum number of all elective subjects also come under a Decree.

After having assessed the school practices, a recent study comes to the conclusion that the relative weight of art and skill subjects has been dwindling in basic school curricula, even though the minimum number of hours in these subjects has remained the same.

There are no standard programs for intercultural education in the curricula of the main Finnish education system. In practice it considers student exchange or transversal introduction of special international themes. Further it is understood through university education which is international in terms of content and international contacts. Also, the business schools on all levels and public and private schools alike organize special courses on learning about foreign cultures as part and parcel of modern global business strategies.

Finland has a network of cultural workshops for young people and some of these have taken internationalism transversally into their activity programs. Multiculturalism is also promoted by the Finnish Film Archive and the network of Finnish Film Clubs. The role of the Finnish Broadcasting Company is illustrated in the Finnish case study on "Basaari" and related training of immigrant and minority groups for media professions.

The Finnish art universities have adapted well to the grade and credit systems presupposed by the Bologna process. In the polytechnics, where many professional degrees correspond to the bachelor-level university degree, there is now interest to introduce new higher level programs and degrees.

The art schools, polytechnics and art universities have been criticized for admitting too many students to their study programs. On the other hand, the present education policies do not set qualitative performance requirements for educational institutions. Instead, most of the public financing to the universities and other institutes of higher education is based on the number of students and graduates.

In the 1990s, some cultural and art institutions started to develop experimental arts education programs of their own. Good examples are the educational programs of the National Art Gallery and the National Opera designed for school children.

Comparative analysis

In this part of the paper, main differences and similarities between these four countries will be presented. It will also point out achievement of the results and introduce the best practices, in order to create adequate proposal for Serbia in this domain.

Studying cultural policies on arts education in these four countries, differences in the approach are the first to notice.

1. The first and the most obvious difference is in the models of cultural policies and in the sharing of the competencies between the state bodies:

As we could see in the presentation of cultural policies: three different political models appeared within the four countries. **Serbia** and **Croatia** practice *model of cultural policy in the country in transition*, **France** has a *state prestigious-enlightenment model*, while in **Finland** there is *arm's length model* practiced.

Regarding the sharing of the competencies, following was noted: In **Serbia**, main responsibility on arts education has the Ministry of Education and Science, with periodical assistance of the Ministry of Culture and the Ministry of Youth and Sports, through scholarships for the young talents and support for professional education of artists. Inter-ministerial cooperation has not been institutionalized, even though the necessity to create inter-ministerial working groups was underlined, especially in this field of culture. This situation affected that many educational programs (proposed by the cultural institutions) have not been supported, with the explanation that "they are competency of some other" ministry or secretariat.

Situation is similar in **Croatia**: Ministry of Science, Education and Sports has the lead role in arts education, and the Ministry of Culture provides some funding in the form of bursaries for artists and support for continuous education.

On the other hand, two European Union countries, France and Finland, have more developed inter-ministerial cooperation. In **France** it is organized with contractual procedures (for example Local arts education contracts) which consider Ministry of Education and Research, Ministry of Health, Youth and Sports, Ministry of Culture and Communication and Ministry of Foreign Affairs, while in **Finland** inter-sectoral co-ordination is perceived as an important issue, where the Ministry of Education and Culture has the main planning and executive responsibility.

2. Second difference that has been noted is in the understanding and the approach towards intercultural education:

The only similarity, related to this issue, is that none of these four countries has a standard program in curricula for the intercultural education. In **Serbia**, education about world cultures,

religions and traditions is integrated within the curricula as part of history, geography and literary studies as well as in music and visual arts, and teachers of civic education are encouraged to use arts and culture in teaching about human rights and responsibilities. In **Croatia**, intercultural education is introduced by national curricula for Democratic society and human rights, especially in those areas affected by war and where there is a need to build an inclusive education system. In **France** there are institutes specialized the field of cultural and artistic expression of other continents, regarding the cultural diversity present in all the cultural formations. Finally, intercultural education in **Finland** considers student exchange or transversal introduction of special international themes.

3. The last difference, but not the least important, is in attitude towards out-of school and arts education in general:

This approach towards art education in general, affects the one towards out-of school. It is obvious, that two EU countries understand this education as fundamental to its cultural development policy. Especially for the success of **Finish** art policy extra-curricular general art education is crucial, through professional education and training of artists, and through creation of competent and interested audience. In **France** it is important municipal competency, where the most developed is music education, followed by the progressively increasing teaching of dance and dramatic arts. On the other hand, out-of school art education in **Serbia** is left up to municipal institutions or individual artists (public/state art institutions do not have an education policy or department), and in **Croatia** it is based on one special program in media culture.

Against many differences described, there is one main similarity in cultural policy on art education in all four countries, and it considers obligatory syllabi of art education during primary and secondary school. Again, slate differences can be observed between EU and non-EU countries: In **Serbia** and **Croatia**, National curriculum is envisaging the teaching of the music, visual arts and literature, while film, dance and drama arts are present more or less in a form of extra-curricular activities.

When it comes to the Higher School Education, all four countries accepted Bologna education system and they have universities where professionals of diverse arts and cultural fields are educated. In Serbia there are initiatives to launch adequate courses for ballet students and choreographers while undergraduate university programs in the field of dance art in Croatia were signed between the Ministry of Culture, Ministry of Science, Education and Sports, University of Zagreb and Academy of Dramatic Arts for the 2012.

The best practices and results

Both EU countries, France and Finland, recognize the importance of art education in their cultural policies, through theory and practices. They have strategies not only on a state level, but on the regional and local, too, promoting and supporting diverse educational projects (school and out-of school). This includes all disciplines and involves culture professionals in the various action projects. In both countries, municipalities spend a great amount of money on extracurricular art education.

In France, art and cultural structures are established in order to enable schools and cultural institutions to access partnerships in the field of education.

In both cases, results are seen in a big number of experts in all fields of art and culture, as well as in a number of educated and interested audience, and active participants on cultural events and projects.

Another example of good practice is in inter-sectoral and inter-ministerial cooperation, working in the field of art education. In Finland, these are regulated by laws and statutes, which define a role of all involved in these partnerships, defining their responsibilities.

Results achieved through cooperation are stabile programs defined by curriculum and extra-curriculum, in the first place. Second (maybe more important) result is visible in efficient funding system, which enables development of all stakeholders.

Scope of the problem in Serbia

According to available information, next problems in the field of art education in cultural policy of Serbia have been recognized:

1. There is a lack of inter-ministerial and inter-sectoral cooperation
2. There are no subsidies for extra-curricular activities of schools
3. There is no financial support for cultural institutions to develop educational programs
4. There is a lack of certain disciplines from primary to higher education

Recommendations for Serbia

First recommendation goes to the State: One of the top priorities for Serbia would be to establish inter-sectoral and inter-ministerial cooperation. According to the example of Finland and its arm's length model, this cooperation could be made through Council of Art and Education, which should be composed of representatives of Ministries of culture, education and science. Ministry of finance should be included, too. It should further involve experts from universities and cultural institutions, organizations and associations.

With this Council, it would be possible to create needed programs and strategies for art education, including legislative documents to define objectives and provide work on the priority ones. With experts from Ministry of Finance (which can give the direction for economic planning), this Council could provide better dissemination of funding for educational projects of cultural institutions, organizations and individuals, as well as for the professional development of teachers in this field.

Second recommendation considers strategy for financing projects related to art education. For this, special fund should be established and decision on dissemination of resources should be done through annual open calls. It should explicitly consider extra-curricular activities within primary and secondary schools, such as workshops and visits to cultural institutions. Another side of this fund should be towards cultural institutions: these should have financial support for educational programs for school children and adults. Third framework of this fund should support partnership projects between schools and cultural institutions.

All these can be followed by a prize, established for the best teachers or best arts programs in schools, through competition on national level, encouraging thus extracurricular arts education activities.

Third recommendation goes to the National Council on Education. Example is given by the practice of France and it considers creation of new curricula, which would include elective courses in primary and secondary schools (in addition to visual arts and music education, and non-obligatory extra-curricular); subjects such as audio-visual media, animation, new media. Also, with knowledge that there already have been some attempts, it should be emphasized the importance for putting drama and film in school curricular.¹

¹ National Council of Education, as body which brings the curricula of primary and secondary arts education, should accelerate the process of creating a new national educational platform which defines concepts and priorities for further work on strategy, which started in February

Finally, additional lectures in visual arts education for specially gifted children in primary schools could be reconsidered. This is important because there are no primary schools for visual arts as there are primary music schools, and for talented children, this possibility would be of great interest. Many artists, besides regular teachers, could be involved in these lectures.

2010, when the National Council approved the document “Guidelines for development and improvement of the quality of pre-school, primary and secondary education in Serbia”.

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