

Summary Workshop IV Enabling Structures and Models of good practice

Moderators: Michael Wimmer, Barbara Neundlinger

The workshop consisted of approximately 40 participants coming from a range of different countries and professions. The moderators therefore suggested to split up in two groups to enable a better in depth working situation. Key questions for the discussion were defined (What are common aspects and differences referring to structures and models? What can be realised in the different countries on institutional and national level?)

Before going into the discussion, the group tried to find some common ground about what a *good* good practice example actually is and what makes a bad practice example.

The EU Commission representative stated that in EU terms a good practice example needs a process, a result, transferability and sustainability. For other participants in the workshop it is equally important that a good practice examples include key issues like inspiration, awareness raising for arts and culture and encouragement.

In the discussion it turned out to be difficult to focus on the realisation on national and institutional level and to define situations in common as the geographical and political range of the participants' countries was quite wide. Nevertheless a number of participants agreed to share that:

- + there are policies to support arts and cultural education but they often turn out to be lip service
- + there is a lack of equality in between the art forms when it comes to formal education
- + there is a challenge to reach all and keep high quality
- + there is a challenge to find proper structures and connect single projects to existing structures for sustainability and in order to support a new way of learning and teaching

- + finding strategies to do so is considered to be very important

Differences have been seen in structures, traditions, attitudes towards legislation and quality and teacher standards.

In the discussion it was recommended to strengthen the idea of artistic research as well as the role of artists and teachers as researchers and in general to also include the aspect of *working together with* rather than do something for others.