

# Arts and Cultural Education at School in Europe







# **Arts and Cultural Education at School in Europe**

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Education, Audiovisual and Culture Executive Agency  
P9 Eurydice  
Avenue du Bourget 1 (BOU2)  
B-1140 Brussels  
Tel. +32 2 299 50 58  
Fax +32 2 292 19 71  
E-mail: [eacea-eurydice@ec.europa.eu](mailto:eacea-eurydice@ec.europa.eu)  
Website: <http://www.eurydice.org>

## PREFACE

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The role of arts education in forming the competences for young people for life in the 21st century has been widely recognised at the European level. The European Commission proposed a European Agenda for Culture, which was endorsed by the Council of the European Union in 2007. This Agenda acknowledges the value of arts education in developing creativity. Furthermore, the EU strategic framework for European cooperation in education and training over the next decade clearly emphasises the importance of transversal key competences, including cultural awareness and creativity.

2009 is the European Year of Creativity and Innovation and is a further recognition of the links between cultural awareness and creativity. The Year addresses themes such as fostering artistic and other forms of creativity through all levels and forms of education. At the same time, the European Parliament's 2009 Resolution on Artistic Studies in the European Union puts forward key recommendations for the development of artistic education and calls for greater coordination of arts education at the European level.

Previous research on the potential of arts education to enhance the creativity of young people has underlined the need to continuously improve its quality. To help meet this need and help identify best practices, Eurydice has produced this overview of the state of artistic and cultural education in Europe. The study contains comparative information on the provision of arts and cultural education within the curricula of 30 European countries. It covers the aims and objectives of such education, its organisation, the provision of extra-curricular activities, as well as initiatives for the development of arts and cultural education. In addition, it includes important information on pupil assessment and teacher education in the arts. It clearly shows, for example, that music and visual arts are the most widespread subjects taught in schools at primary and lower secondary level, and that the participation of professional artists in arts education is quite limited. The study draws attention to the importance of collaboration among the various actors in arts education.

I believe that this Eurydice study provides all those interested in the topic with a valuable overview of how arts and cultural education is carried out in European countries and that it will be of major interest to teachers and policy-makers alike.

A handwritten signature in black ink, reading "Ján Figel'". The signature is written in a cursive style with a horizontal line above the name.

Ján Figel'

Commissioner responsible for  
Education, Training, Culture and Youth

29 September 2009

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## INTRODUCTION

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Education in European countries is subject to many competing demands which have an influence on the organisation and content of arts education. Increasing globalisation has brought both benefits and challenges, including those arising from increased international competition, migration and multiculturalism, advancements in technology and the development of the knowledge economy. The education system may be viewed as a means of preparing children for their role in an increasingly uncertain world. Schools have a part to play in helping young people to develop a secure sense of themselves, both as individuals and members of various groups within society. There is also a recognised need to encourage young people to develop a wide range of skills and interests, to identify and foster their potential and to encourage creativity.

These developments pose a number of challenges for arts education, as evidenced by the debates within policy and research.

### **Rationale for the study: the policy and research context**

International organisations have shown an increasing interest in arts education in recent years, resulting in key policy developments which form the backdrop to this study. UNESCO has been a leading force in development of policy initiatives in education and culture within the last decade. In 1999, the Director General of UNESCO made an appeal to all stakeholders in the field of arts and cultural education to do what is necessary to ensure that the teaching of the arts gains a special place in the education of every child, from nursery school to the last year of secondary school (UNESCO 1999). This was followed by a world conference in Lisbon to mark the culmination of a five-year international collaboration between UNESCO and its partners in the field of arts education. The conference affirmed the need to establish the importance of arts education in all societies and this proved the impetus for *The wow factor: global research compendium on the impact of the arts in education* (Bamford 2006) and the *UNESCO Road Map for Arts Education* (UNESCO 2006). The Road Map aimed to provide advocacy and guidance for strengthening arts education. The document asserts that arts education helps to: uphold the human right to education and cultural participation; develop individual capabilities; improve the quality of education; and promote the expression of cultural diversity.

Similar policy developments have taken place within Europe. In 1995 the Council of Europe launched a major project focusing on *Culture, Creativity and the Young*. This examined existing provision for arts education in the schools of member states as well as the involvement of professional artists and the availability of extra-curricular activities. It resulted in a survey of arts education in Europe (see NACCCE 1999) and an international colloquy. In 2005, the Council of Europe launched a Framework Convention on the value of cultural heritage for society (Council of Europe 2005), which identified the need for European countries to preserve cultural resources, promote cultural identity, respect diversity and encourage inter-cultural dialogue. Article 13 of the framework acknowledged the important place of cultural heritage within arts education but also recommended developing linkages between courses in different fields of study. In 2008 the Council published a White Paper on intercultural dialogue (Council of Europe 2008), which offered an intercultural approach to managing cultural diversity. The paper identified educational organisations (including museums, heritage sites, kindergartens and

schools) as having the potential to support intercultural exchange, learning and dialogue through arts and cultural activities.

Several developments have taken place also in the context of the European Union. In 2006, during the Austrian Presidency of the Council of the European Union, an international conference was organised on the subject of *Promoting Cultural Education in Europe* (Austrian Presidency of the EU 2006). The conference was preceded by a meeting of the European Network of Civil Servants Working in the Field of Arts and Cultural Education, which was informed about a glossary intended to establish common ground for the definition of 'cultural education' and other related terms <sup>(1)</sup>.

In May 2007, the Commission produced a Communication on a European agenda for culture in a globalising world (European Commission 2007). The communication was answered in November 2007 by a resolution of the Council on a European Agenda for Culture (Council of the European Union 2007a). This recommended 'encouraging art education and active participation in cultural activities with a view to developing creativity and innovation'. The resolution was followed by a Work Plan for Culture 2008-10 (Council of the European Union 2008). The Commission recognised the importance of culture and creativity by designating 2008 as the European Year of Intercultural Dialogue and 2009 as the Year of Creativity and Innovation.

The 2007 Council Resolution also introduced a new open method of coordination (OMC) in the field of culture. Within the framework of this OMC, a working group on synergies between culture and education was formed to promote the key competence of 'cultural awareness and expression' <sup>(2)</sup>. The working group was charged with validating best practice and making recommendations for new initiatives to promote cooperation between culture and education (including arts education) in the Member States.

In March 2009, the European Parliament passed a resolution on Artistic Studies in the European Union (European Parliament 2009). Key recommendations included: artistic education should be compulsory at all school levels; arts teaching should use the latest information and communications technologies; teaching of art history must involve encounters with artists and visits to places of culture. In order to make progress on these issues, the resolution called for greater oversight and coordination of arts education at European level, including monitoring the impact of arts teaching on the competencies of students in the European Union.

Besides these major developments in international and European cooperation, there have been a number of smaller conferences and initiatives, some of which have led to changes in arts and cultural education policy. Such conferences include the one organised by The Ministry of Education, Culture and Science in the Netherlands in 2001 on the content and position of arts and cultural education in European secondary schools (Cultuurnetwerk Nederland 2002), a European and International Symposium on Arts Education <sup>(3)</sup>, and an international conference on youth culture, education, citizenship and teacher education organised by the Flemish Ministry of Education and the Dutch

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<sup>(1)</sup> See the Glossary at: <http://www.cultuurnetwerk.nl/glossary/>

<sup>(2)</sup> See the website of the working group: [http://ec.europa.eu/culture/our-policy-development/doc1573\\_en.htm](http://ec.europa.eu/culture/our-policy-development/doc1573_en.htm)

<sup>(3)</sup> See the website of the Symposium: <http://www.centrepompidou.fr/Pompidou/Pedagogie.nsf/0/D9E5FC50EAF95536C12570D7004A1A24?OpenDocument&L=2>

Ministry of Education, Culture and Science to coincide with the European Year of Creativity and Innovation <sup>(4)</sup>.

At the same time, three international bodies representing arts educators in drama/theatre, visual arts and music came together to form a world alliance (International Society for Education through Art 2006). They called upon UNESCO to make arts education central to a world agenda for sustainable human development and social transformation.

Another initiative was taken by *The Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen* (AEC). AEC has been collecting information on national systems for professional music training for some years. Their website <sup>(5)</sup> is mainly the result of the 'Polifonia' and 'Mundus Musicalis' projects.

### Questions raised: what research has (not) taught us

There are only a small number of international and pan-European research studies of arts education based on which the questions posed in this study can be formulated. Their main themes and findings are outlined below.

- **Do all areas in the curriculum have an equal weight? What is the place of arts in national curricula?**

Existing research confirms that a hierarchy exists within the curriculum, whereby reading, writing and numeracy are prioritised. Furthermore, within the arts, particular art-forms (especially visual art and music) tend to be prioritised over others (such as drama and dance). A survey of arts education in Europe (Robinson 1999) took place as part of the Council of Europe's initiative on *Culture, Creativity and the Young*. The study found that all national policy statements on education routinely emphasise the importance of the cultural dimension and the need to promote the artistic and creative abilities of young people. In practice, the status and provision of the arts in education was less prominent. The main disciplines taught were art and music. In the majority of national systems, the arts were compulsory in primary education and for the first two or three years of secondary education. Beyond this point, almost universally, the arts were optional. In all examined cases, the arts had a lower status than mathematics and science. In some countries, attempts were being made to reduce existing provision for the arts in the curriculum in favour of subjects which were thought to be more directly relevant to economic or academic success.

Similar findings were reported in subsequent international studies (Sharp and Le Métails 2000; Taggart et al. 2004). Two main approaches to framing the arts in the national steering documents were identified: a generic arts domain (also called an 'integrated area') or separate subjects. One of the concerns about a subject-based approach was the place of drama and dance, which were often subsumed within other subject areas. In particular, it was recognised that it may be difficult to promote the expressive qualities of dance within a subject area focused on physical exercise and sport. Taggart et al. (2004) found that visual arts and music were studied as part of the compulsory subject in all 21 countries surveyed. Approximately half of the countries/states surveyed required pupils to

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<sup>(4)</sup> See the website of the CICY conference: <http://www.cicy.eu/>

<sup>(5)</sup> See: <http://www.bologna-and-music.org/countryoverviews>

study one or more arts disciplines until the age of 16. The remaining countries/states required pupils to study the arts until the age of 14 or presented arts subjects as voluntary options for older secondary students.

The relatively low status accorded to arts subjects is reflected in the relative lack of attention paid to assessment and monitoring of standards in arts teaching (Bamford 2006; Taggart et al. 2004). Research has also highlighted concerns that the time officially allocated to arts education, and the time actually provided within schools, is insufficient to deliver a broad and balanced curriculum (Robinson 1999; Sharp and Le Métails 2000; Taggart et al. 2004). A lack of time, space and resources has been identified as key factors inhibiting the success of arts education (Bamford 2006).

- **What are the aims of arts education? Do all goals have an equal weight?**

There are increasing pressures on arts education to fulfil a variety of aims, in addition to teaching about the arts. Educational systems are increasingly recognising the importance of developing children's creativity and contributing to cultural education, but it is not necessarily clear how the arts are expected to contribute either as individual subjects or by working with other curriculum areas. Taggart et al. (2004) found that nearly all of the 21 countries/states in their international study had similar aims for the arts curriculum. These included: developing artistic skills, knowledge and understanding, engaging with a variety of art-forms; increasing cultural understanding; sharing arts experiences; and become discriminating arts consumers and contributors. But in addition to these artistic outcomes, personal and social/cultural outcomes (such as confidence and self-esteem, individual expression, teamwork, intercultural understanding and cultural participation) were expected from arts education in most countries. In particular, a new focus on creativity (often in relation to its importance in innovation) and cultural education (in relation to both individual identity and promoting intercultural understanding) is apparent in the goals of arts education. This raises questions about the ability of the arts curriculum to fulfil such diverse and wide-ranging aims.

- **How are teachers prepared for arts teaching and what opportunities exist for them to update their skills? How do educational systems monitor standards of teaching in the arts?**

As Bamford (2006) points out, many educational systems rely on generalist teachers to teach arts subjects, especially to younger children. Teaching the arts to a high standard is challenging, so it is not surprising to find that primary teachers in particular lack confidence in teaching the arts (Taggart et al. 2004). There would appear to be a need to consider both the initial preparation of teachers to teach arts subjects and the arrangements for continuing professional development, to enable arts teachers to update their knowledge and develop their skills.

The arrangements for monitoring teaching quality in the arts has received little attention in recent research studies, although there are frequent references to concerns about variability of standards and the need to provide high-quality learning experiences in schools (Bamford 2006; Robinson 1999; Sharp and Le Métails 2000; Taggart et al. 2004).

Robinson (1999) highlighted a structural issue inhibiting the development of coherent arts education in schools. Governmental responsibilities for the arts and education are often divided between two or more separate ministries of education and culture, and sometimes of youth and sport, which can make it difficult to achieve a common understanding of needs and priorities. He went on to argue that, where

previously separate ministries have been brought together, there are mutual benefits in terms of increased understanding, improved efficiency and effectiveness.

- **Do teachers assess pupils' progress in the arts, and if so, how?**

There is a need to monitor pupils' progress throughout the curriculum, but assessment in the arts is viewed as particularly challenging. A recent study by Bamford (2009) considers the evaluation of arts and cultural education in a European context. She argues that the main purpose of assessment in the arts should be to focus, clarify and make more concrete the aims for learners within a programme. Assessment can be used both formatively (during learning) and summatively (at the end of a learning sequence) to provide evidence of pupils' learning. Challenges for arts assessment include the trend towards more integrated approaches to arts and cultural education and the fact that responsibility for arts assessment is often shared among a number of agencies who need to collaborate and plan together. Bamford also draws attention to the need for assessment itself to be a creative act, arguing that assessment methods must capture the different kinds of learning a child experiences as a performer or as an appreciator as well as a maker.

Previous research has noted that assessment in arts subjects, where it is required, is commonly the responsibility of teachers who may or may not receive adequate training and guidance for this task (Taggart et al. 2004). Taggart et al. (2004) found that the main methods of assessment used by teachers were to ask pupils to produce a performance or artwork in response to a given theme and to consider pupils' design process, recorded in their portfolios. Three main approaches to assessment were identified. The first required teachers to make an individual professional judgment in relation to the aims and content of the curriculum. The second involved the teacher in marking pupils' performance against a common standard expected of a given age-group/grade. The third asked the teacher to ascribe a level of progress to each pupil using a graduated scale, regardless of age/grade. Most countries used the first two approaches to assessment. These systems have the potential to identify pupils making good or poor progress, but questions of validity, reliability and the consequences of different systems for teaching and learning have not been fully explored.

- **There appears to be an expectation that schools will offer extra-curricular opportunities in arts and culture, but do all young people have equal access to these activities regardless of their backgrounds?**

Children's access to arts and cultural experiences (such as visits to museums) has been a matter of interest in research studies, especially because schools have the potential to redress inequality by providing access to cultural resources for children from disadvantaged backgrounds (see Robinson 1999; Sharp and Le Métails 2000).

- **Are professional artists involved in arts education, and if so, how?**

The involvement of professional artists in arts education has been recommended in several studies (Bamford 2006; Robinson 1999; Sharp and Le Métails 2000). The main reasons given for this are: to raise the quality of arts teaching and learning, encourage greater creativity, improve teachers' skills and confidence, and provide access to a wider range of cultural resources. Bamford (2006) identified a connection between the quality of arts education and the involvement of professional artists: 'Quality arts education tends to be characterised by a strong partnership between schools and outside arts

and community organisations'. To date, we know relatively little about the nature and extent of national systems to enable partnerships of this kind.

- **How should the arts curriculum respond to the development of new technology, new media and the recommendation for more cross-curricular work?**

Research studies (Bamford 2006; Sharp and Le Métails 2000; Taggart et al. 2004) have highlighted the pressure for curriculum development in the arts in the 21<sup>st</sup> Century, to include the study of new media (including film, photography and digital arts) and to enable pupils to use ICT as part of the creative process. There would also appear to be a trend for more cross-curricular work, involving arts and other (non-arts) subject areas working together on creative and/or cultural themes. These developments all place new demands on teachers and schools which require leadership and support at policy level.

### **Focus and scope of the study**

The themes and issues identified in previous research are reflected in the current study, which presents up-to-date, comprehensive and comparable information on arts education policy in Europe. The study covers the aims and objectives of arts education, its organisation, initiatives, and recommendations for development and planned reforms. It includes information on pupil assessment and teacher education in the arts. In doing so, the authors and contributors aim to provide useful information for decision-makers and stakeholders.

The main focus of this study is on arts education, although some information on cultural and creative education related to arts education can also be found in Chapter 1. When the study considers cultural education and creativity, it is primarily *within* the arts curriculum: coverage is limited in relation to broader, cross-curricular content focusing on developing creativity or teaching about cultural heritage outside the arts. Definitions for the terms 'cultural and creative education' were based on the work of the National Advisory Committee on Creative and Cultural Education (NACCCE) in England (NACCCE 1999) <sup>(6)</sup>.

The study focused on visual arts, music, drama, dance, media arts and crafts. Literature (e.g. fiction and poetry) was not included, as it normally constitutes part of the study of the 'home' language in European countries.

The following definitions were used to guide the collection of information for the study:

- Visual art: two-dimensional art, such as painting and drawing and three-dimensional art, such as sculpture.
- Music: musical performance, composition and music appreciation (in the critical sense).
- Drama: dramatic performance, play-writing and dramatic appreciation.

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<sup>(6)</sup> In this report, culture within education was defined as the shared values and patterns of behaviour that characterise different social groups and communities, commonly including the transmission of national, regional or local identity and/or the promotion of inter-cultural understanding. Creativity was defined as imaginative activity fashioned so as to produce outcomes that are both original and of value.



- Dance: dance performance, choreography and dance appreciation.
- Media arts: artistic and expressive elements of media such as photography, film, video and computer animation.
- Crafts: artistic and cultural elements of crafts, such as textile arts, weaving and jewellery making.
- Architecture: the art of designing buildings; the observation, planning, and construction of a space.

The study covers 30 Eurydice Network member countries <sup>(7)</sup>. The reference year for data in the comparative study is 2007/08, but countries/states were invited to refer to ongoing or planned reforms from 2008/09 which may affect the arts curriculum.

This study provides information on arts and cultural education in **compulsory general education**. The levels of education concerned are primary (ISCED 1) and lower secondary (ISCED 2) (concerning children aged 5/6 to 15 years). Specialist art schools which are of importance especially in Bulgaria, Greece, Romania and Slovakia are not within the scope of this report. Furthermore, only the schools managed and funded by the public authorities are covered. However, Belgium, Ireland and the Netherlands are exceptions to this. Grant-aided private schools in these three countries are considered because they are attended by the majority of pupils. Moreover, in the Netherlands, equal funding and treatment of private and public education is enshrined in the constitution.

The report contains comparative information across European countries, together with short illustrative examples of approaches to curriculum organisation and content, student assessment and teacher education in the arts in particular countries. Further details about arts education in each country are available on the Eurydice website ([www.eurydice.org](http://www.eurydice.org)).

## Content and structure of the report

The report is organised into five main chapters.

The first chapter examines the aims and objectives of arts and cultural curricula. First, it describes the different levels of responsibility for developing the curricula (central, regional, local, school). Second, it presents the main learning aims and objectives defined in the different European countries. In addition to this, the chapter considers more general aims relating to cultural education and creativity across the curriculum.

The second chapter focuses on the organisation of the arts curriculum across the European countries. It examines whether the arts are organised as an integrated curriculum area or as separate subjects. In relation to this, it considers whether the arts (as a whole curriculum area or as separate subjects) are compulsory or optional and at which ISCED level. Taught time for arts subjects is documented, along with information on cross-curricular links between arts and other subjects and the use of ICT within the arts curriculum.

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<sup>(7)</sup> Turkey, a member of the Eurydice Network, did not contribute to this study.

The third chapter describes the various initiatives and recommendations for the development of arts and cultural education in the European countries. This includes information on the establishment of national organisations and networks to promote arts and cultural education and the development of partnerships between schools, arts/cultural organisations and artists. In addition to this, the chapter presents information on projects to develop the use of ICT in arts and cultural education, on extra-curricular activities related to the arts, and on arts-related festivals, celebrations and competitions.

The fourth chapter focuses on pupil assessment in arts subjects and monitoring of quality in teaching the arts. It contains information on internal (teacher) assessment, including the criteria and scales used. It also notes strategies for supporting pupils whose assessment results indicate particularly low or high levels of achievement in arts subjects. The chapter identifies education systems with external systems of assessment for arts subjects. The final section focuses on national data, collected via tests, inspections and surveys, which have been used to monitor the quality of teaching in arts subjects.

The fifth chapter considers the employment and training of arts teachers, including whether general or specialist teachers are employed at different levels (ISCED 1 and 2) and whether professional artists are involved in teaching. The chapter goes on to identify the regulation and compulsory elements of initial training for arts teachers. It presents information on arrangements for continuing professional development for arts teachers and on the involvement of professional artists in training prospective and practicing arts teachers.

Key findings and conclusions are presented, respectively at the beginning and at the end of the report. Changes to the arts curriculum or cultural/creative education can be found in an annex.

## **Acknowledgements**

The information set out in this comparative enquiry was gathered from Eurydice National Units in 2008 by means of a series of questions accompanied by a list of specific terms and definitions, as noted above. The Eurydice National Units were invited to attend two preparatory meetings to agree the proposed scope and definitions adopted in the study. The Eurydice European Unit at the Education, Audiovisual and Culture Executive Agency (EACEA) is responsible for the comparative analysis. It was drafted by the European Unit and external experts in arts and cultural education based at the National Foundation for Educational Research (NFER) in England and Wales. The draft was sent to all Eurydice National Units for checking and amendment. All national contributors and authors are acknowledged at the end of the report.



## KEY FINDINGS

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The main **aims of arts education** are quite similar among all the countries studied. Nearly all countries mention 'artistic skills, knowledge and understanding', 'critical appreciation', 'cultural heritage', 'individual expression/identity', 'cultural diversity', and 'creativity' as objectives. However, 'arts and lifelong learning/interest' is only mentioned in 15 curricula (section 1.2).

There are important **cross-curricular links** between the arts and other areas of the curriculum. On the one hand, many arts curricula include aims for developing key skills such as 'developing social skills and communication skills' (section 1.2) and several have a specific aim of encouraging links between the arts and other (non-arts) subjects. On the other hand, acquiring cultural and artistic competence is indicated in some countries as an overall educational objective of compulsory schooling (section 2.4).

The **conception of arts curricula** varies greatly between European countries: in about half of them, each arts subject is considered separately in the curriculum (e.g. music, visual arts) while in the other half, they are conceived together as an integrated area of study (e.g. the 'arts'). The breadth of arts curricula also varies, although in all countries, curricula include music and visual arts and in many it also includes drama, dance and craft. Media arts is offered in a dozen of countries. Architecture is part of the compulsory arts curriculum in five countries (section 2.2).

All pupils at primary level have **some compulsory arts education**. This is also the case for nearly all in lower secondary education. At this level, when arts subjects are not compulsory, they may be chosen as optional subjects (section 2.2).

The minimum **compulsory taught time** to be spent on arts education amounts to approximately 50 to 100 hours per year at primary level in around half of the countries studied. These numbers are slightly lower at lower secondary level where around half of the countries dedicate about 25 to 75 hours per year to arts education (section 2.3). In addition, nearly all countries encourage schools to offer **extra-curricular activities** in the arts. Although they may be offered in a number of art-forms, music appears to be particularly well represented (section 3.4).

The use of **Information and Communication Technology (ICT)** is explicitly stated to be part of the arts curriculum in twelve countries (section 2.5). Furthermore, in many more others, initiatives or recommendations exist which are specifically designed to encourage the use of ICT (section 3.3).

Schools in Europe are developing initiatives to **connect pupils more closely to the world of arts and culture**. In most countries, initiatives are taken to organise visits to places of artistic and cultural interest, or to establish partnership with artists (section 3.2). In addition, there are several examples of arts-related festivals, celebrations and competitions where pupils are encouraged to participate (section 3.5). In some countries, this particular effort of developing and bringing together arts, culture and education has been institutionalised by the creation of organisations and networks to promote arts and cultural education (section 3.1).

Several countries are undertaking some curricular reforms (annex). In many cases, this will affect the arts education curriculum.

**Assessment criteria** in arts education are usually defined at school level by teachers themselves. They are established on the basis of the learning objectives set in the curriculum or the guidelines provided by the education authorities. These criteria enable teachers to identify the different levels of pupil performance. In only seven countries are assessment criteria defined by central education authorities (section 4.1).

The majority of countries recommend the use of one or several types of assessment scales, mainly at secondary level where scales of numerical marks are the most common. At primary level, the most frequent mentioned practice, which exists in a dozen of countries, is the use of verbal comments. This is particularly the case for the first years of this level of education. In most countries, an inadequate mark in an arts subject does not, in practice, have any direct consequence for a pupil's progression through the school (section 4.1).

At primary level, arts education is mostly delivered by **generalist teachers**, that is to say teachers who teach all or most curriculum subjects. In the majority the countries, generalist teachers receive training in arts pedagogy as well as in more than one arts subject. These are most often visual arts and music which are compulsory subjects in all European school curricula at primary level. At secondary level, arts education is taught by **specialist teachers** for whom demonstrating artistic skills in (a) specific arts subject(s) before becoming an arts teacher is usually a requirement (section 5.1).

**Professional artists** are rarely allowed to teach their art(s) in schools unless they possess appropriate teaching qualifications. When they do so without professional teacher training, it is usually on a temporary basis (section 5.3). In addition, their participation in teacher education and training programmes is rarely encouraged by governmental projects.

Establishing a **collaborative approach** between different players at policy-making level as well as in schools is probably a way forward to improving arts education. At policy level, this is already happening in some countries when different ministries try to collaborate to support some projects or where specific networks or bodies are set up to promote arts education (section 3.1). At school level, arts education can only benefit from the expertise of professional artists and artistic institutions in general in making the arts not only a fascinating subject to learn, but also a vivid and real life experience.

## **CHAPTER 1: ARTS AND CULTURAL CURRICULA: RESPONSIBILITY FOR OBJECTIVES AND DEVELOPMENT**

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This chapter presents information concerning two aspects of arts and cultural education curricula. First, it shows who is responsible for creating them: whether they are adopted at central, regional, local or school level. Second, it sets out the learning aims and/or outcomes defined by these curricula.

Two kinds of learning aims can be distinguished: those that are specifically defined by arts and cultural curricula and those identified by the overall curriculum but which can be linked to arts and cultural education and creativity. The primary goal of this chapter is to show what aims are identified as inherent parts of the arts and cultural curriculum in European countries. Nevertheless, some of these relevant learning objectives of the overall curriculum are also briefly presented at the end of this chapter.

### **1.1. Levels of responsibilities for creating arts and cultural curricula**

In all the countries apart from the Netherlands, decisions concerning the creation of arts and cultural curricula are taken solely or in part by the central education authorities. In the Netherlands, it is exclusively the schools and/or the organising authorities who are responsible for creating such curricula.

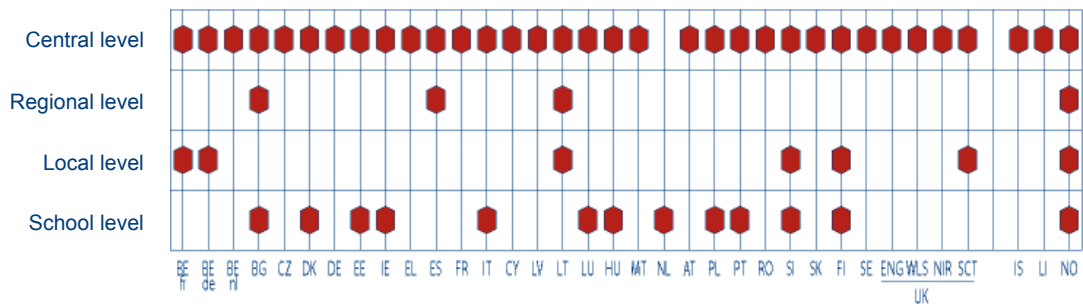
In most countries, the remit of the ministry responsible for education includes powers in other areas (for example, culture, research, young people, sport and the sciences). In Cyprus, Hungary, Malta, the Netherlands, Austria, Finland and Iceland, responsibilities for education and culture are allocated to the same ministry. Moreover, several countries have established bodies intended to develop arts and cultural education, within which departments from different ministries cooperate (see section 3.1 of Chapter 3).

In most countries, decisions are taken at different levels. In Norway, all four levels (central, regional, local, school) are involved in the process of creating curricula. In Bulgaria, Lithuania, Slovenia and Finland, three of the four are involved. It should be noted that the school level participates in this process in a number of countries.

Decisions are taken exclusively at central level in 14 countries. In Latvia and Austria, although decisions are taken solely at that level, they are however made in close cooperation with the regional/local authorities and schools. In Luxembourg, only primary level curricula are determined solely at the central level.

Curricula implementation, a process arising from the creation of curricula, involves, for its part, the involvement of a separate group of participants, who are not considered here.

**Figure 1.1: Levels of responsibility for the creation of the arts and cultural curriculum, ISCED 1 and 2, 2007/08**



Source: Eurydice.

**Explanatory note**

For information on ongoing and future reforms, please consult the annex.

**1.2. Aims of arts education**

All European countries have arts and cultural education curricula setting out learning aims/outcomes to be achieved. Depending on whether those curricula are structured as an integrated whole or as a collection of separate subjects (Chapter 2), some learning aims/outcomes may be defined more specifically for the visual arts, music, drama, dance, media arts and crafts.

The formulation of the learning aims/outcomes differs from one country to another: in some cases, they are expressed more globally and in others more specifically. The aims to be achieved or the skills to be acquired may be defined for each year of study or each ISCED level. In some countries, even though the learning aims/outcomes differ from one ISCED level to another, the types of aims referred to are overall very similar for the two ISCED levels in question.

The analysis of the aims of the arts and cultural education curriculum is based on a previous international study concerning the curricular aims of arts and cultural education (Sharp and Le Métais 2000). Nevertheless, new categories were added in this case in order to better reflect the content of arts and cultural education curricula in the European countries in question <sup>(8)</sup>. The aims set out in Figure 1.2 have been grouped into three tables according to the number of times that they occur in all the curricula of all the countries: the first table contains those found in the greatest number of curricula and the last table contains those found in the smallest number of curricula.

<sup>(8)</sup> The additional categories defined by the present study are as follows: social skills, communication skills, performance/presentation, individual expression, environmental awareness and identification of artistic potential. A general category relating to 'cultural understanding', identified in the context of the preceding study, has been subdivided into two elements: cultural heritage and cultural diversity.

**Figure 1.2: Aims and objectives of arts and cultural curricula, ISCED 1 and 2, 2007/08**



Source: Eurydice.

**Additional note**

**Spain:** aptitude in performing or presenting a work at ISCED level 2 only. Self-confidence or self-esteem at ISCED level 1 only.

**Explanatory note**

The aims are grouped according to the number of times they occur throughout the curricula of all the countries: the first table contains those found in the greatest number of curricula and the last table contains those found in the smallest number of curricula.

For information on ongoing and future reforms, please consult the annex.

The first six learning aims/outcomes referred to in Figure 1.2 are found in almost all the **arts and cultural education curricula**. They are quite general aims and expressly connected with arts education. All the curricula refer to 'artistic skills, knowledge and understanding'. Of those six aims, 'creativity' is that least often referred to: five countries do not include it in their arts and cultural education curriculum.

**Artistic skills, knowledge and understanding** are, in general, the skills forming the foundation of 'artistic language' (such as the understanding of colours, lines and forms in the visual arts or, in music, listening and instrumental performance skills). The development of artistic skills tends to include learning the different artistic styles and genres. In that regard, some countries refer to a repertoire of specific works, in particular for music and drama. Artistic understanding tends to focus on artistic concepts, such as understanding the characteristics of different means of artistic expression or the relationship between the artist, his or her cultural and physical environment and his or her works.

**Critical appreciation** (aesthetic judgment) is among the six aims most often referred to. It is concerned, in particular, with raising pupils' awareness of the essential features of a work or of a performance and with developing their capacity for critical judgment in evaluating their own work or that of others.

A third aim common to almost all the countries is an understanding of **cultural heritage**. In some cases, that aim is connected with the creation of cultural identity: the learning of cultural forms seeks to develop in a pupil self-understanding as a country's citizen or a member of a group. The understanding of cultural heritage is promoted through contact with works of art, as well as through learning the characteristics of works of art produced in different historical periods and of certain artists' works (sometimes from a predetermined repertoire or from artistic 'canons').

The understanding of **cultural diversity** is another aim common to most of the arts and cultural curricula. The promotion of cultural diversity through the arts also seeks to raise awareness of cultural heritage and modern genres specific to different countries and cultural groups (sometimes with specific reference to European cultures).

The **development of individual expression** and the **development of creativity** are two other very widespread aims, although the latter is referred to in slightly fewer countries. The development of children's individual expression by means of the arts is closely linked to their emotional well-being. That type of aim is connected with all art forms but in particular with the visual arts. The development of creativity may be defined as the development of an individual's capacity to participate in an imaginative activity, the product of which will be marked by originality and value (Robinson Report 1999). Although its links with the development of individual expression are evident, the development of creativity is sufficiently distinct to be regarded as a separate type of artistic aim.

The remaining learning aims/outcomes may be grouped into two large categories: general aims (thus not necessarily arts-specific) of the arts and cultural curriculum, on the one hand, and specific aims explicitly connected with arts education, on the other.

The general aim most often referred to is 'the development of **social skills**': it is actually identified by 26 curricula. Generally, that aim is more specifically linked to the performing arts, in particular drama.

The least cited is the development of **'self-confidence or self-esteem'** by means of participation in artistic activities: only 15 curricula refer to it.

The development of **'pleasure/satisfaction'** and **'communication skills'** are aims contained in almost the same number of curricula (23 and 24, respectively). The first is common to all art forms, whereas the development of the second through the arts is particularly associated with the performing arts (music, drama and dance) and with the media arts.

**'Raising pupils' awareness of their environment'** is an aim found in 20 arts curricula. Achieving that aim entails an appreciation of the physical environment, an understanding of the origins of materials used in art and responsibility for ecological conservation.

Among the learning aims/outcomes expressly connected with the arts which are quite specific, **exposure to various experiences and to various means of artistic expression** and **skill in performing or presenting a work** are the aims most often referred to in curricula (22) and are common to all art forms. In that same category, the two aims which are the least often referred to are **'developing a life-long interest in the arts'**, in other words, encouraging pupils to participate in extracurricular artistic activities and retain that interest throughout their lives (15 refer to it), and especially **'identifying artistic potential/talents'**, defined by only 6 curricula.

Besides the learning aims that are identified as parts of the arts and cultural curriculum, there are also learning objectives in the overall curriculum that can be linked to arts and cultural education. On the one hand, several curricula refer to the specific aim of encouraging cross-curricular links between arts subjects and other subjects. Those cross-curricular links are examined in further detail in Chapter 2 (section 2.4).

On the other hand, though not necessarily mentioning cross-curricular links, in a number of countries there are elements of the overall curriculum which are related to creativity as well as arts and cultural education. These are also indicators for the cross-curricular potential of arts and cultural education. Such elements of the overall curriculum include references to creativity, cultural heritage, cultural diversity, the development of individual expression and identity, variety of artistic experiences and means of expression, social skills, group working and the interest in participating in cultural activities.

In France, according to the *Loi d'orientation et de programme pour l'avenir de l'école* (Guidance and Planning Law on the Future of Schooling) (April 2005), compulsory education must 'guarantee to each pupil the means necessary to acquire a common foundation comprising a set of knowledge and skills'. That foundation is made up of seven components, the last two being connected to artistic disciplines in ensuring their acquisition: social and civic skills, and independence and initiative.

In Spain, Slovenia, the United Kingdom (England) and Norway, the curricula establish a link between, on the one hand, the development of pupils' creativity and innovation and, on the other hand, the importance of encouraging 'entrepreneurial spirit'. In the United Kingdom (Scotland), that encouragement is given through the aim of promoting group working and cooperation by means of the arts. More generally, encouraging creativity among young people is one of the national priorities in the field of education in Scotland. The discussion document *Creativity in Education* (Creativity in Education Advisory Group 2001) has become a seminal discussion document on that issue. One of the key points raised is that creativity should be regarded as an aspect of a child's education and

learning environment as a whole and that it should not be limited to the expressive arts. There was more in-depth consideration of creativity in Scottish schools in the *Creativity Counts* report (Learning and Teaching Scotland 2004).

In seven countries, the general aims of the curricula place particular emphasis on the development of pupils' individual 'capabilities', 'skills', 'interests' and 'aptitudes'. In Germany, Cyprus, Austria and Slovakia, those aims are expressed in general terms, whereas in Poland and Portugal they are referred to in connection with cultural factors linked to creativity. In the Netherlands, those aims are referred to in both general and specific terms.



## CHAPTER 2: THE ORGANISATION OF THE ARTS CURRICULUM

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The place of arts subjects within national curricula mirrors the priority that is given to arts education at primary and lower secondary level. As the Introduction described, many claim that arts education can potentially contribute to a creative learning environment in schools, especially if arts subjects are 'mainstreamed' throughout the curriculum and if a sufficient number of hours are devoted to arts education (KEA European Affairs 2009). Yet, it is also argued that poor quality arts education may hinder the development of creativity (Bamford 2006, 144).

This chapter considers organisational aspects of arts curricula and coverage of the various arts subjects in 2007/08, including whether art-forms are conceived together as an 'integrated' area or appear as separate subjects (and/or within other subject areas) in the national curriculum. It also deals with the question as to whether arts subjects are compulsory or optional in European countries. In addition to this, the chapter presents information about the taught time for arts subjects and the existence of formal links between the arts and other subject areas. The chapter concludes with an examination of the use of ICT within the arts curriculum (but not initiatives and projects relating to ICT, which are considered in Chapter 3).

Where reference is made to arts as a compulsory subject, this means that arts education is taught as one of the compulsory subjects in the curriculum laid down by the central (top-level) education authorities, and all pupils must study it. Where arts education is described as optional, schools (according to the centrally determined curriculum) must offer the subject among the set of optional subjects, and each pupil must choose at least one subject (not necessarily arts education) from this set of subjects.

In several countries, reforms of the curriculum are currently taking place. These are not discussed in detail in this chapter, but they may have an impact on the arts curriculum. In France and Slovenia (upper secondary level only) this new curriculum should be implemented from 2008/09, in Italy and Poland from 2009/10 and in Estonia from 2010/11. In the Czech Republic and the United Kingdom (England at secondary level and Wales) a new curriculum should be fully implemented by 2011/12. In the United Kingdom (Scotland), a new Curriculum for Excellence was launched in April 2009. In addition to this, discussions are currently being held in Bulgaria, and reforms are currently being implemented in Ireland, Spain and Portugal. For more details, see the Annex on national reforms and planned changes of arts curricula.

### 2.1. Integrated and separate arts curricula

The school curriculum may be conceived of as comprising many separate subjects (for example, including chemistry, history and music) or as comprising fewer, broader areas of study (such as sciences, humanities and arts). In relation to this, art-form areas (such as visual arts, music, drama and dance) may be considered as belonging to the same 'family' of artistic disciplines. This is reflected in the way in which the school curriculum is conceptualised at national level (for example, the way official documents describe the curriculum).

There are two main patterns evident for the grouping of the arts in the curriculum (see also Sharp and Le Métails 2000):

- Two or more substantive art-form areas are conceived of together as a distinct area within the curriculum (e.g. entitled ‘the arts’) and separate from other curriculum areas (e.g. sciences or humanities). This type of conceptualisation, which conceives art-form areas as related to each other, may be described as ‘integrated’.
- Each arts subject is considered separately in the curriculum (e.g. visual arts or music alongside other subjects, such as chemistry, history or mathematics), without making any conceptual link between them.

Certain art-forms may also be included within other (non-arts) subject areas, regardless of whether the curriculum is conceptualised as including integrated areas or as comprising separate subjects. For example, drama is often included within the teaching of the language of instruction, and dance is often integrated into physical education. Or differently, in Liechtenstein, ‘Creation, Music and Sport’ integrates the arts with physical education. In Latvia, the ‘Arts’ (*Māksla*) includes visual arts, music and literature.

Nevertheless, even if art forms are conceptualised as belonging together and are integrated into the same curriculum area, it does not mean that they are necessarily taught together or that they follow common themes. For example, in Latvia, the curriculum area ‘Arts’ is compulsorily organised and taught as three separate subjects. In several countries, schools can decide themselves how they teach the arts. For example, in the Czech Republic, while the art-forms are grouped together in the national curriculum, each school can decide whether to organise arts education as an integrated area or as separate subjects. Or in Hungary, the National Core Curriculum prescribes ‘areas of learning’ rather than subjects, one of which is ‘Arts’, but this is translated into separate subjects at local level. Conversely, the fact that arts subjects are presented separately does not mean that subjects are never taught together, using cross-curricular themes.

As shown in Figure 2.1, about half of the countries have adopted an integrated approach to the presentation of arts education in the curriculum and conversely, half consider art forms as representing separate subjects.

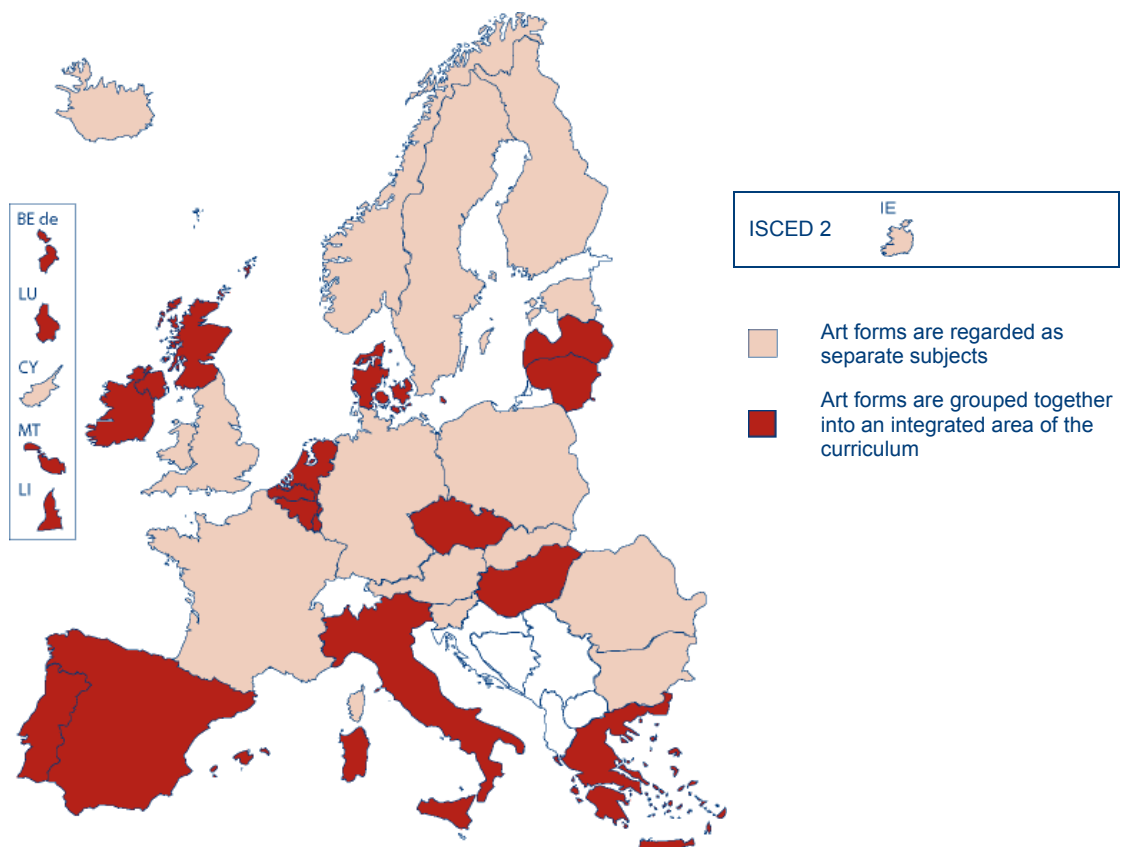
Of the countries that have an integrated approach to conceptualising art-form areas, nearly half use the title ‘arts’ or ‘artistic’ education. Other titles for an integrated arts curriculum include:

- ‘Expressive Arts’ or ‘Expressive Education’ (Flemish Community of Belgium and Malta respectively)
- ‘Cultural Accretion’ (Malta ISCED level 2)
- ‘Arts and Culture’ or ‘Arts and Cultural Education’ (Czech Republic, the Netherlands at ISCED level 2, and Slovakia).
- ‘Artistic Orientation’ (the Netherlands ISCED level 1)
- ‘Plastic and Visual Arts’ (Spain ISCED level 2)

- 'Practical/Musical Subjects' (Denmark)
- 'Aesthetic Education' (Greece)
- 'Music, Art and Image' (Italy)

There are two countries that conceptualise the arts differently for different age-groups. In Ireland the arts curriculum is integrated at ISCED 1 but is organised into separate subjects at ISCED 2. In Poland, arts subjects are taught separately in ISCED 1 and 2, except for the first three years of ISCED 1 which has an integrated area approach. In addition, in Spain, while most of arts education is part of an integrated curriculum, music is a separate subject at ISCED 2.

**Figure 2.1: Conceiving art-forms as grouped together into an integrated area or as separate subjects in the national curriculum, ISCED 1 and 2, 2007/08**



Source: Eurydice.

#### **Additional note**

In **Bulgaria**, arts and cultural education exists as an integrated school area in special schools under the administration of the Ministry of Culture. Information not verified at national level.

#### **Explanatory note**

A country is identified as having an integrated approach where two or more art-forms (for example, visual arts, music and/or dance) are conceived of as belonging to a broader 'arts' area. Some art-forms may also be included in the curricula of other, non-arts subjects in some countries (this is shown in Figure 2.2).

Arts subjects or art-form areas include visual arts, music, drama, dance, media arts and crafts, but not literature:

- Visual arts: two-dimensional art, such as painting and drawing and three-dimensional art, such as sculpture.
- Music: musical performance, composition and music appreciation (in the critical sense).
- Drama: dramatic performance, play-writing and dramatic appreciation.
- Dance: dance performance, choreography and dance appreciation.
- Media arts: artistic and expressive elements of media such as photography, film, video and computer animation.
- Crafts: artistic and cultural elements of crafts, such as textile arts, weaving and jewellery making.
- Architecture: the art of designing buildings; the observation, planning, and construction of a space.

Reforms of the curriculum, which are currently taking place in several countries, could have an impact on whether the arts are conceived as integrated or separate.

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## 2.2. Compulsory and optional arts subjects

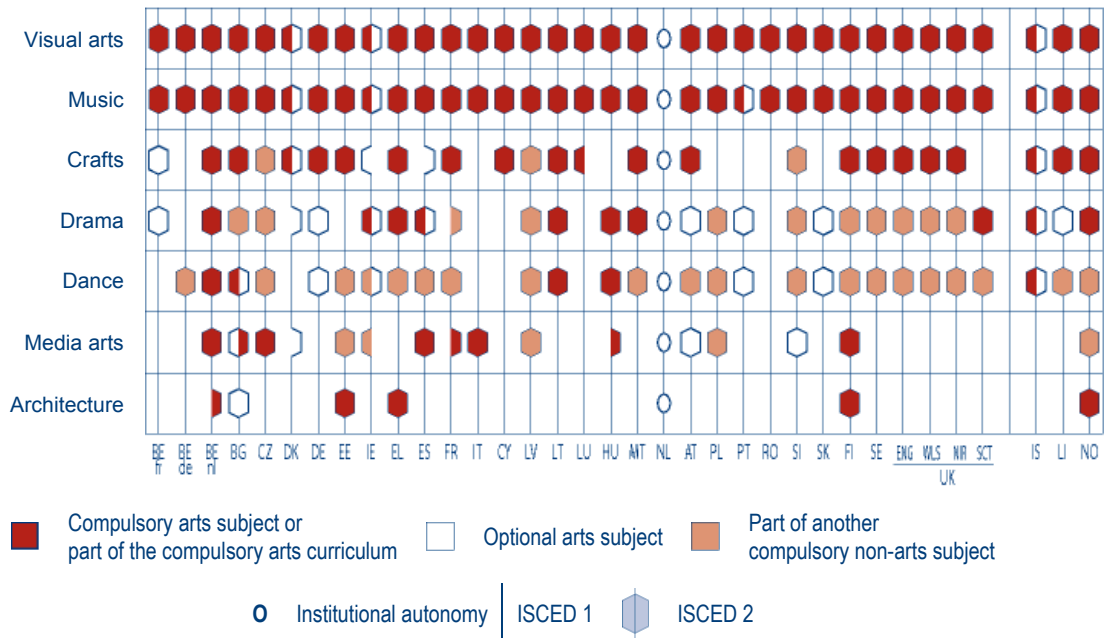
In all countries, ‘the arts’ as a curriculum area (which includes some, but not necessarily all, of the following subjects: visual arts, music, crafts, drama, dance, media arts and architecture) are compulsory throughout ISCED level 1. Furthermore, in nearly all countries ‘the arts’ are also compulsory at ISCED level 2. In this case there are some exceptions, however. In Spain, Luxembourg, Malta and Portugal the arts are compulsory only until part way through ISCED 2. In Denmark, Ireland and Iceland all the arts subjects are optional at ISCED 2.

As is shown in Figure 2.2, all the subjects within the central arts curriculum are compulsory in the majority of countries. In three countries (the Flemish Community of Belgium, Finland and Norway), all listed artistic areas are part of the curriculum and are compulsory in some form. In the Czech Republic, Greece and Latvia all but one subject area is compulsory. In Bulgaria, though all areas are part of the curriculum, not all of them are compulsory. In the Netherlands the arts are taught within an integrated curriculum and individual schools are free to choose all the subjects offered. Therefore, it is possible that some schools offer all areas of arts education. In most of the remaining countries, around half of the arts subjects offered are compulsory and the rest are optional (i.e. it is up to individual schools whether they offer the subject and/or up to individual students whether they study the subject).

In Romania, only two arts subjects (visual arts and music) are part of the compulsory curriculum, and no other arts subjects are included as optional studies. In Slovakia, all arts subjects in the curriculum are recommended optional subjects.

All countries include **visual arts and music** as a compulsory part of their arts curriculum at both ISCED levels 1 and 2, except for Denmark, Ireland and Iceland, where these subjects are optional at ISCED level 2, and Portugal, where music is optional at ISCED level 2. In France visual and plastic arts as well as music education are compulsory but, in the field of artistic education, schools have considerable freedom when it comes to selecting additional areas for study. These additional areas may be the focus for project work/topic work which often takes place as an extra-curricular activity. Nearly two-thirds of countries include **crafts** as a compulsory subject in their arts curriculum. Crafts is optional in the French Community of Belgium, in Ireland at ISCED 1 level, and at ISCED 2 in Denmark and Iceland. In Luxembourg crafts is only included in the curriculum at ISCED level 1. In Spain, it is only included as an optional subject at ISCED level 2.

**Figure 2.2: Status of different arts subjects in the national curriculum, ISCED 1 and 2, 2007/08**



Source: Eurydice.

### Additional notes

**Belgium (BE de):** Dance is a compulsory subject integrated in music and physical education.

**Bulgaria:** All arts subjects listed above can become optional if a certain number of pupils express a wish to have classes in one or other of them. Data shown reflects the position in schools under the administration of the Ministry of Education and Science. Information not verified at national level.

**Czech Republic:** The Framework Educational Programme for Basic Education includes the complementary educational field of Drama Education.

**Denmark and Estonia:** Crafts include home economics.

**Estonia:** Media texts are studied as part of the language of instruction, and all other subject syllabi (compiled by schools on the basis of the National Curriculum) have to include some aspects of Media as 'Information technology and Media', since media is a theme in the National Curriculum that is expressed in the form of cross-curricular attainment targets. Furthermore, some schools have chosen media education as one of study directions of the school. Elements of visual media are also included in the new visual arts syllabus.

**Germany:** In some *Länder*, the arts at ISCED 2 are compulsory in an alternative way; for example: visual arts in grade 7, music in grade 8, visual arts in grade 9. The arts at ISCED 2 are only optional in some schools. Drama at ISCED 2 level is only offered in the *Land* of Mecklenburg-Western Pomerania, dance at ISCED 1 level is offered at 62 schools (primary level) in the *Land* of North Rhine-Westphalia.

**Greece:** While Aesthetic Education is generally compulsory for all grades at ISCED 1 level, in all day primary schools (*Oloimero Demotiko Scholeio*), visual arts, theatrical education and music are offered as optional subjects.

**Spain:** In ISCED 2, the subjects Visual and Plastic Education and Music are compulsory in the first three grades and are optional in the 4th grade.

**Hungary:** Arts education is organised at school level, however most schools have music and visual arts as separate subjects; media arts is only available at ISCED 2.

**Malta:** Visual arts is optional in the last years of ISCED 2.

**Netherlands:** Arts education is compulsory but schools are free to choose which arts subjects they offer.

**Austria:** At the *Gymnasium* sub-type of secondary academic schools from 3rd grade (age 13-14) onwards, the curriculum does not provide textile arts or technical crafts. Furthermore, dance is both part of another compulsory non-arts subject (physical education) as well as it is an optional subject at both ISCED levels 1 and 2.

**Portugal:** Visual education is optional in the last year of ISCED 2 and there is a choice of one out of four arts subjects (musical education, theatre, dance, or another arts subject).

**Norway:** Dance has competency targets set within the compulsory curriculum for physical education.

### **Explanatory note**

**Reforms since 2007/08:** Reforms of the curriculum, which are currently taking place in several countries, might have an impact on whether arts subjects are optional or compulsory. In Finland, for example, the Ministry of Education appointed in April 2009 a working group to prepare proposals for general national goals and the distribution of lesson hours in basic education. One of the mentioned aims in the reform is to reinforce the status of arts subjects in the curriculum. In France, from 2008, following the introduction of new curricula, the list of arts options includes plastic arts, architecture, applied arts, the arts of taste, cinema, circus arts, scientific and technical culture, dance, music, heritage, countryside, photography and theatre, rather the arts options listed in Figure 2.2. In Estonia, art history and practical art work will be better integrated in the revised curriculum from 2010/11.

Half of the countries include **drama** as a compulsory subject forming part of the arts curriculum, or as part of other compulsory subject areas (most commonly the language of instruction/literature). Drama is an entirely optional subject in seven countries. In Austria, depending on the individual school, drama is either an optional subject (with assessment), though this is very rare, or a voluntary course (without assessment). In this case, participation is mentioned in the school report. In Liechtenstein drama is an optional subject in most schools, but the *Liechtensteinisches Gymnasium* has theatre groups for pupils at ISCED level 2.

Dance and media arts are less commonly included as compulsory subjects and where they are included they are frequently part of another curriculum area. For example, **dance** is part of the compulsory curriculum in 24 countries, but is a separate arts subject in only five cases (dance is most commonly part of physical education). In France, dance is considered an athletic-artistic subject, with technical demands, more than a cultural or aesthetic subject. In Ireland, physical education is compulsory at ISCED 1 and it is a prescribed non-examination subject at ISCED 2. In Bulgaria (ISCED level 2 only), Germany, Portugal and Slovakia, dance is an optional subject. **Media arts** is included as a compulsory study area in thirteen countries and is considered part of the arts curriculum in eight: Belgium (Flemish Community), Bulgaria (where media is part of Visual Arts at ISCED level 2), the Czech Republic (where media is part of the curriculum for Fine Art), Spain (where media is part of 'Artistic Education' at ISCED 1 and part of 'Plastic and Visual Education' and 'Music' at ISCED 2), France (at ISCED level 2), Italy (where media is part of the curriculum for 'Music, Art and Image'), Hungary (ISCED level 2 only) and Finland (where it is part of visual arts). In Norway, media arts is part of the compulsory curriculum for the subject Norwegian and available through 'reading and media education' in Poland. It is an optional subject in Austria and Slovenia.

Five countries include the study of **architecture** as a compulsory study area, two of which (the Flemish Community of Belgium and Norway) include it as a separate subject in their compulsory arts curriculum. In Belgium (Flemish Community), architecture is included only at ISCED level 2, as part of 'expressive-creative education', whereas in Norway this subject is included in the compulsory arts curriculum for both ISCED levels 1 and 2. Architecture is part of another compulsory arts subject (usually visual arts) in Estonia, Greece and Finland at both levels. Finally, it is an optional subject in Bulgaria.

### 2.3. Taught time on the arts

In some countries, regional authorities, local authorities, or schools themselves are relatively autonomous in determining how time should be allocated to teaching. Nine countries arrange their arts curriculum flexibly. Two types of flexibility may occur:

- The instructions or recommendations indicate solely a minimum amount of taught time for each school year, which schools may then allocate to individual subjects as they wish. This may be termed horizontal flexibility and occurs in the three communities of Belgium, Italy, the Netherlands and the United Kingdom.
- The instructions or recommendations refer to a number of hours to be allocated to each subject for a certain number of years, or even the whole of compulsory education. Schools may then allocate these hours to individual years as they wish. This may be termed vertical flexibility and occurs in the Czech Republic, Estonia, Finland, Sweden, Norway and Ireland at ISCED 2.

Belgium (Flemish Community), the Czech Republic, Estonia, the Netherlands, Poland, Sweden, the United Kingdom and Norway have vertical and/or horizontal flexibility at both ISCED level 1 and ISCED level 2, whereas Belgium (French Community) and Italy have horizontal flexibility only at ISCED level 1.

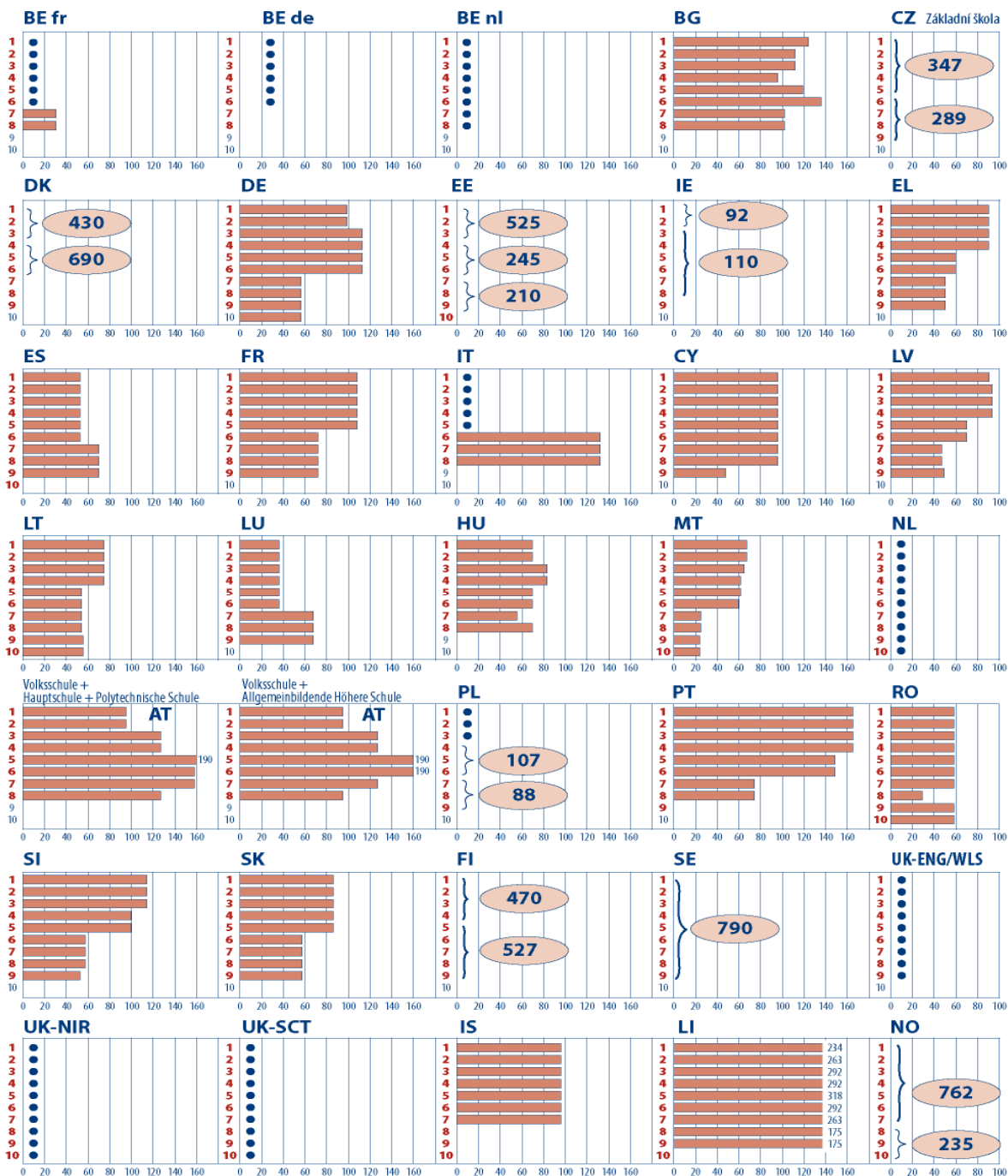
Of the 20 countries where the minimum amount of taught time in compulsory arts education is specified for each grade, around half decrease the amount of time dedicated to the arts in the later stages of compulsory education. In three countries (Cyprus, Romania and Iceland) the number of hours dedicated to the arts remains roughly the same throughout compulsory education. Only three countries show a marked increase in the number of hours dedicated to the arts throughout compulsory education: Spain, Luxembourg and Austria.

At ISCED level 1, around half of the countries dedicate approximately 50 to 100 hours per year to arts education. Countries falling significantly out of this range of hours of arts education per year are on the one hand Luxembourg, which provides up to 36 hours, and on the other hand Portugal, which provides up to 165 hours, and Liechtenstein which provides up to 318 hours (although it should be noted that this is the time allocated for the integrated area of Creation, Music and Sport, which therefore includes time allocated to physical education).

The number of hours dedicated to the arts at ISCED level 2 is slightly lower than at ISCED level 1, with around half of the countries dedicating approximately 25 to 75 hours per year to the arts. Countries falling significantly out of this range of hours of arts education per year are France (108 in the first two years of ISCED 2, after which 72 hours are provided), Italy (132), Austria (190), and Liechtenstein (292 in the first year of ISCED 2, after which the number of hours falls, but again the figure also includes time for physical education).



**Figure 2.3: Minimum annual amount of taught time in compulsory arts education, by number of hours, school year and country, in full time general compulsory education, ISCED 1 and 2, 2007/08**



Arts education as a compulsory subject

- Compulsory subject with flexible time
- } n Number of hours provided for a certain number of years
- Number of hours per grade

**Vertical axis:** The grades shown in bold represent to the years of ISCED 1 and 2, which cover full time compulsory education in most countries. Grades of ISCED 3, even if compulsory, fall outside the scope of the study.

Source: Eurydice



**Additional notes**

**Belgium (BE de):** Despite a certain flexibility in the organisation over the two years, the 'additional activities' which are compulsory in the curriculum for the 7th and 8th years always includes arts education for an average of 30 hours per year.

**Bulgaria:** Information not verified at national level.

**Germany:** The *Hauptschule*, *Realschule* and *Gymnasium* provide the same number of hours of taught time.

**Spain:** The figures provided correspond to the national minimum core curriculum which takes up between 45-55 % of taught time. Some Autonomous Communities may have increased the number of hours devoted to Arts Education in their area.

**Latvia:** The figure represents taught time for Visual arts and Music only. Literature also belongs to the educational sphere of Arts in the national curriculum and is taught from grade 5 to 9, two lessons per week in each grade.

**Luxembourg:** In classical secondary schools (*lycée général*), 33.8 hours are taught in the ninth year.

**Hungary:** The National Core Curriculum recommends how much time arts subjects should take up of all teaching time: grades 1-4: 10-18 %; grades 5-6: 12-16 % and grades 7-8: 8-15 %.

**Finland:** The national distribution of lesson hours gives the total teaching time for the subject group 'music, visual arts, crafts and physical education' in addition to the separate minima for each subject. The national time allocation reserves six lesson hours per year for so-called core instruction in arts and physical education in grades 1-4 and also in grades 5-9. This leaves flexibility to the local level to emphasize either arts or physical education. Consequently it is only possible to give a theoretical average teaching time for arts by dividing the core instruction time equally between all four subjects.

**Sweden:** This is the minimum number of hours that schools can provide for arts education.

**Liechtenstein:** The numbers shown include physical education. The figure represents the situation of the *Gymnasium* for the eighth and ninth year. The *Oberschule* and *Realschule* both have 117 hours allocated to creation, arts and sport in grade 8 and 58 hours in grade 9.

**Explanatory note**

The information is based on the minimum national recommendations. Arts education as a compulsory subject is considered only. Flexible time indicates that the time allocated to Arts education is not fixed. The figure does not take into account the contributions to arts education of non-specific disciplines and complementary (cross-curricular) teaching.

In the graph, a maximum of 10 years is shown for ISCED levels 1 and 2, even if it consists of 11 years in some countries (Malta and the United Kingdom (Scotland)).

**Reforms since 2007/08:** Reforms of the curriculum, which are currently taking place in several countries, might have an impact on the time allocated to the arts. In Finland, for example, the Ministry of Education appointed in April 2009 a working group to prepare proposals for general national goals and the distribution of lesson hours in basic education. One of the mentioned aims in the reform is to reinforce the status of arts subjects in the curriculum.

**2.4. Cross-curricular links between arts and other subjects**

Just over a third of countries establish cross-curricular links between arts and other subjects at a curriculum level, either through educational objectives, or subject-specific links. Nine countries (Belgium (Flemish Community), Czech Republic, Greece, Spain, Ireland, Latvia, Austria, Slovenia and Finland) encourage cross-curricular links between the arts and all other subjects as part of the aims for the whole curriculum. For example, in Spain, legislation regarding the minimum national core curriculum establishes, besides the objectives for the stages, also the basic competences students have to acquire through all areas and subjects of compulsory education. These competences include 'Cultural and Artistic Competence'. In Ireland, the Primary School Curriculum places a strong emphasis on 'integration' as one of its key principles. This is reflected in the curriculum documents for Music, Visual Arts and Drama which provide advice on the importance and potential for integrating the Arts subjects with other curricular areas. In Austria, an administrative decree – *Grundsatzertlass zum Projektunterricht* (1992-2001) – lists didactic principles relevant for all subjects and argues for the development of conditions at schools providing the basis for a more interdisciplinary and project-based teaching. Furthermore, 'Creativity and Design' is one of the five cross-curricular educational areas (*Bildungsbereiche*) relevant for all subjects.

In some cases, promoting cross-curricular links is explicitly stated as an aim/objective of the arts curriculum. This is the case in the Czech Republic, Greece, Latvia, Luxembourg, Hungary, Finland and Sweden. For example, in Greece, pupils are encouraged to: 'Be involved in drama activities that offer opportunities for cross-thematic links between other subject areas'. In Slovenia, the music curriculum aims: 'To recognise the connection between music and the mother tongue, foreign languages and other fields of art.' In Sweden, the compulsory school syllabus for music states that pupils should: 'Become familiar with the interaction between music and other areas of knowledge.' In most cases, the links are with all subjects or with languages and/or humanities specifically. However, Luxembourg has subject links between the arts and sciences.

In several countries (including the Czech Republic, Estonia, Ireland, France, Lithuania, Hungary, Malta, Poland, Romania, Slovenia, Finland, Sweden, the United Kingdom and Iceland) cross-curricular links between the arts and other subjects may be established at a local or school level. For example, in France, teaching teams can make use of a number of initiatives (such as 'diversified routes' 'cross-curricular projects' and 'journeys of discovery') to link arts with other subjects. Although cross-curricular links must be established at a local level, the Ministers for Education and for Culture have been encouraging an artistic and cultural project in all educational establishments for some time. In Poland, cross-curricular links between arts and other subjects are provided through educational pathways. The director of a school ensures that issues to be covered by educational pathways are included in the school set of curricula, for example, 'Cultural Heritage in the Region'. In Romania, decisions related to cross-curricular links are taken by schools. Cross-curricular themes proposed by schools include: Romanian language and literature and musical education, related to the integration of literary texts in musical pieces; practical abilities and fine arts education, related to the participation of children enrolled in primary education at the decoration of their school; art monuments and historical places of a specific city; photography between science and art. This type of cross-curricular link is most common at ISCED Level 1 where teachers usually teach all subjects in the curriculum to their classes. In Ireland, cross-curricular links are encouraged at both ISCED level 1 and 2.

Reforms of the curriculum, which are currently taking place in several countries, may have an impact on cross-curricular links between arts and other subjects. In France, the *Socle Commun* (Common Foundation) strongly encourages teachers to make links between artistic and other subjects, for example: music, text and language; visual arts, perspective and geometry; physical education and sport, dance, rhythm and music; French and theatre. In addition to this, compulsory art history education, introduced from 2008/09, comprises content from different subject areas.

## **2.5. The use of ICT as part of the arts curriculum**

Two thirds of all countries have specific recommendations to encourage the use of ICT within the arts curriculum. Poland stated that such information is not established at the national level, so that policies regarding the use of ICT within the arts curriculum vary from school to school.

In ten countries (Flemish Community of Belgium, Denmark, Estonia, Ireland, Spain, France, Slovenia, Finland, the United Kingdom (England, Wales and Northern Ireland) and Norway), the use of ICT is formally recommended in all subjects of the curriculum, including the arts. In the Flemish Community of Belgium, Estonia, Slovenia and the United Kingdom (Northern Ireland), the use of ICT is expressed

in the form of a cross-curricular attainment target, concerning all subjects, including the arts. In the Flemish Community of Belgium, an e-culture policy plan was developed in relation to education in 2007 with several measures concerning the use of ICT in arts education, including: open source tools for the disclosure of collections of arts and images, in-service training for teachers, a web log about e-culture policy, and the production of several thematic studies. The new ICT cross-curricular developmental and final objective was introduced on 1 September 2007. This objective, which has particular relevance to the arts curriculum, specifically states that pupils should be able to use ICT to give creative expression to their own ideas. The use of ICT is felt to be important in the Flemish Community of Belgium, because it allows pupils who are good at coming up with ideas, yet not as good at drawing, for example, to use ICT to provide them with alternative ways of realising their ideas. In the United Kingdom (Northern Ireland), the learning outcomes for all arts subjects (excluding music) at key stage 3 (ages 11 to 14), specify that pupils should use mathematics and information and communication technology where appropriate.

In Denmark and in Spain, one of the government's main educational goals is to improve the use of ICT in primary and lower secondary education. In Denmark, the *Folkeskole Act* states that the use of ICT must be integrated into every course and study programme wherever relevant, in order to support learning. In Spain, the national minimum curriculum defines 'digital competence' as one of the eight basic competences pupils should acquire during their compulsory schooling.

In France, certification of computing and internet competences is compulsory now for the award of the national diploma (the *brevet*) at the end of the 3<sup>rd</sup> year and all subjects contribute to acquiring it. In addition to this, the State and territorial authorities support a policy aimed at developing resources and equipment, in order to fulfil the educational recommendations.

In Slovenia, an ongoing project called 'Integration of ICT cross-curricular content in the revised subject curricula' is part of the process for the modernisation of curricula, including those belonging to arts subjects. The working group of the National Education Institute, who drafted the revised syllabi for individual subjects, has ensured that ICT is incorporated in the definition of each subject, in the general aims and objectives, and in the special didactical recommendations and expected outcomes, called 'knowledge standards'. It is hoped that such an approach will result in the digital literacy of all pupils, allowing them to express their creative ideas in all learning areas, and also help improve their creative potential in the arts.

Malta has recently launched the *National e-Learning Strategy 2008-2010*. The underlying principles of the strategy are to ensure that educators and administrators have the necessary skills and support for the use of ICT in their work, as well as to support their own career development.

In another twelve countries (German-speaking Community of Belgium, Czech Republic, Denmark, Ireland, Spain, France, Italy, Romania, Slovenia, Finland, the United Kingdom (Scotland), and Norway), the use of ICT is explicitly stated to be part of the arts curriculum. In Italy, Scotland and Norway, the use of ICT is recommended in relation to all arts subjects, and particularly at ISCED level 2. In Ireland, this is the case for ISCED level 1. In Spain, where this recommendation concerns equally both education levels, one of the general objectives for all arts subjects' curricula, is to know and learn how to use the possibilities that audiovisual media and ICT offer as resources for observation, information searching, the elaboration of one's own plastic, visual or musical productions,

and self-learning. In France, curricula as well as many circulars recommend that teachers invest the potentials of new technologies in their teaching. These recommendations are more explicit for ISCED level 2 curricula. Increasingly in Ireland, ICT in music technology is being encouraged by teachers (especially at ISCED level 2) through creating digital/audio tracks and ICT material being used in lessons by teachers and students. Furthermore, music technology is an optional component of the state examination at the end of ISCED 2, where students are also assessed for composing.

Other countries state that the use of ICT is only applicable to particular arts subjects. Most commonly these are the subjects that fall under the title of the 'visual arts', (including fine arts, applied arts, plastic arts, graphics and design). This is the case in the German-speaking Community of Belgium, where the use of ICT is only highlighted in the curricula for applied arts and graphic arts, and in the Czech Republic, where the use of digital media, computer graphics, photography, video and computer animation, are stated in the fine arts curriculum, and in Hungary, where the use of ICT is stated as a requirement of the national core curriculum, under the section on visual culture.

In Romania, in the lyceum with artistic orientation (with specialisation in architecture, environmental art and design), ICT is part of the curriculum subject 'Computerised processing of images'. In Denmark and Slovenia, the use of digital technologies is also stated in the music curriculum, in addition to the visual arts curriculum, but its use in the latter subject is nevertheless more prominent.

## CHAPTER 3: INITIATIVES AND RECOMMENDATIONS FOR THE DEVELOPMENT OF ARTISTIC AND CULTURAL EDUCATION

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The purpose of this chapter is to report on the initiatives and recommendations related to arts and cultural education implemented by public agencies operating in the educational, cultural and social fields. These initiatives are basically concerned with developing arts education in educational settings. More detailed information about how curricula are organised may be found in Chapter 2.

This chapter comprises six theme-based sections:

- National organisations and networks specifically set up to promote arts and cultural education
- Collaborations between schools and the arts/cultural world
- Use of ICT in arts and cultural education
- Organisation of extra-curricular arts and cultural activities
- Arts and cultural festivals, celebrations and competitions
- Others

### 3.1. National organisations and networks specifically set up to promote arts and cultural education

In Belgium (French and Flemish Communities), Denmark, Ireland, Malta, the Netherlands, Austria and Norway organisations have been set up to develop arts and cultural education by means of specific initiatives. In the French Community of Belgium, the *Cellule Culture-Enseignement* (the culture-education unit) reports to the General Secretariat of the French Community Ministry, and is responsible for initiating and facilitating various initiatives aimed at building partnerships between the worlds of education and culture. This unit has its own website offering a range of ideas to help inspire teachers and students to undertake activities in this area, at all educational levels. In Belgium (Flemish Community), the Ministry for Education and Training has founded a similar organisation called the *Canon Cultuurcel* (see section 3.3 on ICT for examples of specific initiatives organised by this organisation).

In Denmark, the Minister for Culture has set up a new agency called the *Network for Children and Culture*<sup>(9)</sup>, tasked with coordinating activities in the area of children, culture and the arts, and acting as an advisory board to the Ministry of Culture. The network brings together representatives from four of the ministry's institutions and three ministries: the Danish Agency for Libraries and Media, the National Cultural Heritage Agency, The Arts Council, the Danish Film Institute, The Ministry of Culture, The Ministry of Education and the Ministry of Social Welfare. This network must ensure that all government grants for children, culture and the arts are spent in the most effective and efficient way.

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(9) See: <http://www.boernekultur.dk>

It encourages cultural institutions to join forces in the delivery of numerous cultural projects aimed at children and helps develop new methods. The network also has its own website offering a publications service and featuring examples of arts and cultural activities currently undertaken with children in day-care centres, schools and cultural institutions and designed to encourage others to emulate the agency's practice.

In Ireland, *Arts Officers* attached to County Councils promote the organisation of arts-related festivals and projects in collaboration with national agencies and local community groups (see section 3.5 on festivals, celebrations and competitions for more information). Following the Music Network Report published in 2003 ('A national system of local music education services'), an *Arts and Education Committee* was set up at the joint request of the Minister for Arts, Sport and Tourism, and the Minister for Education and Science. This Special Committee's report, entitled *Points of Alignment*, and published in July 2008 by the *Arts Council*, makes numerous recommendations concerning the improvement of arts provision in the Irish curriculum.

In Malta, an organisation called *Heritage Malta* has recently set up an Education Unit, whose main responsibilities include: the provision of specialised educational heritage-related resources; the consolidation and creation of partnerships with local educational institutions; and assisting with cultural education activities. A special branch has been created entitled YES (*Youth and Youngsters Educational Services*) targeted at primary and secondary schools, which is responsible for various cultural education initiatives, including visits to museums and historical places of interest. The organisation also provides specifically-designed teaching resources (pupil workbooks and teacher's books).

In the Netherlands, the organisation *Cultuurnetwerk Nederland* collects and disseminates information and knowledge about arts and cultural education, both in the Netherlands and abroad and makes it accessible through its library and publications, website and meetings. *Cultuurnetwerk Nederland* is partly subsidised by the Ministry of Education, Culture and Science.

Austria also has a centre of expertise for arts and cultural education, called EDUCULT *Vienna*. In 2004, some major activities previously undertaken by the former Austrian Culture Service (*Österreichischer Kultur-Service – ÖKS*) were transferred to *KulturKontakt's* department for cultural mediation. In addition, most *Länder* have agencies dedicated to specific activities such as supporting school visits to cultural institutions, cultural school projects, and artist-in-school programmes.

In Norway, the national Norwegian centre for the arts and culture in education, established in 2007 and located in Bodø University College, promotes the arts and culture and serves as a document repository and information centre for schools at all levels (including pre-school). It is also responsible for implementing the strategic plan for creative learning and coordinates the national network of universities and higher education establishments which offer teacher training in the arts and which are linked to university museums and the *cultural rucksack* (see section 3.2). It also coordinates the Norwegian network for arts subjects (*Nettverk for estetiske fag*) which includes representatives from higher education establishments and universities offering training and courses for teachers of arts subjects.



### **3.2. Collaborations between schools and the world of the arts and culture**

Every country reports that it has specific recommendations or initiatives to encourage partnerships between schools and professional artists and/or arts organisations. What differs from country to country is the extent to which such recommendations and initiatives are formalised and implemented at national level. The Czech Republic, Spain, Italy, Poland, Sweden and Iceland report that these recommendations or initiatives are usually organised at the local and/or school level rather than at the national level.

#### **Pupil visits to places of cultural interest**

Just over half of the countries report that the most common type of partnership takes the form of pupil visits to places of cultural interest: these are usually museums, but galleries, theatres and concert halls are also visited. However, the way in which these visits are organised varies from country to country. While in some countries it is entirely up to the individual school to decide whether or not to arrange cultural visits, how often these are made and what their type is, in other countries there is a more established tradition and particular measures are in place to encourage the wide use of such practice.

In seven countries cultural visits are formally included in the school curriculum. This is the case in Greece, Slovenia, Slovakia and Finland where such visits are systematically integrated into the curriculum whenever the relevant teaching topic arises, and also in Latvia, where the Basic Education Standards, adopted in 2005, specifically encourage pupil visits to museums. Similarly, in the Netherlands, the national policy programme *Culture and School* recommends that schools devote more of their curricula to cultural activities. As part of this policy programme various partnership projects have been developed to help schools incorporate culture in their activities – in the broadest sense of the word – with the aim of making heritage a more accessible teaching aid. This is also the case in France, where the 1988 Arts Education Act, and the numerous circulars published since then, explicitly recommends the establishment of partnerships of all kinds to foster arts education. In addition, since the start of the school year in 2008, all school and college plans have had to incorporate an artistic and cultural dimension with the participation of all pupils. At the same time, structures supported by the Ministry of Culture and Communication will now be obliged to include an educational element in any contracts of agreed objectives they sign with the regional cultural affairs offices.

In Estonia, Cyprus, Hungary, Malta, Romania and Finland, a system for museum education exists in one form or other, while in other countries the link between museums and the education system are less developed and formalised.

In Germany and Spain, educational pupil visits to museums are very common. These are frequently offered free of charge to encourage take-up. In Germany, for example, some museums offer one free day each week for school groups as an enticement.

In Estonia, virtually every museum has a member of staff tasked with creating educational programmes which, for example, include 'hands-on' tasks to keep pupils actively engaged during their visit.

In Cyprus, the museum education of pupils at ISCED 1 level has been progressively developed over the last ten years. Museum educators at the Ministry of Education and Culture work in close collaboration with the Department of Antiquities of the Ministry of Communications in order to produce materials for primary school children and teachers. Educational programmes are designed and implemented using an interdisciplinary multi-science approach to promote experiential and active learning, collaborative group work, observation, investigation, discovery and the development of critical thinking. All museum activities are aimed at expanding and enriching primary school pupils' knowledge, emotions and skills. Ongoing educational programmes take place in all non-occupied cities, in nine museums across Cyprus<sup>(10)</sup>. Each programme is designed for pupils in a specific primary school year, and includes guided tours and on-site activities, focusing on topics of interdisciplinary importance.

In Hungary, special emphasis is placed also on museum education, and specialists are employed to help improve the understanding and appreciation of exhibitions amongst the various types of visitors. Independent bodies also offer their expertise and services to work with children on specific museum or gallery exhibitions. In fact, some teacher training departments in universities even offer training in 'museum education', highlighting its central position in the Hungarian education system. A centre for museum education in the field of contemporary art (*Kortárs Múzeumpedagógia Központ*) was set up in 2008. The aim of this centre is to bring contemporary art closer to students and teachers. The 'museums for everybody' scheme (*Múzeumok Mindenkinék – MOKK*) is designed to display works of art in a more accessible and interesting way for visitors. Another of its aims is to strengthen the links between museums and educational establishments, targeting all age groups (for example, by providing methodological support for teachers in association with the activities undertaken during museum visits).

In Austria, as part of the 'cultural budget for federal schools', an official recommendation was made aimed at introducing 'cultural mediators' in schools. The authorities hope that these cultural mediators will help to alleviate the discomfiture amongst teachers when faced with the plethora of information relating to the participation of pupils in cultural events and the lack of support in schools enabling advantage to be taken of these events.

In Portugal, the National Department for the Innovation and Development of curricula organised a national competition ('my school has adopted a museum') aimed at stimulating learning amongst pupils about the museums in the Portuguese museum network and increasing awareness about the need to conserve and protect cultural heritage.

In Romania, a strategy was adopted at national level to decentralise certain cultural fields, including the development of cooperation between schools and museums. In fact, one of the performance indicators used to monitor and evaluate the implementation of this strategy is precisely the number of

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<sup>(10)</sup> The Byzantine Museum, State Gallery of Cypriot Art, Leventon Museum of Folklore, the Cyprus Archaeological Museum in Nicosia, the Archaeological Museum and the Medieval Museum in Limassol, the District Museum and the Pierides Museum in Larnacka, and the Archaeological Museum in Paphos.



visits made to museums by organised school groups. The results of this indicator are regularly reported by local and regional authorities, with the aim being to highlight the educational value of museums. Another national level initiative in Romania is aimed at the promotion of extra-curricular activities; a collaboration protocol covering this issue will be signed in the near future by the Ministry of Education, Research and Youth and the Ministry of Culture and Religious Affairs. This protocol will enhance the collaboration between schools and museums, facilitating the exchange of experiences among specialists in the cultural and educational fields. It will create links between the content of school curricula and the educational services of museums, encouraging the participation of pupils in programmes proposed by the specialists working in museums.

In Finland, a project called *Suomen Tammi* (Finnish Oak) is aimed at enhancing pupils' knowledge of their cultural heritage and reinforcing its role in education. It aims to develop pupils' skills in preserving their cultural heritage; support cooperation between schools and experts; inform teachers and pupils of the numerous and varied services museums and their networks provide; provide opportunities for multidisciplinary school work and inquiry-based learning. As part of another project called *Kulttuurin laajakaista* (Cultural broadband), nine national cultural institutions in conjunction with the Finnish National Board of Education, offer a teaching and learning method in which the resources available in cultural institutions can be used as authentic materials and a learning environment for the study of cultural heritage and information management in various subjects, including the arts.

In the United Kingdom (England), the Department for Children, Schools and Families published 'The Children's Plan' (DCSF 2007) which establishes the right for children and young people from all socio-cultural backgrounds to participate in high-quality school-based and extra-curricular cultural activities. This plan also sets out the introduction of five hours of culture per week which will be organised in line with the national curriculum and the activities of the *Creative Partnership*. This cultural offer is described in detail in the document presenting the government's new strategy to promote creativity (DCMS 2008). This document lists the opportunities that this cultural offer should provide to every young English person: attending high quality performances; visiting exhibitions, galleries and museums; visiting heritage sites; using library and archive services; learning to play a musical instrument; music-making and singing; attending plays and dance performances; participating in creative literary activities and listening to authors; becoming familiar with and using cinematographic techniques, digital tools and the new communication media; producing a visual work of art or a piece of craftwork. A *Youth Culture Trust* will be established to manage pilot projects for developing this new offer in 10 regions across the country over the course of the next three years. Priority will be given to gifted and talented young people and pupils with special educational needs.

In Norway where the Ministry of Religious Affairs and Culture encourages visits to museums and where these are generally arranged free of charge, the museums organise talks for teachers and teaching assistants in advance of visits to define further learning objectives for their pupils.

### **Partnerships with artists**

Roughly a third of the countries in this study reports that they encourage partnerships between schools, teachers, pupils and artists. As is the case for cultural visits made by pupils, the frequency and nature of such partnerships with artists often depends on the individual school concerned.

However, such partnerships are more established and formalised in certain countries (Denmark, Ireland, Hungary, Austria, the United Kingdom (England) and Norway).

In Denmark, the previously mentioned *Network for Children and Culture* (see section 3.1) runs an *invite-an-artist scheme* which gives children and young people the chance to meet artists, providing financial support to day-care institutions and primary and secondary schools to engage artists to come into schools to work for specific periods. In Ireland, County Councils are responsible for the *artists-in-schools' scheme*, which mainly consists of inviting artists and poets to work with teachers and pupils in schools.

In France, at the combined instigation of the Ministries of Education and Culture, for more than 20 years numerous schemes have been developed enabling pupils of all ages to meet artists and work with them on special projects. A large number of artists' workshops and lessons based around arts and cultural projects are therefore arranged in France. These schemes may be delivered as extracurricular activities but may also be included during the school day. They are partly financed by the instigating ministries.

In Hungary a successful partnership between art teachers and professional artists was established in 2004. A course was organised for teachers working in schools with large numbers of disadvantaged Roma children and a number of professional artists delivered the training. In addition to this training, teachers enjoyed the active involvement of an artist to produce and carry out arts projects in their respective schools. There is a plan to create, with the help of the Hungarian Society of Creative Artists and the Young Artists' Studio, a series of visits to schools by professional artists, but for financial reasons this has not come to fruition.

Malta reports that pupils frequently make visits to artists' workshops organised by their arts education teachers, as part of the school's visual arts programme,

*KulturKontakt* in Austria supports *Dialogveranstaltungen* (dialogue events), involving artists in projects in primary, lower and upper secondary schools. An evaluation of these dialogue events was carried out in 2004/05, and again in 2005/06, revealing an increase in the number of events, which totalled 1 760.

The main initiative in the United Kingdom (England), which aims to encourage partnerships between schools and artists as well as arts organisations, is the *Creative Partnerships* initiative. The Department for Culture, Media and Sport (DCMS) set up the initiative in 2002 to give young people in disadvantaged areas the opportunity to develop their creativity and realise their ambitions by means of partnerships established between schools and organisations, businesses and individuals operating in the creative (in the widest sense of the term) fields such as architects, dancers, engineers, musicians, scientists and website designers. Projects undertaken under this scheme are not limited to the arts.

Norway's *Cultural Rucksack* initiative has recently been placed on a permanent footing and is an add-on to the school curriculum. Since 2008 it has covered all educational levels. The *Cultural Rucksack* is an arts-related educational project which encourages the establishment of collaborations between the various art forms and schools at local level. Towns and schools can also establish 'cultural contacts' (*Kulturkontakt*) which act as a means of communication between external institutions working in the

arts field and schools. These cultural contacts should assist the implementation of the *Cultural Rucksack* inside the educational system.

### 3.3. The use of ICT in arts and cultural education

Two thirds of the countries studied have issued recommendations or launched initiatives specifically designed to encourage the use of Information and Communication Technology (ICT) within the arts curriculum. Poland and Sweden report that they do not have any national documents setting out provisions for the use of ICT within the arts curriculum, so that policy varies between schools. Chapter 2 contains an analysis of the use of ICT in curricula (see section 2.6).

#### Projects for the development of the use of ICT in arts education

In the Flemish Community of Belgium, Estonia, Ireland, Portugal, Austria and Slovenia, some interesting projects with the specific aim of increasing the use of ICT in arts education are still in progress or have been completed. In the Flemish Community of Belgium, the organisation *CANON Cultuurcel* set up by the Ministry of Education and Training has launched the *INgeBEELD* project to support ICT use in the teaching of arts subjects, including media studies. The *INgeBEELD* project is part of an integrated view of audio-visual education based on a consistent vertical (from the first year of nursery school to the last year of secondary school) and horizontal (across all subject areas and courses) approach, which concords with the outcome targets and developmental targets of the Flemish curriculum. Five short films, *INgeBEELD 1* (for 3-8 year olds) are used to familiarise young children in a creative way with the different building blocks of audio-visual media. *INgeBEELD 2* (for 6-14 year olds) introduces a learning package for structured acquisition of audio-visual language which focuses on imagination, observation and experience. In comparison with *INgeBEELD 1* for the younger pupils, *INgeBEELD 2* gives greater emphasis to the production of experimental films, videos and short audio-visual sequences rather than on narrative audio-visual products. This multi-media, cross-curricular approach provides sufficient space for inculcate in pupils the basic principles of network culture and the new media. Various communication devices (mobile phones, MP3 players, computer games etc.) are automatically incorporated in all assignments. In *INgeBEELD 3* (for 12-18 year olds), media studies are taught using a website containing teaching materials for pupils at all levels (general secondary, technical and vocational secondary, part-time vocational secondary and secondary arts-based). Pupils and their teachers can visit, consult and use the website free of charge. A study examining to what extent computer games can be regarded as a cultural asset has been carried out by VIWTA, a department of the Flemish Parliament. The results of this study could be used for future developments in this area.

In Estonia, a schools programme (*Anima Tiger*) offers courses covering different aspects of animation<sup>(11)</sup>, helps schools acquire the necessary equipment and organises competitions amongst pupils with animation films.

In Ireland, the National Centre for Technology in Education (NCTE) provides advice, support and information to schools in the use of ICT in education. It runs several ongoing projects including *Cultural Ireland* and *IMMERSE*. *Cultural Ireland* is a collaborative virtual exchange programme jointly

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(11) See: <http://www.htk.tlu.ee/animatiger>

established by the education departments of Northern Ireland, the Republic of Ireland and the USA. It develops and produces ICT-based educational programmes. It is currently being piloted in selected schools with a view to roll-out through the Cultural Ireland website. *IMMERSE (Innovative Multi-Media Educational Resources for Students and Educators)* is an e-learning partnership established between NCTE and RTE (the National Broadcaster), which develops interactive e-content relating to the Irish Curriculum. It currently focuses on 3 areas: Primary level visual arts, primary level science, and secondary level science. The initiative for the production of films at the primary level is called 'The FIS Project'. It includes the development of the use of ICT and digital technology in the field of visual arts education.

In Portugal, there are several initiatives, such as the setting up of a multidisciplinary plan and team 'technology and education' where the objective is the creation, the implementation and the assessment of initiatives aiming at using digital resources and technologies in schools.

In Austria, the programme 'FutureLearning' encourages various initiatives and projects such as *Museum Online* and net-music.at. The programme *Museum Online* has now been running for eleven years. It is supported by the Federal Ministry for Education, Arts and Culture and operated by *KulturKontakt* Austria. The objective of this programme is to provide pupils and teachers with opportunities to engage in intensive analysis of regional, national and international art and culture. Participants are also able to carry out detailed research in world cultural heritage using ICT. *Museum Online* therefore consciously pursues an interdisciplinary approach. Pupils and teachers, assisted by qualified representatives from museums and the arts and cultural institutions, gather and configure suitable content for subsequent publishing on the web in several languages. This programme addresses various issues, relating to technical innovation, art-history and museology. By 2007, over 450 web-projects had been carried out by children of all ages and more than 100 or so museums and galleries had participated in this programme.

In Slovenia, various arts projects with an ICT dimension are underway. The Comenius project *Art through Children's Eyes and a Computer Mouse* is one such multilateral project, which examines visual arts' cross-curricular links with the study of the mother tongue, music, the natural sciences and the environment. Another project which several schools are currently participating in is the *Art Gallery – Virtual gallery* project aimed at encouraging creativity using ICT. Pupils submit their artistic creations on a specific topic, and the creators of the five best works receive a small prize at the end of the year.

## **E-resources for schools**

Seven countries (Flemish Community of Belgium, Czech Republic, Greece, Spain, France, Malta and Slovenia) report that they have special policies for initiatives designed to provide schools with electronic resources which are also used to improve arts education.

The Flemish community of Belgium has adopted an e-policy which ensures that schools receive free multimedia animation and word-, image- and sound-processing software. Schools receive CD-ROMs and teaching notes to explain to them how to use the software in the classroom. Some measures concern the use of ICT in arts education, including the use of freeware for the presentation of collections of works of art and images, continuing training courses for teachers, a web-based news service devoted to e-culture policy and the carrying out of several topic-based projects.

In the Czech Republic, the main aim of the EduArt project is to create software that can be used to present information interactively and using graphics. The aim is to both to develop the creativity of pupils and show them the results of their endeavours. This tool is not simply designed to teach art subjects but also to develop the creativity of pupils across the whole curriculum<sup>(12)</sup>. Supported by the Ministry of Education, Youth and Sport and the European Social Fund up until February 2008, this project continues as one of the activities of the EduArt's association.

In France, a central department at the Ministry has been responsible for the development of ICT since 1997. This department creates and approves teaching resources which include paper documents and software. The CNDP (National Teaching Documentation Centre), a public body which reports to the National Ministry of Education, is increasingly developing on-line documentary resources for the various educational levels.

Greece also provides ICT-based teaching materials to schools, such as CD-ROMS and DVDs. In Spain, the Ministry of Education, Social Policy and Sport through the Higher Institute of On-line Training and Resources for Teachers (ISFTIC) and some Autonomous Communities, offer the educational community a range of resources to teach the arts using the new technologies. Some of these resources are designed for teacher use to facilitate the teaching-learning process in the classroom, and others are designed for pupils so that they can do their homework using the Internet.

In Malta, as part of the *National e-Learning Strategy 2008-2010*, the Department for Curriculum Management and e-Learning has issued free laptops to all teachers, including those teaching expressive arts subjects. In Slovenia, the Ministry of Education and Sport has been engaged in a process of intensive centralised procurement of ICT equipment for schools, which are essential for discovering the ICT content in a range of subject curricula, including curricula for arts subjects.

### **3.4. Organisation of extra-curricular arts and cultural activities**

Extra-curricular activities are defined as activities designed for young people of school age to participate in learning activities outside of normal curriculum time. Some education systems or schools offer publicly-funded or publicly-subsidised arts activities outside school hours – during lunch breaks, after school, at weekends or in school holidays.

Almost all European countries encourage schools to offer extra-curricular activities in the arts. These activities may be provided by schools and/or other organisations, such as artists, museums and other cultural institutions. Half of the countries report that they have national recommendations or initiatives to encourage the provision of extra-curricular arts activities. About ten other countries have not issued any national recommendations but say that decisions in this area are taken at the local or school level.

Several countries (Czech Republic, France, Italy, Portugal, Slovenia and the United Kingdom (England and Wales)) have statutory recommendations for schools and other organisations in relation to the provision of extra-curricular arts activities. In France, the educative accompanying programme, as a new device, structures and develops various actions already taking place. It relies on the commitment of teachers and mobilises numerous partnerships with external institutions and associations. According to this programme, pupils, on a voluntary basis, can benefit from

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<sup>(12)</sup> See: <http://www.eduart.cz>

individualised help for their homework as well as participate in sport and in artistic and cultural activities four times a week for two hours at the end of the school day. This change was already implemented in September 2007 at ISCED level 2, and it will be done so in 2009 for some pupils at ISCED level 1 (those enrolled in schools part of a network of academic success to which the chief education officer gives his seal of approval). In Italy, schools are required by law to prepare a Curriculum Plan (*Piano dell'offerta Formativa*) which must include optional extra-curricular activities of an artistic nature available for the students of that school to participate in during the afternoon. As part of the *Scuole aperte* (Open Schools) project, each school or network of schools can apply for funding for arts activities from the Ministry of Education. Similarly in Portugal, optional artistic and cultural activities must be offered to pupils by schools as part of their school development plans. Portugal also has music and arts activities for students run by local authorities and funded by the Ministry of Education. In the United Kingdom (England), schools can now be 'extended schools', providing a range of services and activities – including arts – to the local community outside school hours. There is a Government target for all schools to offer extended services, including music, visual arts and visits to museums and galleries, by 2010. In Wales, Community Focused Schools offer the same types of services. These schools were introduced following the publication of the Learning Country (National Assembly for Wales 2001) in which the National Welsh assembly undertook to put schools at the heart of communities.

Some countries have national initiatives and guidelines to encourage extra-curricular arts activities for young people (French Community of Belgium, Denmark, Cyprus, Latvia, Lithuania, the Netherlands, Romania and Norway). For example, Latvia has non-statutory recommendations that extra-curricular activities in the arts incorporate self-expression and creativity. In Norway, the Ministry of Education and Research has introduced a National Strategic Plan for the national curriculum which aims to develop arts and culture amongst all age groups. This plan also recognises the importance of developing arts and culture colleges and their partnerships with local schools. This initiative concords with the Norwegian legislation that requires all communities to have access to arts and culture colleges offering extra-curricular courses and activities in the arts field. Romania's Ministry of Education, Research and Youth has drawn up a 'Strategy for the development of extra-curricular and school-based educational activities'. This strategy is based on the idea that extra-curricular activities are beneficial to the entire education process, and in particular to personal development. All curriculum areas, not just the arts, are covered by this strategy which includes a number of measures to improve extra-curricular activities, for example, developing resources and the training of providers and improving partnerships between schools and the local community. In addition, the Romanian Ministry of Education, Research and Youth and the Ministry of Culture and Religious Affairs will be working together in the future to promote extra-curricular activities (also see section 3.2).

The Flemish Community of Belgium, Denmark and the Netherlands all encourage co-operation between schools and cultural institutions to improve the content of extra-curricular arts activities and develop new creative working methods in schools.

In 13 countries (Bulgaria, Germany, Estonia, Ireland, Greece, Spain, Hungary, Austria, Poland, Finland, Sweden, United Kingdom (Scotland) and Iceland), decisions around the provision of extra-curricular arts activities are made at a local level, often by schools themselves. For example, in Greece, extra-curricular activities are organised at a local level, either at teachers' instigation or with support from regional or local offices. In Spain, schools design the content of their own extra-curricular



activities although the education authorities may give financial aid. Similarly, although Poland has no recommendations concerning extra-curricular activities at a national level, initiatives can be developed by local authorities and then implemented by schools. In Ireland, extra-curricular activities are the responsibility of schools and teachers. These are usually paid for by parents although may be funded in other ways in exceptional cases.

### **Types of extra-curricular activity**

Extra-curricular activities may be offered in a number of art-forms, although music appears to be particularly well represented. For example, the French Community of Belgium offers plastic, visual and spatial arts, music, dance, oratory and drama.

In the Czech Republic, basic level arts education (*Základní umělecké vzdělávání*) is included in the 2004 Education Act. It is organised in well-established specialist arts primary and lower secondary schools (*Základní umělecké školy*) which offer basic extra-curricular education that is government controlled but not included in the arts curricula of ordinary primary and lower secondary schools. The pupils in these schools are usually at ISCED levels 1 and 2. However, these schools can also offer instruction for older pupils and adults. These schools can offer music, dance, visual arts, drama and literature. In 2007 the first pilot version of the educational framework programme for basic arts education was completed. Once extensive training has been delivered (2009/10), all specialist arts primary and lower secondary level schools are expected to offer teaching in line with school-based educational curricula from 2011/12.

In Ireland, most schools offer their pupils a range of optional after-school extra-curricular activities although music is the most common and frequently provided alongside choral singing, orchestral arts and dance. Activities are organised locally by schools and teachers and vary from place to place. Partnerships at the secondary level between visual arts departments and music departments are a common phenomenon as part of musical productions.

Expressive arts feature prominently in Maltese nationally-organised summer schools for children aged 6-11, and in particular those areas linked to the theatre such as drama, dance, art, music and textiles.

In Austria and the German-speaking Community of Belgium, *Musikschulen* (music schools) are traditionally part of after-school, extra-curricular provision. *Musikschulen* are funded at local level (and centrally in the German-speaking Community of Belgium) and provide music tuition independently from ordinary schools. In Austria there is increasing co-operation between *Musikschulen* and ordinary schools. Although *Musikschulen* concentrate on delivering music lessons some now also offer courses in drama, and classical and contemporary dance.

Extra-curricular arts activities usually take place after school, but may also be organised during lunch breaks (for example in Spain, France and Finland), and/or during the school holidays (for example in Malta and Slovakia).

## Access to extra-curricular activities

As described above, there are schemes in place in most countries at either a national or local level to encourage the provision of extra-curricular arts activities. However, obstacles exist to pupils' accessing such activities, particularly in terms of funding and availability.

Several countries provide full funding of or a subsidy towards extra-curricular arts activities by either national or local governments (Belgium, Czech Republic, Spain, Italy, Latvia, Austria, Portugal and Finland). However, others report on the difficulties encountered by schools or other providers when obtaining funding for extra-curricular activities. In countries where there is no national strategy for the provision of extra-curricular arts activities, the availability of sessions may vary between schools and regions. For example, in Finland the subjects on offer depend on the resources available in each school. In Austria, participation in extra-curricular activities (such as attending *Musikschulen*) used to depend on parents paying for their child to attend. Now children can attend *Campus Schulen* (Campus Schools) which offer all day-care and children can choose their own extra-curricular activities from art and sport sessions. This variety of activities is available for a monthly fee, although the amount a family must pay is scaled according to social background, potentially opening these schools to more children. However, Austria reports that not all schools take advantage of the programmes offered by arts organisations and so it is usually the same schools that participate in such schemes each time.

Hungary reports a different issue affecting pupils' access to extra-curricular activities. There is a network of state-subsidised primary arts education institutions which provide extra-curricular art sessions independently from those provided by schools. While these institutions do not have special admissions criteria for pupils, they do not necessarily develop sessions for pupils of all abilities and this can mean that the extra-curricular arts activities are only accessible to the most talented.

## Links to the curriculum

The extent to which extra-curricular activities are designed to contribute to pupils' school work varies between countries.

In several countries (Czech Republic, Greece, Latvia, Hungary, Portugal, Romania, Slovenia and Slovakia) extra-curricular arts activities are directly linked to the school curriculum. In France, extra-curricular arts activities are considered to have a separate structure and purpose but to be complementary to the arts education provided during the school day. In Latvia these activities are designed to supplement and support the curriculum and help pupils achieve the curriculum targets defined in the standards for basic education. The contribution of extra-curricular sessions to compulsory education is taken a step further in Greece, where extra-curricular arts activities can be integrated in classroom work and directly contribute to pupils' arts education.

In Ireland (at ISCED level 2) and France, pupils may decide not to study specific arts subjects in class, but they can continue to learn arts skills in extra-curricular sessions. This very much depends on the individual school and the activities it offers. In France, these are organised on a voluntary basis and are not automatically provided at either the regional or national level. Arts activities arranged outside school time are intended to support the curriculum, generate a school 'spirit' and are considered to be



beneficial for the pupils that attend as well as for the school as a whole. Some schools organise activities using 'clubs' in which attendance is voluntary.

Spain and Lithuania both emphasise the contribution of extra-curricular arts activities to young people's overall development. Spain views extra-curricular arts activities as an informal method of contributing to the development of pupils, rather than as making a direct contribution to their curriculum studies. Lithuania views extra-curricular arts activities as providing opportunities for pupils to gain practical experience for professional occupations and creative jobs. Such activities also help develop transferable skills such as communication skills, and are intended to improve pupils' quality of learning and motivation.

### **3.5. Arts-related festivals, celebrations and competitions**

Arts-related festivals, celebrations and competitions are routinely held in more than a dozen countries (Bulgaria, Czech Republic, Estonia, Ireland, Greece, Spain, France, Hungary, Malta, Romania, Slovenia, Slovakia and the United Kingdom (Scotland)). Here only the events in relation to schools and education are presented.

In the Czech Republic, Slovenia and Slovakia major efforts are made to encourage pupils to participate in arts competitions. In the Czech Republic, the Minister of Education, Youth and Sports organises and (co-)finances events and competitions to encourage pupils to participate in arts activities both during their free time and during school hours. In Slovakia, the Minister of Education sponsors events of this type for ISCED level 1 pupils across the country. These events are not confined to opportunities to demonstrate specifically artistic knowledge and competences but may also take the form of literary or sporting competitions. In Slovenia, competitions of this type are also supported at the international level for both ISCED 1 and ISCED 2 students. For example, competitions in the field of visual arts were organised in the past in collaboration with the International Society for Education through Art (InSEA).

In Bulgaria, a national programme, which has to be approved every year by the Council of Ministers, has for the past five years been financing initiatives aimed at the promotion of arts-related festivals and activities, for example those designed to foster the creativity and talents of gifted children. This programme can also award grants to children who perform outstandingly in national or international competitions. This programme is a national initiative jointly organised by three statutory bodies: the Ministry of Education and Science, the Ministry of Culture and the Government Agency for Children's Welfare.

In Estonia, children's song and dance festivals take place every four years. Exhibitions of artistic creations and craftwork produced by children are also organised. These events are usually organised by the Ministry of Education and Research and the Ministry of Culture in partnership with the teaching organisations concerned.

In Spain, the education authorities provide financial assistance for school based initiatives specifically intended to develop cultural activities related to the arts education curriculum. It also provides financial and practical support for the celebration of arts-related anniversaries, for example to pay tribute to famous artists.

In France, the Ministry initiates and manages at central level a large number of cultural activities which take the form of special days or weeks, competitions and events. A very large number of activities and initiatives are undertaken at the regional level: choir festivals, visual arts exhibitions, dance and theatre festivals, etc.

In Ireland, *Arts Offices* organise festivals for children that incorporate outreach programmes for schools in the form of school-based performances and workshops.

In Greece, an arts festival called *The National Student Cultural Games*, first launched in 1993, is organised annually by the Greek Ministry of National Education and Religious Affairs. The aim of these 'cultural games' is to introduce pupils to the empirical value of arts and reinforce the connections between art and education. Participation is open to all school pupils from across the country. The games focus on the fields of ancient and modern drama, dance, visual arts and music. In addition to the fields already mentioned, in 2008/09 the other art forms concerned were the cinema, Chinese shadow theatre, drawing, declamation and poetry.

In Hungary, the Zánka Children and Youth Centre regularly organises arts-related competitions for children and educational courses for arts teachers.

In Malta, children are encouraged to participate in arts-related competitions at the national and international levels. Certain major events, such as the Commonwealth Heads of Government Meeting or the introduction of the euro, provide an opportunity for celebrations to be held which are attended by pupils of all ages. This involvement is an inherent part of the programme organised at national level that includes concerts, art exhibitions and theatrical performances.

In Romania, the Ministry of Education, Research and Youth and the Ministry of Culture and Communities, as well as other institutions active in the fields of education and culture, organise festivals periodically. These festivals include creativity workshops and artistic events relating to the fields of architecture and design, fine arts, performing arts, free creativity, drawing and painting, portraiture, photography, journalism, the art of icons and popular art, games, sports, multimedia, modelling, theatre, film, etc. Various events are organised during the festival, such as: song and instrumental recitals, dance performances, plays, marionette and puppet shows for children, film shows, and demonstrations of roller-skating and gymnastics. Performers are either professionals or artistic groups formed within schools. One example of this type of festival is the *CreativFEST*, which is intended to identify and publicise the achievements of children and young people in the creative field.

In the United Kingdom (Scotland), a number of agencies, mostly sponsored by the Scottish Government, offer young people from a range of socio-cultural backgrounds a variety of opportunities to take part in arts-related activities. *Imagine* <sup>(13)</sup>, for example, organises an annual performing arts festival.

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<sup>(13)</sup> See: <http://www.imagine.org.uk>

### 3.6. Other initiatives to support and develop arts education

Five countries have other initiatives in place to support and develop arts education. In Denmark, a significant recent initiative taken in the field of cultural and creative education is the development of the Danish Cultural Canon, which was established in 2006. The overall aim of this project was to give all citizens a general overview of Danish art and culture and contribute to a lively cultural debate by acting as a yardstick for quality. In order to create this canon, 7 committees within the respective artistic fields of architecture, visual arts, design and handicrafts, films, dramatic art, music and literature were appointed by the Danish Minister of Culture, Brian Mikkelsen. The task of each of the committees was to select 12 Danish works within the agreed categories which they felt had given successive new generations an artistic experience of the highest quality. During the course of the work, the canon project evolved constantly, so that the music committee, for example, felt obliged to extend its work so that it embraced two lists: 12 works within the popular music genre and 12 within the 'classical' genre. It also became evident that it would be necessary to add an extra work of art to the canon, specially directed at children. Today the Cultural Canon consists of 108 works spread over 9 different categories of art forms. Teachers at all educational levels are encouraged – but not obliged – to implement the Cultural Canon in their teaching, and the Ministry of Education has set up some guidelines which teachers can use as inspiration for integrating the Cultural Canon into their work. The Cultural Canon has also been published as a book, with an accompanying DVD and CD ROM. The aim of publishing such a book was to present the works in a lively, inspiring way. When the book was first available in the summer of 2006, it was handed out free of charge to all Danish primary and lower secondary schools (*Folkeskole*), upper secondary schools (*Gymnasium*), business colleges (*Handelsskole*), etc. It was also given out free to adult learning centres (VUC), folk high schools (*Højskole*) and some higher education establishments. The book is now available for sale at retailers, and the Ministry has also developed a special canon website. The added value of the canon website is its ability to present the canon works optimally, through pictures and sounds, while making the best use of the digital medium's interactive possibilities. It is interesting to note that the attention of the Latvian Ministry of Culture has been caught by this development in Denmark, which has used its experiences in this regard to begin developing a canon of its own. The development of the Latvian canon is currently at its initial stages, and although its role in relation to formal education has not yet been fully considered, this remains a possibility.

In Greece, a project entitled 'Melina: education and culture in primary schools' was carried out between 1994 and 2004. Its aim was to encourage re-examination of the teaching methods and the content of arts curricula including theatre, visual arts, contemporary dance, music, photography and literature. This project was jointly launched by the Ministry of Education and the Ministry of Culture. In Finland, a new project *TaiTai* was launched in 2008 to promote the development of innovative methods for teaching arts subjects in various school settings.

In Malta, the Ministry of Education, Youth and Employment published a document entitled 'For all children to succeed' in 2005, which proposed the establishment of a network of schools for children with special talent or an interest in the arts. It is proposed that the network initially comprise three of the specialist arts schools in Malta: the Mikelang Borg Drama Centre, the Johann Strauss School of Music, and the Malta School of Art. It is envisaged that this network will ultimately incorporate ordinary

schools that follow the standard curriculum, but which also have a special focus on music, drama, art or dance. The libraries and other such facilities of the schools in this network will be made accessible to all schools and members of the public, so that the network will serve as a resource centre for all, providing support for any initiatives in the artistic field.

Slovenia took advantage of the European Year of Intercultural Dialogue to draw up a strategy aimed at increasing the development of arts and cultural education; it produced a national strategy for the European Year of Intercultural Dialogue. The Minister of Culture appointed an interdisciplinary working group – The National Coordination Board for the European Year of Intercultural Dialogue – comprising representatives from the Ministry of Culture, Ministry for Foreign Affairs, Ministry of Education and Sport, Ministry for Higher Education, Science and Technology, Youth Office of the Republic of Slovenia, the Government Office for European Affairs and Government Communication Office. This Board drafted Slovenia's National Strategy for the European Year of Intercultural Dialogue, which consists of a strategic document governing the overall implementation of the Directive in Slovenia, in accordance with relevant national education policies. One of the aims of the strategy is:

'The development of opportunities for individuals, so they can: express their own culture; explore, understand and embrace diversity in order to overcome cross-cultural prejudice; compare different cultures; respect tolerance; preserve and shape their own identity and culture'.

## CHAPTER 4: PUPIL ASSESSMENT AND MONITORING TEACHING QUALITY

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When assessment in arts subjects is carried out it is not usually through a formal process. As a consequence, very little is known about arts learning. According to Anne Bamford (2009), this has implications for the status of arts education within the broader educational process. Indeed, it seems that good quality assessment has beneficial effects on the quality of the curricula in arts subjects as it reinforces the view that 'the arts are a valued part of a child's total education' (Bamford, 2009. 20). Examining pupil assessment therefore seems particularly appropriate in a study which attempts to give an overview of the state of arts education in Europe.

Part one of this chapter focuses on pupil assessment, whether this is carried out internally or externally. The first section deals with internal assessment, the aim being to identify recommendations for the types of assessment and the tools to be used, such as assessment criteria and scales. It also highlights recommended strategies for supporting talented pupils or, conversely, for those who find arts subjects difficult. The second section briefly describes the system in some of the countries where arts subjects are externally assessed. Finally, part two provides a country by country overview of the conclusions of national reports on the quality of teaching in arts subjects.

### 4.1. Pupil assessment

Pupil assessment can be internal or external. Under internal assessment, the focus of the assessment as well as the methods used to carry it out are mainly defined either by teachers themselves or, more commonly, by other authorities within the school. Under external assessment, the nature of the assessment is determined by an authority outside the school.

Two main types of assessment can be identified. Firstly, **formative assessment** which aims to provide feedback on the teaching-learning process as it takes place. Secondly, **summative assessment** which ratifies and certifies the extent to which pupils have achieved the desired learning objectives. In many countries arts education takes place both as part of the school curriculum and as extra-curricular activities. Arts education organised in the context of extra-curricular activities, which is dealt with in Chapters 2 and 3, does not fall within the scope of this chapter.

#### 4.1.1. Internal assessment of pupils

##### 4.1.1.1. Types of assessment and responsibilities

In practically all countries, arts subjects are subject to formative and summative assessment at ISCED levels 1 and 2. However, some countries are exceptions to this. In Cyprus, Hungary, Sweden and Norway, this absence of summative assessment applies to ISCED level 1 only. Finally, in Malta, there is no summative assessment except for pupils at ISCED level 2 who are taking optional subjects in the arts or in design. Responsibility for assessment lies with the teacher and, more commonly, with other authorities within the school, such as the head teacher or even the school board. The methods to be used are generally left to the discretion of each teacher. Depending on what is to be assessed (such as subject knowledge of the arts, the artistic process or the artistic product), the assessment can be carried out by the pupils themselves (self-assessment), by their peers or by the teacher. The latter can devise tests, set tasks or set up projects which will then be assessed. The teacher can also ask pupils to write short reports or to put together a portfolio of their work based on specific criteria.

In the Czech Republic, the head teacher decides on the form of a judgement to be given following the assessment (mark, verbal comment, or a combination of the two). In Slovakia the results of the pupils' assessment in the first year are given as verbal comments. From years 2 to 9 marks may also be used; decisions regarding the nature of the marking system are made by the school head and the teaching council.

This professional responsibility is, however, exercised within a set framework laid down by the central or regional education authorities. Depending on the country, the framework includes regulations or recommendations concerning the type of assessment to be used, certain assessment tools (quality criteria, assessment scales, etc.), or even the process (frequency of the assessments, how the results are given, etc.). Greece, for example, is a country where many aspects of assessment, such as procedures and methods, are laid down by the central education authorities through national curriculum guidelines as well as through school handbooks. In contrast, Hungary is a good example of an education system where a great deal of autonomy is granted to schools and teachers.

#### **4.1.1.2. Assessment tools**

Even if assessment is usually a process which is mainly the responsibility of teachers, some aspects are nevertheless subject to recommendations or even regulations issued by the central education authorities. In several countries this also applies to assessment criteria as well as to assessment scales.

A criterion is a tool made up of two elements: a parameter (or subject for assessment) and a level of requirement (a point of reference, which can be a standard, a rule or a level of attainment). It is a tool to make a judgement. A scale enables the result of the assessment to be translated or communicated, in the form of a judgement.

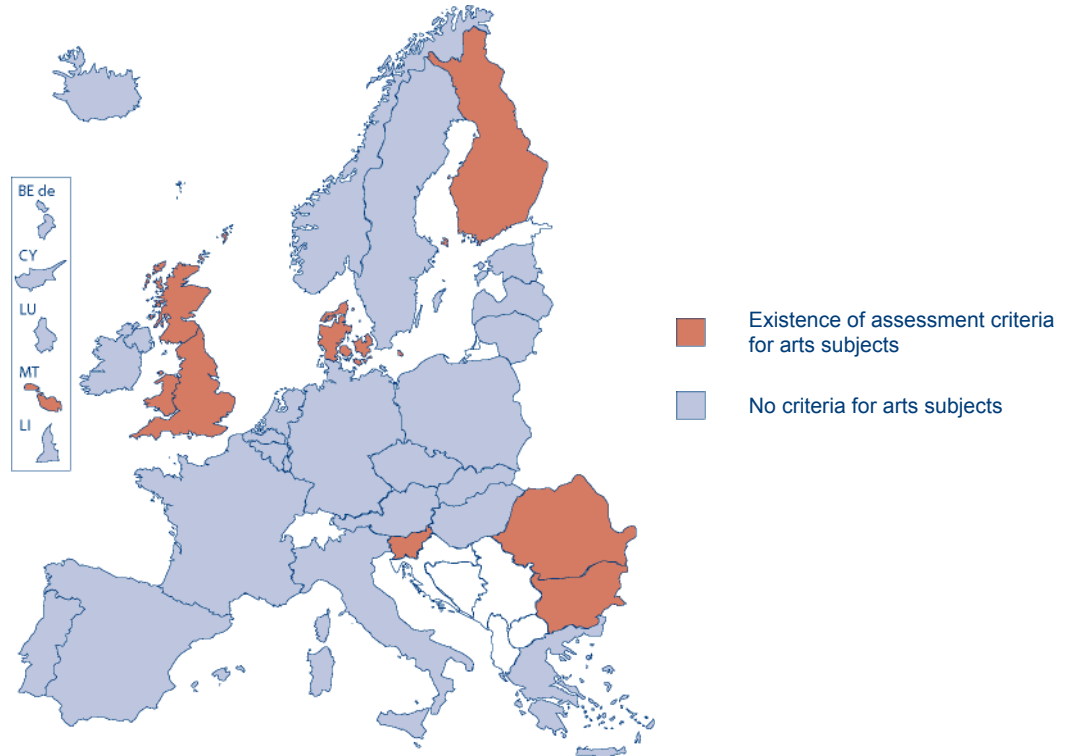
#### Assessment criteria

Education research has long shown that effective teacher assessment requires teachers to have clear and specific objectives, to use explicit criteria to form judgements and to ensure a good match between the task assessed and the assessment criteria (Black and William, 1998; Harlen, 2004).

In most countries, the study programmes drawn up by the central education authorities define the learning objectives or the skills pupils should acquire (see the national descriptions on the website). Teachers then have the responsibility to establish assessment criteria based on the prescribed objectives or skills. This model can be found in many countries, in particular, in the Czech Republic, Spain, Greece, Latvia and Portugal.

As map 4.1 shows, in more than two thirds of the education systems examined, no criteria to assess the learning of arts subjects are made available to teachers by the central education authorities. In other words, this means that teachers, alone in their class or collectively with their colleagues within the school, have to draw up the assessment criteria themselves. However, as indicated by Belgium (Flemish Community), this exercise requires teachers to have specific skills. Lithuania also points out that in the absence of criteria set outside the school, teachers' judgements are in danger of being influenced by school traditions in the teaching of arts subjects.

**Figure 4.1: Assessment criteria for arts subjects,  
ISCED levels 1 and 2, 2007/08**



Source: Eurydice.

#### **Additional notes**

**Bulgaria:** Information not verified at national level.

**Denmark:** Evaluation criteria exist solely for years 8 and 9 where pupils may take arts subjects as an option. For the other year groups, teachers make their evaluations on the basis of common objectives defined for each year of study.

**Luxembourg:** since 2008/09, there has been a framework for arts education consisting of basic attainment targets for grades 6 and 8.

**Ireland:** Evaluation criteria are only used for the examinations in the third year (end of ISCED 2). Descriptors are provided for the different levels of competence for each element of the subject evaluated. A range of marks is also provided for each level.

**Finland:** Examples of what constitutes a good level of achievement are used by teachers as benchmarks but these are defined only for the end of the two stages of arts education.

**Sweden:** Until the end of the ninth year, the evaluation criteria are defined at local level within schools, and take the form of objectives which pupils must attain by the end of the ninth year. At the end of this year, the criteria established by the National Education Agency must be used.

#### **Explanatory note**

The criterion is a tool used to make a judgement. It is made up of two elements: the parameter (or aspect to be assessed) and the level of requirement (point of reference – standard, rule or level of attainment) – against which the parameter is assessed. For certain programmes of study, the learning objectives are written as though they are evaluation criteria. However, these objectives do not qualify for inclusion in this study as they do not have different levels of attainment/requirement. Only those evaluation criteria which conform to the definition indicated above are considered.



In Denmark, evaluation criteria are established by the central education authorities only for years 8 and 9, during which pupils may take examinations in some arts subjects. For other year groups, teachers carry out their evaluations on the basis of common objectives established for each year group in which the subjects are taught. For example, one of the learning objectives for arts in year 8 is to 'master a wide range of design techniques'. The scale of achievement has seven grades ranging from -3 to 12 (see Figure 4.3). Grade 4 corresponds to the descriptor 'the pupil uses tools and techniques with a degree of uncertainty'. Grade 7 states 'the pupil shows significant ability in the use of different tools and techniques and a solid knowledge of the materials and techniques that can be used'. Grade 12 states 'the pupil demonstrates self-confidence in the use of different tools and techniques'.

In Malta, the assessment criteria consist of a series of parameters grouped into categories and linked to a scale of values. However, only pupils at ISCED level 2 who are studying art and design are assessed. Moreover, it is mainly painting and drawing, which are considered to be basic artistic disciplines that are assessed. There are two series of parameters: the first aims to assess the work produced by the pupils on a theme which is given to them; the second is on what they are capable of (re)producing from an object which they are asked to observe. There are seven parameters in the first series grouped into four categories (investigation, experimentation, documentation, production), which includes, for example, 'the work produced is evidence of research on sources of visual or other information'. The second contains five parameters, including 'the effective rendering of shape' and 'the representation of light and shade using different tonalities' <sup>(14)</sup>.

In Slovenia, the learning objectives for each year that arts subjects are taught are broken down into attainment targets. For example, in the fifth year, one of the learning objectives for visual arts is that pupils should know the terminology relating to graphic arts, architecture, drawing, painting and sculpture as well as examples in nature and the environment'. This objective comprises 14 attainment targets. The levels of attainment are attributed on the basis of the number of achieved targets. During the first three years, there are 3 levels of attainment. Subsequently, 5 levels are used. Under this model, level 3 (good) indicates that pupils have achieved half of the attainment targets.

In Romania, the learning objectives for music are defined for years 5 and 8 and include 4 levels of attainment. So, for example, in year 8, one of the objectives is to 'recognise and be able to differentiate between the main components of different musical genres.' The first level of attainment states that pupils should 'recognise elements of musical language in the songs learnt'. While the level 4 descriptor states 'recognise and analyse elements of musical language in works played or heard and be able to identify the genre of music to which the excerpt belongs' <sup>(15)</sup>.

In Finland, in addition to the objectives and main subject content for the two stages (years 1-4 and 5-9) of arts education, the programmes of study also provide examples of what constitutes a 'good' level of achievement by pupils at the end of year 4 and year 9. This level of achievement corresponds to a grade 8 (see Figure 4.3) when a numerical marking scale is used. These examples are used as benchmarks by teachers. In music, an example of a good level of achievement at the end of year 4 is

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<sup>(14)</sup> See [http://www.curriculum.gov.mt/docs/syllabus\\_art\\_09.pdf](http://www.curriculum.gov.mt/docs/syllabus_art_09.pdf)

<sup>(15)</sup> See <http://www.edu.ro/index.php/articles/c545/>.

to 'know how to use the voice to sing in unison with others'. At the end of year 9, it is to 'participate in a vocal ensemble and know how to sing following a melody and in rhythm'.

In the United Kingdom (ENG/WLS) <sup>(16)</sup>, the curriculum for each arts subject taught has an eight level scale of attainment which describes all the knowledge, skills and understanding expected of pupils aged 5 to 14. There is a ninth level which corresponds to exceptional performance. Expectations for different age groups are defined and a typical pupil should pass from one level to the next every two years. This approach enables parents and the school to see how an individual child's progress compares to what is typical for their age while recognising that children develop at different rates.

In the United Kingdom (Scotland), in art and design for example, the curriculum provides for five levels of attainment which covers the expected attainment for pupils aged 3 to 15. The art and design curriculum defines a range of broad learning outcomes at the different levels. 'I have the freedom to discover and choose ways to create images and objects using a variety of materials' is one of these and corresponds to the first level of attainment. One of the outcomes for level three is: 'I have experimented with a range of media and technologies to create images and objects using my understanding of their properties' and an example of a fourth level outcome is 'I have continued to experiment with a range of media and technologies, handling them with control and assurance to create images and objects. I can apply my understanding of the properties of media and of techniques to specific tasks'. It has to be noted that not all learning outcomes have five distinct levels, as some outcomes apply across the boundaries between levels <sup>(17)</sup>.

### Assessment scales

With the exception of the United Kingdom (Scotland), all the countries which set assessment criteria (Figure 4.1), also specify the assessment scales to be used (Figures 4.2 and 4.3). In addition to these seven countries there are sixteen others where the central education authorities issue recommendations on assessment scales.

At primary level, the most frequent practice is the use of verbal comments. In about half of the countries where this practice is in use, namely Estonia, Greece, Latvia, Poland and Portugal, this only applies to the first years at primary level. In this way, the teacher has to make an overall assessment of the pupil's work without placing him or her on a measuring scale. This type of approach is never recommended at secondary level, except in Finland, where verbal comments and numerical marking scales are recommended for this level.

Verbal marking scales (e.g. 'unsatisfactory', 'satisfactory', 'good', 'very good', and 'excellent') which are also only found at ISCED level 1 exist solely in Spain, Romania, Slovenia and Liechtenstein.

Numerical marking scales, which are the most common at secondary level, are quite varied (Figure 4.3). In more than half the countries where these scales are used at ISCED level 1, they are only applied during the final years. Furthermore, a scale which includes the same number of grades may define the range of possible performances in very different ways. This is the case, for example, in Spain and in Romania where a 10 point scale is used in both countries, but with different values attributed to each point.

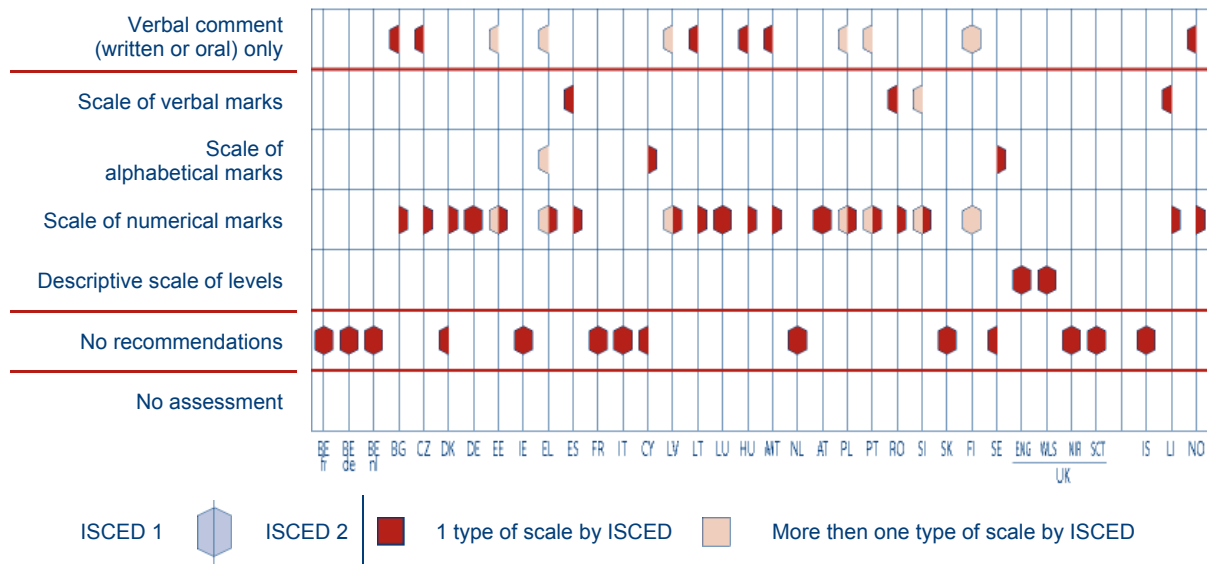
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<sup>(16)</sup> See <http://curriculum.qca.org.uk/> and [http://old.accac.org.uk/index\\_eng.php](http://old.accac.org.uk/index_eng.php).

<sup>(17)</sup> See <http://www.ltscotland.org.uk/curriculumforexcellence/expressivearts/principlesandpractice/assessment.asp>

Only Cyprus and Sweden use an alphabetical marking scale of at ISCED level 2 in addition to Greece at ISCED 1.

**Figure 4.2: Types of assessment scales for arts subjects, ISCED levels 1 and 2, 2007/08**



Source: Eurydice.

**Additional notes**

**Bulgaria:** Information not verified at national level.

**Denmark:** At ISCED 2, the numerical marking scale is only used during years 8 and 9 for optional arts subjects.

**Estonia:** At ISCED 1, for years 1 and 2, verbal comments may be given.

**Greece:** At ISCED 1, verbal comments are used for years 1 and 2. For years 3 and 4, a scale of letters is used. For years 5 and 6, a scale of verbal and numerical marks is used.

**Spain:** At ISCED 2, since the new law of 2006 which is being progressively implemented, verbal marks are accompanied by numerical marks.

**Latvia:** At ISCED 1 verbal comments are given during the first four years. During the two subsequent years, the system is exactly the same as for ISCED 2.

**Poland:** At ISCED 1, verbal comments are used during the first three years. Subsequently the results are expressed on the basis of a numerical scale.

**Portugal:** At ISCED 1, verbal comments are used during the first four years. During the last two years of this level, the system is identical to that described for ISCED level 2.

**Finland:** Assessment results can be expressed numerically, verbally or using a combination of the two. In all core subjects (including arts subjects) the numerical scale must be introduced in year 8 at the latest.

**Sweden:** Information at ISCED 2 relates only to the two final years. From 2008/09, all pupils at primary and lower secondary level must receive a written commentary on their attainment in each subject.

**Slovenia:** At ISCED 1, a verbal marking scale is used during the first three years. In years 4 and 5, a verbal marking scale and a numerical scale are used. Subsequently, only the numerical scale is used.

**Slovakia:** At ISCED 1, verbal comments are used during the first year.

**Explanatory note**

Several assessment scales may co-exist in the same country. Only the ones which are the subject of recommendations or regulations from the central education authorities are given.

Any numerical and alphabetical scale presupposes an implicit or explicit definition of each value. This is specified in Figure 4.3.

The scale of verbal marks category comprises scales which are designed solely on the basis of words or verbal expressions, without reference to numbers or letters.

In the United Kingdom (ENG/WLS), in line with the policies and strategies set within the school, teachers may use any assessment scales they wish. However, at the end of each *Key Stage*, they have to provide parents with an appraisal of their child's work based on the scale's level descriptors.

**Figure 4.3: Marking scales: definition of values.  
ISCED levels 1 and 2, 2007/08**

	ISCED level 1	ISCED level 2
<b>BG</b>	Not applicable	2-6
<b>CZ</b>	Not applicable	1 (excellent), 2 (very good), 3 (good), 4 (satisfactory), 5 (non satisfactory).
<b>DK</b>	Not applicable	Year 7: not applicable Years 8 et 9: 12 (excellent), 10 (very good), 7 (good), 4 (fair), 2 (satisfactory), 0 (unsatisfactory), -3 (unacceptable)
<b>DE</b>	1 (very good), 2 (good), 3 (satisfactory), 4 (adequate), 5 (poor), 6 (very poor)	
<b>EE</b>	1 (weak) 2 (poor), 3 (satisfactory), 4 (good), 5 (very good)	
<b>EL</b>	Years 1 and 2: Not applicable Years 3 and 4: A (excellent), B (very good), Γ (good), Δ (fair) Years 5 and 6: excellent (9-10), very good (7-8), good (5-6), fair (4-1).	1-9 (inadequate); 10 (adequate); 10-12.5 (fair); 12.5-15.5 (good); 15.5-18.5 (very good); 18.5-20 (excellent).
<b>ES</b>	Unsatisfactory, satisfactory, good, very good, excellent	1-4 (Unsatisfactory), 5 (satisfactory), 6 (good), 7-8 (very good), 9-10 (excellent)
<b>CY</b>	Not applicable	A (19, 20); B (18-16); C (15-13); D (12-10) and E (9 or less, which is a fail).
<b>LV</b>	Years 1-4: Not applicable Years 5-6: 1 (extremely poor), 2 (very poor), 3 (poor), 4 (nearly satisfactory), 5 (satisfactory), 6 (nearly good), 7 (good), 8 (very good), 9 (excellent), 10 (outstanding)	1 (extremely poor), 2 (very poor), 3 (poor), 4 (nearly satisfactory), 5 (satisfactory), 6 (nearly good), 7 (good), 8 (very good), 9 (excellent), 10 (outstanding)
<b>LT</b>	Not applicable	10 (excellent); 9 (very good); 8 (good); 7 (very satisfactory); 6 (satisfactory); 5 (adequate); 4 (inadequate); 3 (unsatisfactory); 2 (poor); 1 (very poor).
<b>LU</b>	1-29 (insufficient marks); 30-60 (sufficient marks)	
<b>HU</b>	Not applicable	1 (unsatisfactory), 2 (satisfactory, adequate), 3 (average), 4 (good), 5 (excellent).
<b>MT</b>	Not applicable	1-19 (unsatisfactory); 20-39 (satisfactory); 40-59 (good); 60-79 (very good); 80-100 (excellent).
<b>AT</b>	5 (inadequate), 4 (adequate), 3 (satisfactory), 2 (good), 1(very good)	
<b>PL</b>	Years 1-3: Not applicable Years 4-6: 6 (Excellent), 5 (very good), 4 (good), 3 (satisfactory), 2 (adequate), 1 (fail)	6 (Excellent), 5 (very good), 4 (good), 3 (satisfactory), 2 (adequate), 1 (fail)
<b>PT</b>	Years 1-4: Not applicable Years 5-6: 1 (very unsatisfactory); 2 (unsatisfactory); 3 (satisfactory); 4 (good); 5 (very good or excellent).	1 (very unsatisfactory); 2 (unsatisfactory); 3 (satisfactory); 4 (good); 5 (very good or excellent)
<b>RO</b>	Very good, good, satisfactory, unsatisfactory	1-3 (used to penalise behavioural problems); 4 (inadequate); 5-10 (adequate)

	ISCED level 1	ISCED level 2
<b>SI</b>	Years 1-3: attained, partially attained, not yet attained Years 4-5: 1 (failed), 2 (passed), 3 (good), 4 (very good), 5 (excellent)	1 (failed), 2 (passed), 3 (good), 4 (very good), 5 (excellent)
<b>FI</b>	10 (excellent), 9 (very good), 8 (good), 7 (average), 6 (satisfactory), 5 (poor), 4 (failed)	
<b>SE</b>	Not applicable	Year 7: Not applicable Years 8 et 9: G (pass), VG (pass with distinction), MVG (pass with special distinction)
<b>UK-ENG/WLS</b>	8 levels of description + one level describing exceptional performance	
<b>LI</b>	High, average, basic standard, not attaining the basic standard	6 (excellent), 5 (good), 4 (adequate), 3 (inadequate), 2 (poor), 1 (very poor).
<b>NO</b>	Not applicable	6 (very high competency in the subject) – 1 (very low competency in the subject)

### **Explanatory note**

Several assessment scales may co-exist in the same country. Only the ones which are the subject of recommendations or regulations from the central education authorities are given.

#### **4.1.1.3. Impact of the assessments on pupils' progress**

When good quality assessment is performed, both the teacher and the pupils have valuable information on the level of knowledge and skill acquired by each pupil within a class. In particular, the assessments make it possible to identify any problems and any talents that some pupils may have so that the appropriate strategies can be adopted.

#### Strategies for pupils experiencing difficulties in arts subjects

By regulating the teaching-learning process, **formative assessment**, in particular, enables the teacher to collect information on the types of difficulties encountered by pupils. Once these have been identified, the teacher can put in place specific and appropriate strategies to help, in addition to the more structural measures which the school may be obliged to suggest, as is the case in Sweden for example. In such cases, specific remedial classes can be organised. In Hungary, at primary level, when a pupil has poor results, a report is sent to the parents. They are then invited to take part in the assessment process to find out, together with their child and their teacher, the reasons for these poor performances.

Two countries, Greece (ISCED level 1 only) and Austria indicated that, in practice, teachers avoid awarding poor marks in arts subjects and pupils rarely fail. Similarly, in Hungary, teachers give an 'unsatisfactory' grade in cases where pupils have been extremely negligent in their work.

Inadequate results obtained in the **summative assessment** process lead teachers, and more generally schools, to adopt specific strategies. In several countries, pupils whose work is assessed as being unsatisfactory at the end of the year have the option, or even the obligation to show that they have the required skills and knowledge. In most countries, such pupils are asked to (re)take an examination. This step is only very rarely adopted for pupils at primary level. In Estonia, if the results are not satisfactory at the end of the year, the pupil may be obliged to spend two more weeks at school to work on the subjects which are causing problems.

In 19 education systems (<sup>18</sup>), it is possible for pupils to be asked to repeat a year if they have not adequately acquired the knowledge and competences required at the end of a school year or stage of teaching. However, in all these countries except for Bulgaria, Spain and Romania, an inadequate mark in an arts subject does not, in practice, have any consequences for a pupil's progression through the school. In Belgium (French and German-speaking Communities), Germany, France and Austria, the results in arts subjects do, however, contribute to the overall assessment of the pupil and therefore play a part in the final decision regarding whether the pupil moves up into the next class or not. Nevertheless, the weight given to these subjects is generally fairly low.

Although poor results in arts subjects have little effect on pupils' progression through school, measures can be taken to allow pupils who have failed to make sufficient progress in some subjects (including arts subjects) to improve their knowledge and competences. In Spain, for example, a pupil can move up to the next class without having passed the exams in all of his or her subjects (subject to a maximum of two, or exceptionally 3 or more subjects if the pupil has not already had to re-take a year). If a pupil who has failed up to three subjects does go up to the next class, he or she must be entered in a reinforcement programme which includes an assessment phase for the subjects where weaknesses were found.

In the United Kingdom (England and Wales), pupils are assessed against a set of criteria which are not confined to the norms expected for a given age-group (point 4.1.1.2.). Teachers are expected to differentiate their teaching, for example, by setting different tasks for pupils working at different levels.

#### Strategies for pupils identified as gifted and talented in the arts

Most of the countries examined have adopted specific measures aiming to create appropriate learning conditions for gifted and talented pupils (Eurydice, 2006). Adapting the curriculum therefore constitutes one of the measures explicitly recommended in Belgium (German-speaking Community), in the Czech Republic, Spain and the United Kingdom (England). In England, all primary and secondary schools have been obliged to identify gifted and talented children since 2007. Furthermore, 9 centres of excellence (Excellence Hubs), in partnership with higher education establishments, provide programmes (non-residential summer schools, workshops, master classes etc.) for gifted and talented children in a range of subjects including the arts. These centres work in partnership with schools and local authorities to plan the activities. In Austria, there are 8 *Gymnasia* which specialise in musical education for talented children and work collaboratively with music academies and conservatoires. At lower secondary level, some schools have special streams for arts education and they attract and develop gifted and talented pupils.

In many countries, extra-curricular activities are considered to be one of the preferred tools for giving gifted pupils an extra channel in which to develop their talents or skills. These activities can be organised by the school itself or by specialised centres where they exist (conservatoires in the case of music). In some countries, the links between schools and external structures are fairly well developed. In Bulgaria, the local authorities have set up Common Centres for children. These centres develop activities for gifted or interested children free of charge. They are the subject of intensive cooperation between the national and regional education authorities on the one hand and the local authorities on

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(<sup>18</sup>) These are BE fr, BE de, BE, nl, BG, CZ, DE, EE, ES, FR, LV, LT, LU, NL, AT, PL, PT, RO, SK, FI. In *Key Data on Education in Europe* (2009) (Eurydice 2009b).



the other. Local authorities can also organise a wide range of artistic activities to support the educational work of schools in Finland. Finally, in Slovenia, since 2008, music lessons taken in an academy or conservatoire can be included in the school report if the pupil takes the subject as an option.

The participation of talented pupils in regional, national and international competitions is also encouraged in Estonia, Greece, Latvia, Lithuania, Romania and the United Kingdom (Scotland). These activities are considered to encourage such pupils and help to develop their skills.

In addition, award systems exist in many countries. For example in Luxembourg, the Association of Teachers of Art Education presents awards to pupils whose work has been judged to be excellent. In Cyprus when pupils' artwork is of exceptional quality, teachers may decide to send the work to the Ministry so that it can appear in an exhibition.

Finally, teachers can recommend pupils who show special aptitude for artistic subjects, at higher secondary level, to enrol in art schools.

#### **4.1.2. External assessment of pupils**

In the majority of education systems, **all pupils** have to take a standardised national test at least once during their schooling at primary and lower secondary level (Eurydice, 2009c). However, with the exception of Ireland, Malta and the United Kingdom (Scotland), arts subjects are not part of these assessments.

In Ireland and the United Kingdom (Scotland), this assessment, which takes place solely at the end of ISCED level 2, is certificated. Pupils who pass receive a certificate at the end of the lower secondary level. In Ireland this exam is taken by pupils who choose optional art subjects and it consists of a 'paper and pencil' examination as well as producing a personal project based on a subject set by the State Examinations Commission. There is also a practical test in music. In the United Kingdom (Scotland), examination methods differ substantially depending on the art form (music, visual arts, theatre and dance).

In Malta, pupils of the *Junior Lyceum and Area Secondary schools* sit standardised national tests in visual arts at the end of each school year. The subjects tested are painting and drawing. Two types of tasks are asked of pupils: to produce one piece of art on a given theme and another one from observation.

In Slovenia, Slovenian and mathematics and a third subject are externally assessed at the end of ISCED level 2. In each year since 2005, the Ministry of Education has announced four additional subjects to be assessed externally. The Minister could choose visual arts or music but, as yet, these have not been selected. However, physical education (which includes dance) was one of the subjects tested during the school year 2008/09.

In Ireland, Malta and Slovenia, the results of these assessments in arts subjects are also used by education system managers with a view to monitoring and improving teaching quality (see 4.2).



## 4.2. Monitoring teaching quality

A minority of countries state that they have relatively recent data (post 2000) on teaching quality in arts subjects. However, where such information exists, the lack of time allocated for this learning is one of the conclusions which appears most often in the reports. In addition to this problem, the lack of facilities for arts teaching (for example, lack of appropriate classrooms), the lack of training for teachers as well as the difficulty in assessing pupils' progress is also mentioned. In relation to this latter point, Anne Bamford (2009) also noted that the assessment of arts education is often seen as problematic. It is often criticised as being 'restrictive and not to account for the types of holistic and continuing learning common within arts programmes' (Bamford, 2009, 20).

In addition to collecting information through standardised tests given to a sample or to the whole of the school population, there are two other major devices allowing the necessary information on the evaluation of teaching quality in the education system to be collected. On the one hand there are systematic and regular inspections conducted by school inspectors and, on the other, surveys which the Ministry commissions from research centres.

As far as the standardised tests are concerned, in addition to the three countries mentioned above (Ireland, Malta and Slovenia), Estonia should be added to this list since a **test** aiming to measure pupils' musical skills was organised in 2007. However, unlike the other three countries, this test was given to a sample of pupils (12-13 years of age) only. The main objectives of this test were as follows: to assess what the pupils had learnt at the end of the primary level; to give schools the opportunity to compare the results of their respective pupils; to underline the equal importance of musical education compared with other subjects in the curriculum; to draw attention to the materials needed for this type of teaching; and to collect data which is useful for the development of the curriculum. In general, the results obtained by pupils are considered to be good, with girls performing better overall than boys. Predictably, pupils who go to a music school achieved better results and statistically significantly so. Pupil performance does not appear to depend on teachers' qualifications. This survey also revealed problems linked with the teaching-learning process and suggested ways of improving this.

In Spain, there are plans to organise an assessment of artistic and cultural skills in the future. This assessment will form part of a programme of diagnostic assessments. The first series began in the 2008/09 school year. The tests are given to a representative sample of pupils in the 4th year of primary, and the 2nd year of secondary education. The main objectives of these tests are to examine the level of pupil attainment in the basic skills required by the curriculum and also to evaluate how the education system is performing.

Greece, Ireland and the United Kingdom (ENG/WLS/NIR) are the only countries with reports on the quality of teaching in arts subjects resulting from the **work of inspectors or school boards**. In Greece, this report is on the teaching of the visual arts at ISCED level 2 during the year 2007/08. It concludes that teachers generally adhere to the curriculum and that the handbooks made available to pupils meet their needs and interests. With respect to the quality of teaching, the report emphasises the need for teachers to undergo in-service training and highlights the benefits of creating classrooms which are specifically arranged for teaching the arts. Finally, it recommends that the teaching time allocated to arts subjects should be increased.

In Ireland a report dating from 2002<sup>(19)</sup> compiles and summarises the results of a sample of 50 inspection reports. These cover all the subjects in the curriculum at primary level, including music and theatre. The music composite report comprised 46 schools at post-primary level and is available on the Department of Education and Science website. The positive aspects concerning the teaching of music include the existence of a broad and balanced curriculum, good links between music and other areas of the curriculum as well as the teaching of an appropriate range of songs. On the other hand, the inspectors criticised the inadequate planning of teaching in music as well as the lack of attention paid to assessing pupil progress. In particular, there were generally few signs of formal assessment procedures. Finally, some schools were reported as having had problems implementing the music curriculum. As far as drama is concerned, the report emphasises the good use of drama as a means of learning within an integrated curriculum. Nevertheless, it criticises the lack of attention that is generally given to it. There are no recent national assessments in the field of arts education at secondary level but the observations usually made by inspectors do highlight differences between schools with respect to resources available and also the important influence of external examinations set by the SEC (State Examinations Commission) on lesson planning.

The national inspectorates in the United Kingdom (England, Wales and Northern Ireland) periodically produce reports evaluating provision in different subject areas, including arts subjects. The reports are usually based on evidence from inspections or surveys focusing on a particular subject area or are from general school inspections. In England, for example, the inspectorate published a report evaluating provision in English (including drama) in primary and secondary schools over the period 2000 to 2005. The report found that drama was infrequently taught in most primary schools. In secondary schools where drama is taught as a separate subject, it was report to be one of the best taught subjects, although pupil assessment was highlighted as an area for improvement<sup>(20)</sup>.

In Wales, in 2005, the inspectorate published a survey of arts provision at primary and secondary level in order to disseminate good practice and prompt schools to review their provision. The report concluded that when arts were given an appropriate place in the curriculum, the quality of pupils' learning and the life and ethos of the school were greatly enhanced. Standards in arts subjects had generally risen, although there was an increasing proportion of unsatisfactory work in art and music as pupils moved through secondary school<sup>(21)</sup>.

In 2005, the inspectorate in Northern Ireland carried out a survey of art and design, music and physical education in a sample of primary schools. The survey showed that all three subjects were valuable in stimulating children's creative thinking and imagination, as well as their skills and all-round development. The report recommended that children should have more opportunities to be creative and to practise and refine their skills and that assessment should be more systematic<sup>(22)</sup>.

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<sup>(19)</sup> Department of Education and Science (2002) *Fifty School Reports; what inspectors say*  
[http://www.education.ie/servlet/blobServlet/inspector\\_50school\\_report.pdf?language=EN](http://www.education.ie/servlet/blobServlet/inspector_50school_report.pdf?language=EN)

<sup>(20)</sup> See <http://www.ofsted.gov.uk/Ofsted-home/Publications-and-research/Browse-all-by/Education/Curriculum/English/Primary/English-2000-05-a-review-of-inspection-evidence>

<sup>(21)</sup> See <http://www.estyn.gov.uk/publications/artks2and3.pdf>

<sup>(22)</sup> See <http://www.etini.gov.uk/summarycreativeexpressiveprimaryschools.pdf>

Six countries have **recent surveys** which provide information on the quality of arts education in schools. In Bulgaria, regional education authorities launched a survey in 2007 in order to evaluate to what extent arts teachers were able to meet the defined national standards.

In France, a survey <sup>(23)</sup> conducted by the general inspectorate of national education threw new light on the teaching practices and monitoring at primary level. Although good quality teaching was observed, the report underlines the unpredictable nature of courses in individual schools manifested by irregular practices and a lack of consistency and continuity. Some of the weaknesses highlighted are the result of problems specific to arts disciplines: a lack of confidence on the part of the teachers and lack of practical and theoretical training. The report makes recommendations in three areas: the clarification of expectations and requirements, the reform of monitoring systems, and the development and sharing of resources and good practice.

In Lithuania, a national survey was launched in 2007 which focuses on the organisation of the arts and cultural activities at lower secondary level; the assessment of pupils' work; and the introduction of arts and cultural activities by the education departments at local authority level.

In Hungary, the National Institute of Public Education conducted a survey in 2002/03 on the teaching of all subjects at primary and lower secondary level. More than four thousand teachers were given a questionnaire on school in general and on the teaching of their subject. Most of the teachers of arts subjects mentioned that the time allocated to teaching their subject was too short.

In Slovenia, surveys conducted by the National Education Institute as well as the providers of continuous in-service training continued to highlight the lack of teaching time allocated to arts subjects and also to some problems peculiar to the arts such as the teaching of visual arts and the organisation of choir practices. With respect to pupil assessment, the report stresses the lack of attention devoted to pupils' overall development, to the expression of their individuality and to their progress in terms of skills.

In Finland, the national authorities carried out a survey in 2008 to evaluate the organisation of arts education in schools. The results of this survey have not yet been published.

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<sup>(23)</sup> See the *Inspection générale de l'éducation nationale, 2007. La mise en œuvre de l'éducation artistique et culturelle dans l'enseignement primaire*, report to the Minister, (<http://www.education.gouv.fr/cid5379/la-mise-en-oeuvre-de-l-education-artistique-et-culturelle-a-l-ecole-primaire.html>)

## Conclusions

Responsibility for the assessment of pupil performance in the arts mainly lies with teachers. It is, however, exercised within a set framework laid down by the central or regional education authorities. In some countries, assessment criteria and assessment scales are part of this framework. In a majority of education systems, central education authorities recommend specific assessment scales. Particular assessment criteria are centrally prescribed in a minority of countries. In cases where pupils show outstanding abilities or, conversely, experience difficulties, standard measures are taken to support them, such as organising extra-curricular activities or remedial classes. Repeating a year on the basis of unsatisfactory results in the arts rarely occurs, although repetition is a possibility in 19 countries. Very few countries organise standardised national tests in arts education. In most of these few cases, the tests are also used to monitor the quality of arts teaching. Alongside these tests, inspections and surveys also feed into the monitoring process. Thirteen countries have produced relatively recent reports on the quality of arts education in schools.

## CHAPTER 5: ARTS TEACHERS: EDUCATION AND TRAINING

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Teachers who teach the arts subjects play a fundamental role in developing the creative skills of pupils and young people. A recent study on the *Impact of Culture on Creativity* (KEA European Affairs 2009) identified teacher training as one of the main areas that needs to be improved in order to generate a creative learning environment in schools. The improvement of teacher education and training in general is the first objective of the 'Education and Training' 2010 work programme<sup>(24)</sup>. In November 2007, the Council of the European Union also noted that the 'education and training of teachers is a crucial element in the modernisation of European education and training systems' (Council of the European Union 2007b). Therefore, it is important to look at who teaches the arts subjects in the different European countries and how these teachers are trained.

This chapter thus outlines and compares the level of specialisation, as well as the education and training of arts teachers in Europe. The first section of the chapter shows similarities and differences regarding the employment of generalist or specialist teachers as arts teachers in compulsory general education (ISCED levels 1 and 2). According to our definitions, generalist teachers are qualified to teach all (or almost all) subjects or subject areas in the curriculum; semi-specialist teachers are qualified to teach a group of subjects (at least three but not more than five); and specialist teachers are qualified to teach one or at most two different subjects. This section also contains information on the involvement of professional artists in teaching pupils at these levels. The second section discusses the regulation and compulsory elements of the initial education and training of arts teachers (generalist or specialist) and presents arrangements for continuing professional development for arts teachers in different countries. Finally, the chapter shows how professional artists participate in the education and training of prospective and practising arts teachers.

### 5.1. Arts teachers in compulsory general education

Most countries have different practices regarding the level of specialisation of arts teachers in primary level education (ISCED 1) on the one hand, and in lower secondary level education (ISCED 2) on the other. As shown in Figures 5.1 and 5.2, generalist teachers tend to teach arts at primary level (though schools are free to choose otherwise in several countries), while specialist teachers are usually employed to teach the arts subjects at lower secondary level.

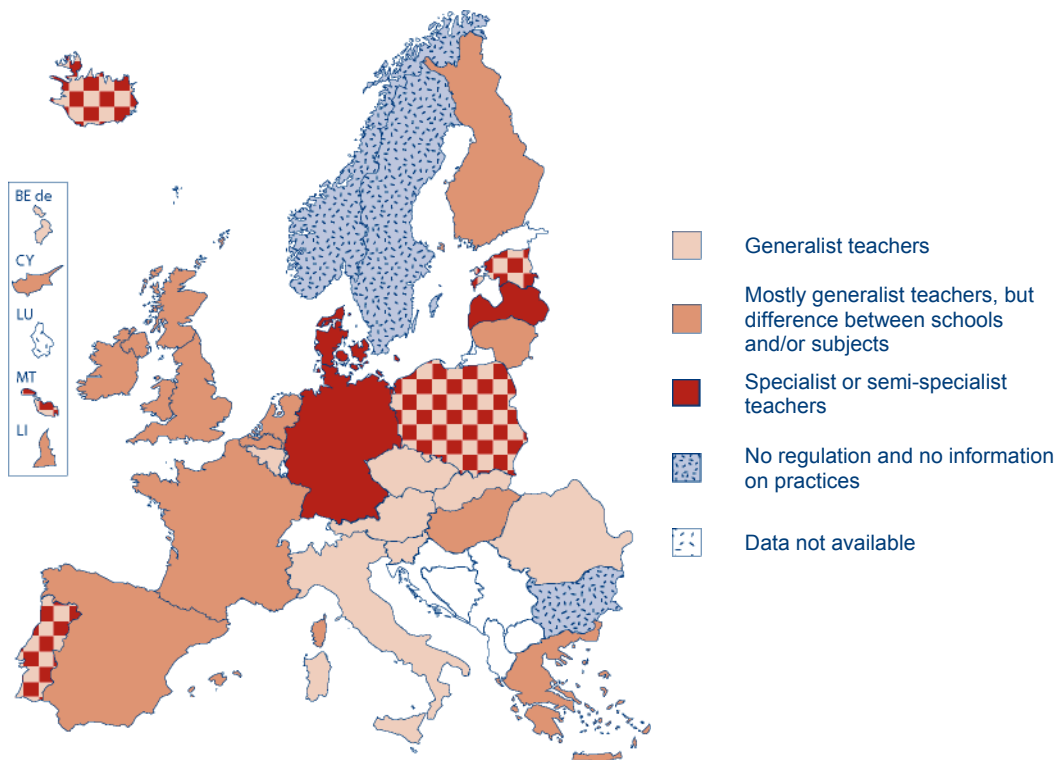
The majority of countries employ generalist teachers to teach arts subjects in **primary education**. Nevertheless, in several countries, either schools have the choice of employing specialist arts teachers, or certain arts subjects (mostly music) are primarily taught by specialist teachers. In Greece, music is often taught by specialist music teachers, while this practice is rarer in the case of visual arts and theatre and depends on specialist teachers' workload. In Spain, while the rule is to have generalist teachers teaching the arts (drama, visual arts and dance), music is taught by specialist music teachers. In Liechtenstein, specialist teachers teach textiles.

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<sup>(24)</sup> See the website [http://ec.europa.eu/education/policies/2010/objectives\\_en.html#training](http://ec.europa.eu/education/policies/2010/objectives_en.html#training) of DG Education and Culture of the European Commission.

In Ireland, though it is not the policy of the Department of Education and Science, there are a small number of schools which employ specialist teachers for drama and music. In Lithuania, parents can request to have specialist teachers teaching fine arts, drama, music or dance in primary schools. In Hungary, usually generalist teachers teach in primary education (ISCED 1), but bigger schools can employ specialist teachers. In Finland, schools have the choice of employing semi-specialised class teachers (generalist teachers who are also qualified to teach particular subjects at lower secondary level) or specialist teachers at primary level. The higher the grade, the more often it is specialist teachers who teach the arts subjects; however, the situation varies from school to school. In the United Kingdom (England, Wales and Northern Ireland), although primary school teachers are trained to teach all subjects in the curriculum, the deployment of staff is a matter for the school. Schools may choose to employ specialists for arts subjects, allowing the class teacher time for other tasks such as planning and preparation.

**Figure 5.1: Specialist and generalist arts teachers in primary education, 2007/08**



Source: Eurydice.

**Additional note**

**Estonia, Poland, Portugal and Iceland:** The pattern is mixed because specialist teachers usually teach the arts subjects after a few grades already at ISCED level 1.

**Explanatory note**

Extra-curricular activities are not included.

In another group of countries, the main division is between the first 3-4 years of primary education and the second part of general compulsory education, rather than between primary and secondary education. In these countries, generalist teachers teach the arts subjects in the first few years of primary education, while specialist teachers are employed afterwards. The countries in which this pattern applies are Poland, Portugal and Iceland. In Estonia, there is no strict division between the primary level and the lower secondary level of education. Typically generalist teachers teach in the first 3 years, but schools can decide to employ specialist teachers from the start, mainly in music.

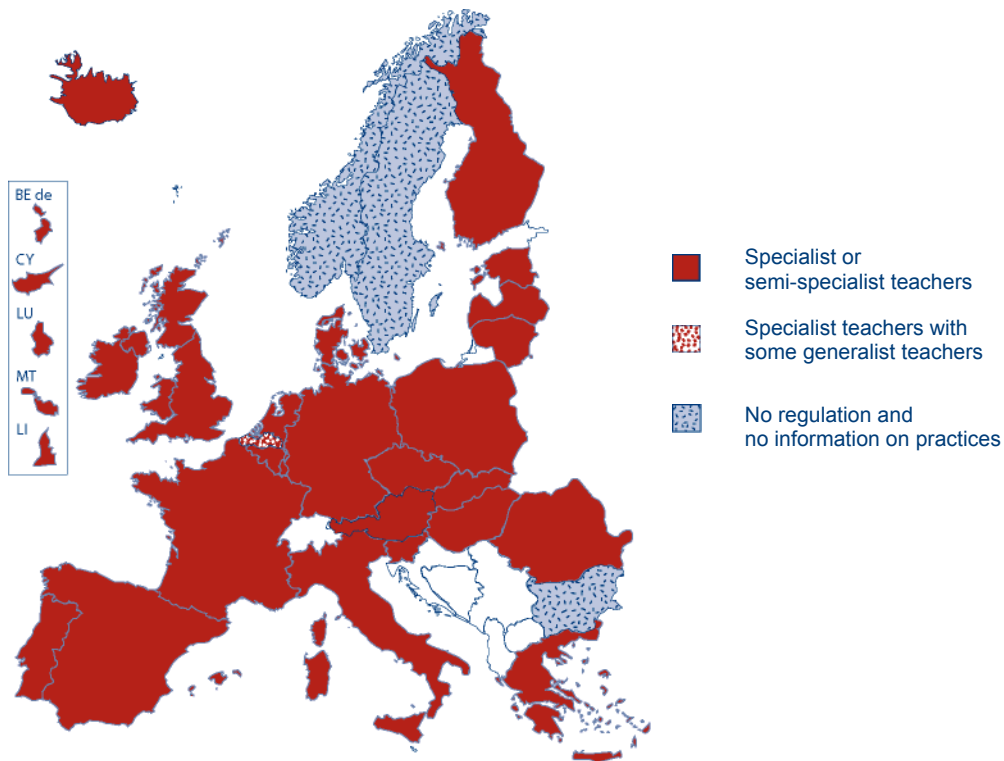
In three countries, only specialist or semi-specialist teachers teach the arts in all levels, including all grades of the primary level of education. These countries are Denmark (semi-specialist teachers), Germany and Latvia. Malta has a different system, whereby peripatetic arts teachers who are specialised in one of the arts subject visit all primary state schools on a regular basis and give lessons to the pupils. Class teachers may be present during these art lessons unless they have other school commitments. There are peripatetic teachers for drama, visual arts, music and physical education (of which dance is part). Nevertheless, arts subjects might be also taught by generalist (class) teachers who are sometimes guided by a specialist teacher.

Finally, in some countries, there is no general regulation about who can teach arts subjects in primary (or lower secondary) education, and there are also no general patterns as in the case of countries discussed above (e.g. the Netherlands). In Bulgaria, both generalist teachers and specialist teachers can teach the arts subjects, depending on the school. There is a similar situation in the Flemish Community of Belgium, Sweden and Norway. In the Flemish Community of Belgium, since the main goal of arts education at primary level is that students discover themselves and learning, teachers are usually not specialist artists.

In nearly all countries, specialist teachers are employed to teach arts subjects in **lower secondary education**. There are a few exceptions, however. For example, in Austria, while specialist teachers are supposed to teach arts subjects in both academic secondary schools (*Allgemeinbildende höhere Schulen*) and general secondary schools (*Hauptschulen*), in practice this is not always the case in general secondary schools. In this latter case, specialist teachers sometimes teach subjects for which they have no extra training (*fachfremde Lehrer*). Furthermore, as was mentioned above, there are some countries where there is no general regulation of who teaches the arts in ISCED 2, and information on general patterns is not available. The countries concerned are the Flemish Community of Belgium, Bulgaria, Sweden and Norway. Nevertheless, in the Flemish Community of Belgium, although both generalist teachers and specialist teachers could teach the arts at this level, in practice most schools employ specialist teachers for this purpose.



Figure 5.2: Arts teachers in lower secondary education,  
2007/08



Source: Eurydice.

## 5.2. Skills and qualifications of arts teachers

The education and training of arts teachers, similarly to that of other teachers, may be considered in two phases: initial teacher education (thus education before acquiring a teacher status) and continuing professional development. During the **initial phase**, prospective arts teachers receive training in different arts subjects; or, in the case of specialist teachers, they receive training and qualification in one or two particular subject areas. In addition, in most cases, prospective arts teachers also receive professional teacher training. Initial teacher education is under transformation in many countries due to diverse reforms and the Bologna Process <sup>(25)</sup>; therefore, the information given below is subject to change.

**Generalist teachers** are usually trained in arts subjects as part of their professional teacher training (see below for exceptions to this). In the case of **specialist arts teachers**, practices differ. In order to become a specialist arts teacher, prospective teachers in most countries have to have a Bachelor's or a Master's degree in an arts subject (visual arts, music, etc.) and have to complete professional

<sup>(25)</sup> On the Bologna Process, see: [http://ec.europa.eu/education/policies/educ/bologna/bologna\\_en.html](http://ec.europa.eu/education/policies/educ/bologna/bologna_en.html), as well as the report *Higher Education in Europe 2009: Developments in the Bologna Process* (Eurydice 2009a).

teacher training. This can be done according to either the concurrent or the consecutive model<sup>(26)</sup>. The concurrent model is the prevailing or only option in Denmark, Germany and Poland. The countries in which specialist teacher education in the arts tends to follow the consecutive model are Estonia, France, Italy, Luxembourg, Finland and the United Kingdom (England, Wales and Northern Ireland). In the German-speaking Community of Belgium, there is only one institution for generalist teacher education; specialist teachers are trained mostly in the French Community of Belgium. There are no institutions for teacher education in Liechtenstein; therefore, all arts teachers are trained in neighbouring countries (mostly in Switzerland and to a lesser extent in Austria).

In other European countries there are two main routes available for becoming a specialist arts teacher: either students study the arts in specialised higher education institutions or faculties (e.g. in faculties of fine arts, arts academies or conservatoires) and later participate in a professional teacher training, or they study the arts as part of their professional teacher training (e.g. in faculties of education). For example, in Cyprus, specialist arts teachers who teach in primary schools study the arts as part of their teacher training, while those preparing to teach at lower secondary level usually receive a Bachelors degree first in the specific subject. In Spain, while specialist music teachers who teach at primary level are trained in teacher training colleges, the training of specialist teachers in secondary education follows the consecutive model. In Ireland, in order to become a specialist visual arts teacher students can either complete a Bachelors degree in Education in Art and Design Teaching, or they can complete a degree in visual arts and then can acquire the Art and Design Education Teaching diploma. Similarly, in the Czech Republic and in Slovakia, students can become specialist arts teachers in two ways: they can study in faculties of education (arts being part of teacher training), or they can study in professional arts higher education institutions and then undergo a supplementary pedagogical training.

The existence of guidelines or nationally set frameworks for initial teacher education of generalist and specialist arts teachers varies across countries. Although it is usually institutions for teacher education that are responsible for the content of the training, in most cases they (have to) include certain topics or subjects in their programmes. In the majority of cases, either there are national standards or all institutions for teacher education provide similar training. The following sub-sections focus on two domains: initial training in arts subjects and professional teacher training. The last sub-section will then turn to the continuing professional development for arts teachers.

### Arts subjects in initial teacher education

Generalist arts teachers, who predominantly teach in primary education, typically receive training in more than one **arts subject**. In the majority of countries, there is a national programme for the education and training of generalist teachers or all institutions offer similar training. As illustrated in Figure 5.3, all countries with a national study plan (Ireland, France, Cyprus, Lithuania, Hungary, Malta, Austria, Romania, Sweden and the United Kingdom (Scotland)) or those where similar training is offered by all institutions (the German-speaking Community of Belgium and Luxembourg, each with only one institution offering generalist teacher education, the French and Flemish Communities of Belgium, Spain, Slovenia, Slovakia and Finland) have **visual arts and music** as compulsory subjects.

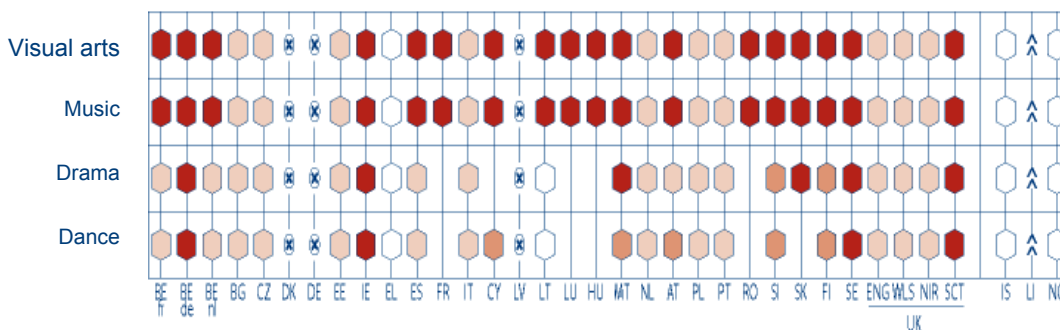
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<sup>(26)</sup> For more information on these models, see *Key Data on Education 2009*, Chapter D, Section on Teachers (Eurydice 2009b).

**Drama** is compulsory in the German-speaking Community of Belgium, in Ireland, Malta, Slovenia (as part of Slovenian language), Slovakia, Finland, Sweden and the United Kingdom (Scotland). **Dance** is a compulsory subject in the German-speaking Community of Belgium, in Ireland, Sweden and the United Kingdom (Scotland), and is compulsory as a part of physical education in Cyprus, Malta, Austria, Slovenia and Finland. Arts subjects are also offered as optional subjects in some countries, as shown in Figure 5.3.

In countries where arts subjects are not compulsory, there is little available information on what training teachers actually receive. In the United Kingdom (England), a national survey about arts education in primary schools – which was conducted in 2002 with the participation of 1 800 schools – found that a fifth of all generalist teachers in the study had received no arts training at all during their initial teacher education (Downing et al. 2003). Recently qualified teachers were more likely to have had at least some arts elements during their initial teacher education, though with small amounts in each arts subject. In addition, even though there was apparently more expertise available in music teaching than in other arts subjects, the most widespread concern was expressed about the shortage of music teaching skills. After this survey was conducted, in 2004, the HEARTS (Higher Education, the Arts and Schools) project was launched with the intention of strengthening the arts element of the initial training of primary school teachers (see section 5.3 for more details).

**Figure 5.3: Arts subjects in initial teacher education for generalist teachers, 2007/08**



Institutional autonomy     
  Optional     
  Part of another compulsory subject  
 Compulsory/All institutions provide     
  No generalist teachers for the arts     
  Teacher education abroad

Source: Eurydice

**Additional notes**

**Belgium (BE de):** Most teachers are trained in the French Community of Belgium and to a lesser extent in Germany.

**Spain:** The university study plan of the initial training of generalist primary school teachers (who also teach arts, except music) has a core national component common to all universities. A part of this component is a subject area of a state and compulsory nature called 'artistic education and its didactics'. In addition to this, each university may establish other subject(s) (either compulsory or optional for students) related to the arts.

**United Kingdom (ENG/WLS/NI):** Although there are no centrally determined curricula for prospective teachers, there are centrally set standards or competences which students must meet in order to qualify as a teacher. These specify that teachers should have sufficiently-detailed knowledge of their subjects/curriculum areas to enable them to teach effectively.

**Liechtenstein:** Prospective teachers are trained mostly in Switzerland and Austria.

There are several countries where institutions for teacher education are autonomous and institutions offer different teacher education programmes: arts subjects might be compulsory or optional and different subjects can be included. Information on the compulsory or optional nature of these courses is available only in the case of a few countries. In Estonia, visual arts and music are generally optional for generalist teachers (they have to choose only one of them), but initial teacher education for generalist teachers usually includes compulsory introductory courses in visual arts and sometimes in music. In Iceland, although no specific subject is compulsory, students participating in initial teacher education for generalist teachers have to choose among three subject areas: visual arts, music/drama/dance, and textiles/crafts. Similarly, in Bulgaria and the Czech Republic, though higher education institutions are autonomous and thus practices might differ, prospective generalist teachers can choose a specialisation among the arts subjects. In Greece, while there is no national programme at present and prospective generalist teachers take only optional arts subjects since the end of the nineties, older teachers who were trained previously had one or two compulsory arts subjects during their studies (visual arts, music, theatre or dance). In Norway, arts subjects have not been compulsory at all for generalist teachers since 2003.

In the case of specialist teachers, **demonstrating skills** in a specific arts subject before becoming an arts teacher is usually a requirement in all potential training models. However, arts skills are usually more emphasised in the consecutive model. For example, in Austria, there is a difference in the training of specialist arts teachers teaching in academic secondary schools and in general secondary schools. Specialist teachers teaching in academic secondary schools are usually trained in universities according to the consecutive model, while teachers teaching in general secondary schools are trained in teacher training colleges where there is more focus on pedagogy and less on arts skills. The demonstration of arts skills is not regulated centrally in Bulgaria and Sweden.

### **Professional teacher training of arts teachers**

Both generalist and specialist arts teachers have to acquire **professional teaching skills** related to the taught arts subjects. Thus, in the large majority of countries, specialist arts teachers, even if they are primarily trained as (professional) artists in a consecutive model, also need to undergo professional teacher training at some point. This means that in order to be able to teach in general public schools (and not only extra-curricular classes, in which professional artists can be involved in several countries, for example in Greece, Italy, Finland, Slovakia and Slovenia), **professional artists** need to complete professional teacher training as well. Exceptions are Greece, where musicians with a degree from a conservatoire can teach in all day public primary schools without teacher qualifications; Luxembourg, where professional artists with a Masters' degree can teach in general public schools; Poland, where professional artists can teach upon the consent of the head of the regional education authority; and Sweden, where schools can decide themselves if professional artists can teach or not. However, in Greece, in order to improve quality assurance in arts education, all teachers, including specialist arts teachers have to undergo competitive examinations administered by the Supreme Council for Civil Personnel Selection (ASEP). Furthermore, a teacher certificate is a prerequisite for their appointment as qualified teachers at a public school.

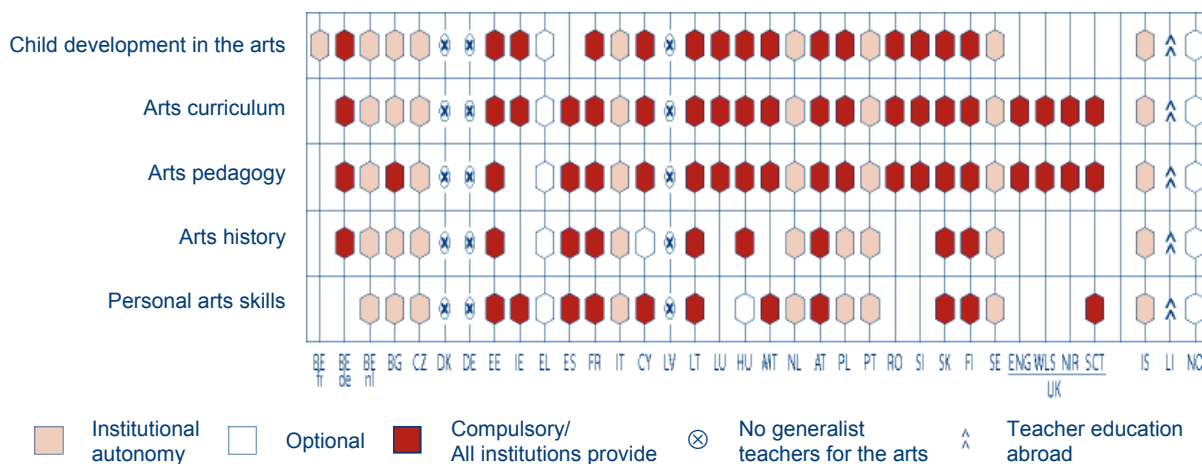
Several countries (French Community of Belgium, Estonia, Ireland, Latvia, Hungary, the Netherlands, Finland, and Iceland) allow professional artists to teach without the required teaching qualifications or teacher training on a temporary basis – for example, if no qualified teacher is available. Nevertheless, in these cases, professional artists are usually required to complete professional teacher training after

a certain period of time in order to gain a permanent status. In the Netherlands, before acquiring the teacher qualification, professional artists can teach based on a so-called 'Artist in the classroom' certificate.

Concerning **professional teacher training**, the following areas of study may be considered: child development in the arts, arts curriculum content, arts pedagogy, arts history, the personal arts skills development of the prospective teacher, and pupil assessment (this latter only in the case of specialist arts teachers). As can be seen in Figure 5.4, very few countries with a national framework or programme (see list above) cover all these pedagogical areas in their compulsory training for generalist teachers, but each is present in the study plan of several countries.

The countries in which all five areas of study are compulsory or provided by all institutions for teacher education in the preparation of *generalist teachers* are France, Lithuania, Austria, Slovakia and Finland. In Estonia, although higher education institutions are autonomous, all generalist teachers receive training in all the subjects to some degree. The countries in which it is at the discretion of institutions for teacher education to determine the content of curricula and institutions differ in their training programmes are the Flemish Community of Belgium, Bulgaria (although arts pedagogy is compulsory), the Czech Republic, Greece, Italy, the Netherlands, Portugal, Sweden, Iceland and Norway. In Greece, all listed areas are offered as separate options in different institutions for teacher education, but there is no institution which offers all of them. In Norway, generalist teachers are not given a defined course component related to arts in their pedagogical training, though some areas can be studied if the prospective teacher chooses an arts subject (which is not compulsory). Nevertheless, there are provisions in the national curriculum for teacher education for the compulsory inclusion of drama as a cross-cutting teaching method. Furthermore, the national teacher education programme specifies that teacher education has to give prospective teachers the opportunity to express, develop and realize their aesthetic potential.

**Figure 5.4: Pedagogical areas of study in initial teacher education for generalist teachers, 2007/08**

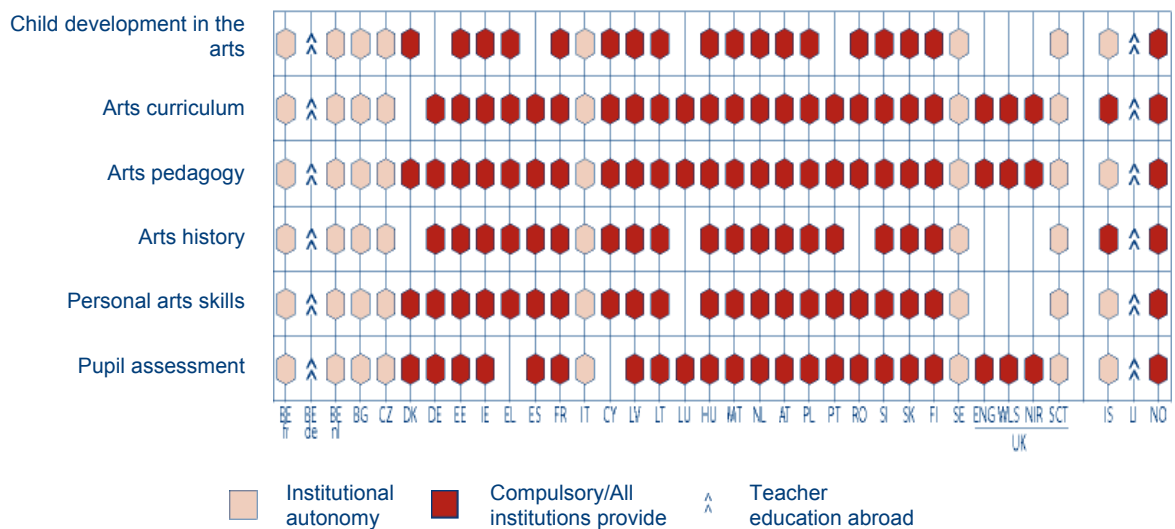


Source: Eurydice.

Similarly, initial teacher education programmes for *specialist arts teachers* vary concerning the compulsory or optional nature of pedagogical areas. Figure 5.5 illustrates whether the listed areas are made compulsory by national curricula/are offered by all institutions for teacher education for specialist arts teachers in a given country, or higher education institutions are autonomous in deciding on the content of their training and they differ in their programmes.

Institutions for teacher education are autonomous and there is no national guidance framework or programme in Belgium (French and Flemish Communities), Bulgaria, the Czech Republic, Italy, the Netherlands, Finland, Sweden, the United Kingdom (Scotland) and Iceland. In the Netherlands and in Finland, all areas are nevertheless taught by all institutions for teacher education. In Iceland, there are two higher education institutions offering teacher education in arts subjects, which can design their curricula at their discretion (though arts curriculum and arts history are taught in both).

**Figure 5.5: Pedagogical areas of study in initial teacher education for specialist visual arts and music teachers, 2007/08**



Source: Eurydice

#### Additional notes

Since visual arts and music are the subjects that are the most commonly taught in schools, this figure mainly represents whether specialist visual arts and music teachers<sup>(27)</sup> get compulsory training in the given pedagogic areas during their professional teacher training. However, some training programmes differ according to the different art-forms.

**Denmark:** Pupil assessment is not necessarily compulsory for music teachers.

**Greece:** Child development in the arts is not an area of study in the case of music teachers. In addition, arts curriculum is an option area of study for prospective music teachers.

<sup>(27)</sup> The Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen (AEC) has been collecting information on national systems for professional music training for some years. The website [www.bologna-and-music.org/countryoverviews](http://www.bologna-and-music.org/countryoverviews) is mainly the result of the 'Polifonia' and 'Mundus Musicalis' projects. Further information on music teacher education and training can be found also at [www.polifonia-tn.org/invite](http://www.polifonia-tn.org/invite) and at [www.menet.info](http://www.menet.info).



Despite the institutional autonomy of higher education institutions, several of the listed areas are compulsory for specialist teachers in national curricula in the majority of countries. However, the compulsory nature of the given pedagogic area does not necessarily mean that prospective teachers receive a comprehensive training in these areas. For example, in Cyprus, although most of the listed areas are compulsory in teacher training programmes, specialist teachers are offered a rather general and shallow training in these areas. In Austria, specialist teachers teaching in academic secondary schools receive a more in-depth training in arts history and personal arts skills development than teachers teaching in general secondary schools.

The pedagogical areas may be taught in **different phases** of initial teacher education. In Germany, for example, arts pedagogy, arts history and personal arts skills development are compulsory during the first phase of teacher training; arts curriculum content and pupil assessment are the main topics during the preparatory service (practical pedagogy training). In France and Luxembourg, academic aspects – e.g. arts history – are taught during university studies, whereas the other content areas are part of the professional teacher training after the so-called *concours*, the competitive examinations prospective teachers have to pass in order to gain a teacher status.

### **Continuing professional development of arts teachers: examples of current practices**

Many argue that the **continuing professional development** (CPD) of arts teachers requires special focus, since more experienced teachers can have a great impact on changing teaching practices and the quality of arts education in schools (see for example Bamford 2006). CPD is a professional duty for teachers in the majority of European countries<sup>(28)</sup>. However, the participation of arts teachers in CPD programmes is not regulated separately in most cases. Instead, general regulations on CPD usually apply to arts teachers as they do to all. An exception is Denmark, where arts teachers do not have the possibility to participate in CPD.

As a result, there is little available information about the participation of arts teachers in CPD. In France, on average 6 % of the training courses available for teachers are related to arts and culture. In Finland, according to a 2005 evaluation (Piesanen et al. 2007), the overall participation in in-service training of teachers in arts subjects who teach in basic and general upper secondary education had increased, but at the same time 24 % of them did not participate at all. The overall rate of non-participation for all teachers was 13 %. In Slovenia, the National Education Institute reports that CPD for arts teachers receives too little attention and is not recommended often enough.

Similarly, in the United Kingdom (England), again according to the 2002 national survey about arts education in primary schools, there was a widespread view that there needed to be more arts topics in CPD programmes (Downing et al. 2003). To date, there is an 'Artist Teacher Scheme' in the United Kingdom (England and Wales), which is a programme of continuing professional development courses for specialist teachers of visual arts, crafts and design. The Scheme is based on the principle that arts teachers who maintain their own creative practice can be significantly more effective in the classroom and are more likely to be satisfied with their work in education. It provides opportunities for arts

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<sup>(28)</sup> See *Key Data on Education 2009*, Chapter D, Section on Teachers (Eurydice 2009b).



teachers to review and develop their personal creative practice in higher education institutions and art museums and galleries.

Furthermore, again in the United Kingdom (England), the Training and Development Agency for Schools (TDA) developed a national strategy for teachers' CPD. As part of the strategy, national priorities have been identified for the 2007 to 2010 academic years. One of the priorities is pedagogy, including subject knowledge. In line with this, the TDA began an initiative to develop and enhance the online/distance subject specific CPD opportunities in 2006. Four subjects – English, history, music and business studies – were chosen for the first phase of the initiative. The National Association of Music Educators (NAME) and the Music Education Council (MEC) are leading the music strand.

In Italy, CPD activities for arts teachers focus on drama and music in particular. In Romania, training courses are organised for music teachers by the high level professional music institutions three times per year. After these courses, teachers receive a higher grade in their teacher status, but not an additional qualification. Continuing professional development is strongly recommended for music teachers and it is regulated by the local educational authority. There are 270 training hours per year divided into three modules. In Malta, the Department of Curriculum Management and e-Learning within the Directorate for Quality and Standards in Education organizes courses for arts teachers once a year for three days. During these yearly trainings, there are courses and workshops in drama, visual arts, music and physical education. These are compulsory for all arts teachers in public schools, but arts teachers in private schools may also attend on a voluntary basis. As from 2009, compulsory courses are to be held every other year but when not called to attend arts teachers are invited to participate on a voluntary basis.

In the Norwegian higher education system, once a student has completed the generalist teacher education programme, he/she is qualified to teach any subject taught in Norwegian schools, including music and the arts. The result of this policy is seen in the discrepancy between those who have a substantial amount of arts in their qualifications profile and those who do not. To cope with this problem, regional or city officials can specifically organise CPD courses for their teaching staff, and in certain cases the region or the city makes participation in such courses compulsory. However, whether or not the region or city chooses to plan for such CPD courses in the arts is at their own discretion. Nevertheless, a recent national strategy, released by the Department of Education in 2008, requires city and regional officials to earmark a certain amount (the total has not yet been released) of CDP funds to CDP in arts and culture.

### **5.3. The involvement of professional artists in teacher education and training**

The **involvement of professional artists in the initial training** of arts teachers usually involves holding workshops, seminars or the participation of professional artists in arts projects. In the majority of countries there are no central programmes to facilitate the involvement of professional artists in teacher education and training, but higher education institutions can decide to invite them themselves. Italy and Luxembourg indicated that professional artists do not really participate in teacher education. In Denmark, only artists with thorough academic knowledge and pedagogical experience can train prospective arts teachers. In Estonia, in contrast, most of the staff teaching prospective arts teachers

are professional artists who teach part-time. Similarly, in Spain, professional artists may participate in training prospective teachers.

Concerning the training of generalist teachers teaching the arts in primary schools, the HEARTS (Higher Education, the Arts and Schools) project was launched in 2004 in the United Kingdom (England) with the intention of strengthening the arts element of initial training of primary school teachers. During the academic years 2004-2006, six higher education institutions in England were given financial and practical support to introduce new programmes of arts work into their curricula. The project comprised a range of activities, some of which involved professional artists.

In the case of **continuing professional development**, it is again higher education institutions and other (cultural) institutions offering training programmes that are responsible for inviting professional artists in most European countries. In Luxembourg, professional artists are not involved in CPD training. In Cyprus, the involvement of professional artists in CPD is organised at different levels in the case of teachers teaching in ISCED 1 and ISCED 2. In the case of ISCED 1 arts teachers, it is usually school principals who invite professional artists for presentations. For ISCED 2 arts teachers, supervisors of each subject can invite artists to organise specific workshops and seminars. In Iceland, CPD is the responsibility of the Iceland Academy of Arts which involves professional artists.

In Spain and Portugal, though professional artists can participate in CPD programmes, it is usually teachers and professional trainers who train arts teachers. In Portugal, professional artists need a trainer certificate issued by the In-service Training Scientific-Pedagogical Council before they can be involved in CPD courses for teachers.

Central programmes facilitating the contribution of professional artists to CPD training are rare. In the United Kingdom (England and Wales), the 'Artist Teacher Scheme' enables professional artists to participate in CPD training for arts teachers.

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This chapter showed that while generalist teachers tend to teach the arts subjects at primary level, at lower secondary level specialist arts teachers are employed in the large majority of countries. Furthermore, regarding teacher education, it outlined that arts subjects are most often, but not always compulsory for prospective generalist teachers in initial teacher education programmes. On the other hand, professional teacher training is most often, but not always compulsory for specialist arts teachers. As far as the continuing professional development of arts teachers is concerned, it seems to receive little attention in many countries. Finally, the involvement of professional artists in teacher training is supported by national programmes only in a few countries.

## CONCLUSIONS

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This study set out to present up-to-date, comprehensive and comparable information on arts education at primary and lower secondary levels in Europe. The role of this conclusion is to summarise the main results of the comparative study and to link these to previous research. Furthermore, it highlights an important finding of the study about the importance of collaboration with regard to all the different aspects of arts education.

### Questions raised: what we have learnt

The Introduction of the study provided an overview of the main questions that existing research projects have been focusing on. Some of these questions were also raised in the study, with specific emphasis on issues such as the organisation and aims of arts curricula, teacher education, pupils' assessment, the involvement of professional artists, the use of ICT in arts education, and extra-curricular activities. The following paragraphs summarise the answers the study can give to some important questions regarding arts education in European countries.

- **What is the place of arts in national curricula?**

Previous research argued that arts education has a relatively low status in the curriculum (see Introduction). This study looked at the organisation of arts education in the curriculum, the taught time devoted to the arts or arts subjects, and the existence of cross-curricular links between the arts and other areas in the curriculum.

The study distinguished two main conceptualisations of the art-form areas within curricula: they might be conceived as being related to each other and thus are grouped together in an integrated area within the curriculum, or alternatively, each arts subject might be considered separately. Just under half of the countries consider the arts subjects together as an 'integrated' component of the whole curriculum, whereas the remainder adopt a 'separate subject' approach. Nevertheless, even if arts-form areas are considered as parts of an integrated area, they can be treated as separate subjects in schools. Furthermore, in some cases, arts subjects are part of other compulsory subjects or curriculum areas. All the main arts subjects defined in this study are compulsory in the majority of countries in some form, and visual arts and music are compulsory in all countries. In addition to this, two-thirds of the countries include crafts in their compulsory arts curriculum. In the large majority of countries including drama and dance, these art-form areas are taught as parts of other compulsory non-arts subjects, usually that of the language of instruction and physical education, respectively. A small number of countries also offer separate lessons in media and in architecture as part of the compulsory arts or non-arts curriculum (see Chapter 2).

In terms of time devoted to the arts, approximately half the European countries dedicate between 50 and 100 hours per year to the arts at primary level and between 25 and 75 hours per year at lower secondary level (see Chapter 2). At primary level, this is certainly less than the time allocated to the language of instruction, mathematics or sciences (natural and social sciences taken together), but the majority of countries devote more time to arts education than to teaching foreign languages or to physical education. However, at lower secondary level, the time allocated to arts subjects also decreases in comparison to the other subject areas. At this level, the majority of countries not only devote less time to arts education than to the language of instruction, mathematics, natural and social sciences (taken together or separately), and foreign languages, but also to physical education (see

Figures E2 and E3 in *Key Data on Education in Europe 2009*). Thus, while this study confirms previous research results on the lack of time allocated to the arts at the secondary level, the picture is more mixed when one looks at the primary level. Nevertheless, there are considerable variations between countries. Furthermore, several countries enable schools to allocate curriculum time flexibly within a longer time period spanning two or more years, and others give schools autonomy to decide the amount of time to be devoted to each subject.

In most educational systems, it is possible for pupils to be asked to repeat a year if they have not adequately acquired the knowledge and competences required at the end of a school year or stage of teaching. However, in all these countries – with only a few exceptions – an inadequate mark in an arts subject does not, in practice, have any consequences for a pupil's progression through the school. Little weight is thus attributed to arts education when it comes to making a judgment on pupils' ability to go up to the next grade (see Chapter 4).

As far as the link between the arts and other subjects is concerned, only about a third of European countries encourage such cross-curricular links. When such encouragement exists, it can either be an objective of the whole curriculum or a specific cross-curricular programme (for example on cultural education), or it can be found within the arts curriculum itself. In some cases, promoting cross-curricular links is explicitly stated as an aim of the arts curriculum and in several cases cross-curricular links may be established at local or school level (see Chapter 2).

- **What are the aims of arts education?**

Similarly to previous research, the study found that there is a considerable degree of agreement between European countries about the core objectives of arts education. Not surprisingly, all countries focus their arts curriculum on developing young people's artistic skills, knowledge and understanding. Most also aim for their arts curricula to develop critical appreciation; an understanding of cultural heritage and cultural diversity; individual expression; and creativity (imagination, problem-solving and risk-taking). Other common aims were social skills, communication skills, enjoyment, engaging with a variety of art forms and media, performing/presenting, and environmental awareness (see Chapter 1).

However, the study also revealed a few differences between countries, with some having more types of aim than others. Three aims were identified in less than half of the countries: self-confidence/self-esteem; promoting lifelong learning through the arts; and identifying artistic talent.

Besides the learning aims that are identified as parts of the arts education curriculum, there are also objectives in the overall curriculum that can be linked to arts and cultural education. Where countries have stated aims for their whole curriculum, these usually include cultural and creative aims, especially creativity, learning about cultural heritage and cultural diversity, and the development of individual expression.

- **How are teachers prepared for arts teaching and what opportunities exist for them to update their skills?**

Teachers play a crucial role in determining the quality of education, including arts education. As the study showed, while generalist teachers tend to teach the arts subjects at primary level, there are specialist arts teachers at lower secondary level in the large majority of countries (see Chapter 5).

Nevertheless, schools are to a large extent autonomous in deciding to employ specialist teachers even at primary level.

Regarding teacher education, the study showed that generalist teachers typically receive training in more than one arts subject, most often in visual arts and music. This usually includes training in arts pedagogy and arts curriculum and to a lesser extent training in child development in the arts, arts history or personal arts skills. However, although arts subjects are most often compulsory for prospective generalist teachers, this is not always the case in initial teacher education programmes. Thus, in some countries it is possible that generalist teachers have to teach arts subjects without receiving appropriate training in the arts. However, in countries where arts subjects are not compulsory, there is little available information on what training generalist teachers actually receive.

In the case of specialist teachers, on the other hand, demonstrating arts skills in (a) specific arts subject(s) before becoming an arts teacher is usually a requirement in all potential training models. However, arts skills are usually more emphasised in the consecutive model. Furthermore, professional teacher training is most often, but not always compulsory for specialist arts teachers.

Continuing professional development (CPD) is a professional duty for teachers in the majority of European countries. However, the participation of arts teachers in CPD programmes is not regulated separately in most cases. Instead, general regulations on CPD usually apply to arts teachers as they do to all. As a result, there is little available information about the participation of arts teachers in CPD and their opportunities. Nonetheless, when such information exists, it shows that CPD for arts teachers receives little attention in many countries (see Chapter 5). Some of the national monitoring reports on the quality of arts education highlight the fact that arts teachers need to participate in good quality and appropriate in-service training. These reports, which exist in a dozen of countries, draw their conclusions from the results of standardised tests given to pupils, school inspections or surveys (see Chapter 4).

- **Are professional artists involved in arts education, and if so, how?**

As the Introduction discussed, the involvement of professional artists in arts education has been recommended in several previous studies. Therefore, the study looked at practices that exist in European countries (see Chapter 5). The findings show that professional artists are not involved often in actual teaching at primary and lower secondary level. In most countries, in order to teach the arts subjects in schools, professional artists have to complete professional teacher training. However, there are certainly exceptions to this rule; and several countries allow professional artists to teach without the required teaching qualifications or teacher training on a temporary basis. Nevertheless, in these cases, professional artists are usually required to complete professional teacher training after a certain period of time in order to gain a permanent status.

This also means that the most common way of involving professional artists in arts education is to encourage partnerships between schools and professional arts organisations and/or artists, including visits to places of cultural interest (especially museums and galleries) and projects involving artists or arts organisations working in schools. All countries support such initiatives, although such recommendations may be implemented at national, local or school level (see Chapter 3).

As far as the involvement of professional artists in teacher education and training is concerned, it usually involves holding workshops, seminars or the participation of professional artists in arts projects in teacher training colleges or universities. However, in the majority of countries, there are no central programmes to facilitate the involvement of professional artists in teacher education and training. Thus, it is the responsibility of higher education institutions and other (cultural) institutions offering training programmes to invite professional artists in most European countries (see Chapter 5).

- **Do teachers assess pupils' progress in the arts, and if so, how?**

Assessing pupils' performance in arts subjects is generally seen as particularly challenging. This point has been mentioned in some of the few recent national monitoring reports on the quality of arts education. The responsibility of pupils' assessment mainly lies with the teachers. Nonetheless, this is exercised within a framework defined by central or regional education authorities, which is more or less detailed depending on the country. In a few education systems, central or regional authorities explicitly define assessment criteria. An assessment criterion is composed of learning objectives, or more generally some aspects to be assessed, and related performance/requirement levels. In sum, in most countries, teachers themselves establish the assessment criteria to judge the work produced by pupils, and they do so on the basis of the content or learning objectives defined by the curriculum. In this case, it is essential that teachers get the appropriate support in order to consistently carry out assessment throughout the school years. This support can take various forms: national guidelines, teachers' working group at school level, etc. (see Chapter 4).

The majority of the countries recommend the use of one or several types of assessment scales, mainly at secondary level where scales of numerical marks are the most common. At primary level, the most frequent practice, which exists in a dozen of countries, is the use of verbal comments.

Specific measures to meet the needs of all pupils and especially the pupils at both ends of the performance scale exist in many countries. Some are fairly standard, as for example organising remedial classes or retaking examinations in the case of poor performance. In the case of outstanding results, pupils are encouraged to participate in extra-curricular activities or competitions, or to go to specialised arts institutions (like conservatoires). In order to be effective, these measures need to meet the needs of the pupils. This can only be achieved through good quality assessment.

- **Is the use of ICT encouraged in national arts education curricula and by specific educational projects?**

As the Introduction stated, recent studies have highlighted the pressure for curriculum development in the arts to give pupils the opportunity to use ICT as part of the creative process. This study shows indeed that the use of ICT within the arts curricula is encouraged in many countries. Beyond this general statement, the position and importance of ICT within the curricula widely differ across countries. ICT can be regarded as a cross-curricular attainment target and/or can be explicitly stated to be part of the arts curriculum. Certain arts subjects appeared to be more likely to recommend using ICT, such as visual arts, media studies and music (see Chapter 2).

Furthermore, several countries report specific projects promoting ICT within arts education. In some cases, these projects are managed by bodies or organisations dedicated to the promotion of arts or ICT in education. In addition, some countries have special policies or initiatives designed to provide



electronic resources, such as software or online documentary resources, to schools, which are also used to improve arts education (see Chapter 3).

- **Are extra-curricular activities in the arts encouraged by education authorities?**

Almost all European countries encourage schools to offer extracurricular activities in the arts. Several of them have statutory recommendations for schools in relation to such provision. Thus, in these countries, schools might be asked, for example, to include optional extra-curricular activities of artistic nature in their curriculum plan. The extent to which these activities are designed to contribute to pupils' school work varies between countries. In some of them, extra-curricular activities are seen as complementing and supporting the curriculum. More generally, they are seen as being beneficial to the entire education process, in particular to personal development. Although they may be offered in a number of art-forms, music appears to be particularly well-represented (see Chapter 3).

Equal access to such activities can be an issue in some countries where participation depends on parents paying for their children to attend. In some cases, the amount paid depends on the socio-economic situation of parents. Several countries report that either the national or the local government provides full funding for or subsidises extra-curricular arts activities.

### **The important role of collaboration for the development of arts education**

Given the current institutional and organisational setting within which arts education takes place, developing good quality education seems to call for a collaborative approach between different players at the level of policy-making as well as in schools. In the latter case, cooperation should not only take place within educational institutions, but could also involve professionals from the artistic domain.

In order to give pupils the chance to experience the arts first-hand, collaboration needs to be established between schools and education authorities, on one hand, and artists and any institution promoting the arts, on the other hand. In some countries, responsibilities for education and culture are allocated to the same ministry (see Chapter 1). This can obviously facilitate cooperation between different spheres of activity. Other countries have set up bodies intended to develop arts and cultural education within which different ministries or departments cooperate. These bodies, whose objectives vary according to the countries, aim at building partnerships between the worlds of education and arts: they set up projects, disseminate information and knowledge about arts education, provide specialised educational resources, support artist-in-school programmes, etc. (see Chapter 3).

In some countries, cooperation between schools and cultural institutions is encouraged to improve the content of extra-curricular arts activities and to develop new creative working methods in schools (see Chapter 3). More generally, collaboration between mainstream school teachers and teachers from specialised arts institutions, such as arts academies for example, could certainly be beneficial to the teaching of arts in both settings.

Involving professional artists in teacher education and training as well as in CDP would certainly contribute to improving the quality of arts education. However, as was pointed out above, very few countries report having central programmes facilitating the involvement of professional artists in teacher education and training as well as in CDP (see Chapter 5).



In many countries, art forms are grouped together into an integrated area of the curriculum (see Chapter 2). This does not mean however that arts education, which, in nearly all cases, covers domains as diverse as music and visual arts, is taught by one single teacher. Collaboration between school teachers is thus essential when several of them are responsible for delivering arts education. The same need arises when some art forms such as dance or drama are part of another compulsory subject.

Developing creativity is an objective clearly assigned to most arts education curricula. It is also a transversal goal in some of them (see Chapter 1). Fruitful collaboration between arts teachers and the other teachers of the school should help achieving this goal across the curriculum. More generally, close collaboration between all teachers is particularly vital for the schools in education systems where cross-curricular links between curriculum subjects are strongly encouraged.

## GLOSSARY

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### Country codes

<b>EU-27</b>	European Union
<b>BE</b>	Belgium
<b>BE fr</b>	Belgium – French Community
<b>BE de</b>	Belgium – German-speaking Community
<b>BE nl</b>	Belgium – Flemish Community
<b>BG</b>	Bulgaria
<b>CZ</b>	Czech Republic
<b>DK</b>	Denmark
<b>DE</b>	Germany
<b>EE</b>	Estonia
<b>IE</b>	Ireland
<b>EL</b>	Greece
<b>ES</b>	Spain
<b>FR</b>	France
<b>IT</b>	Italy
<b>CY</b>	Cyprus
<b>LV</b>	Latvia
<b>LT</b>	Lithuania
<b>LU</b>	Luxembourg
<b>HU</b>	Hungary
<b>MT</b>	Malta

<b>NL</b>	Netherlands
<b>AT</b>	Austria
<b>PL</b>	Poland
<b>PT</b>	Portugal
<b>RO</b>	Romania
<b>SI</b>	Slovenia
<b>SK</b>	Slovakia
<b>FI</b>	Finland
<b>SE</b>	Sweden
<b>UK</b>	United Kingdom
<b>UK-ENG</b>	England
<b>UK-WLS</b>	Wales
<b>UK-NIR</b>	Northern Ireland
<b>UK-SCT</b>	Scotland
<b>EFTA/EEA countries</b>	The three countries of the European Free Trade Association which are members of the European Economic Area
<b>IS</b>	Iceland
<b>LI</b>	Liechtenstein
<b>NO</b>	Norway

### Statistical code

: Data not available



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### Changes in arts education planned or implemented after 2007

#### Belgium – French Community

NONE

#### Belgium – German-speaking Community

In 2007, a working group composed of teachers from all education networks rethought the whole education curriculum centring on the transmission of skills. They developed framework programmes (*Rahmenpläne*) for each discipline or group of disciplines, specifying the skills that need to be developed and reached by the end of primary education and lower secondary education. These framework programmes were presented and discussed in the parliament, which ratified them in June 2008. They replace the 2002 document on key competences (*Schlüsselkompetenzen*). This document is basically a new reflection on education through the development of skills, specifying the objectives and goals to be reached in the various disciplines, among others in the areas of music and art.

Furthermore, the government plans to transfer the *Interkommunale Musikakademie der Deutschsprachigen Gemeinschaft* (Academy of Music) into the education system as an institution which offers non-compulsory, part-time artistic education, operating outside the traditional school organisation. Music would be its main activity area, but theatre and performing arts and periodically dance would also be taught.

With this decree proposal on the provision of part-time artistic education, due to be discussed and voted in Parliament during the 1st semester of 2009, the Government wants to consolidate the legal basis of the Music Academy and above all give more employment security to the staff members. In this way, the Government hopes to develop more synergies between academy staff and schools staff, particularly those teaching arts subjects.

#### Belgium – Flemish Community

Plans are being prepared based on a 2006 Evaluation of Arts, Culture and Design Education in Flanders. This report assesses the current state of arts and culture education in Flanders. It identifies the shortcomings and strengths of the current provisions and their implementation, and puts forward recommendations on 7 levels:

- Policy and implementation
- Budgets and finance
- Collaboration and sharing
- Part-time arts education (DKO)
- Accessibility
- Professional development and teacher education
- Assessment and evaluation

At these different levels, changes are being prepared for implementation within the coming years. Specific changes involve the new cross-curricular framework for secondary education that will be implemented from September 2010 onwards. In the new curriculum, specific attention is paid to key

competences. The objectives of arts and cultural development will be integrated in different contexts bearing the starting points of the Flemish education policy in mind (the fact that education should focus on personal development in relation to others and on the ability to participate in a multicultural, democratic society).

## **Bulgaria**

There is a discussion going on about possible amendments of curricula and syllabi concerning arts and cultural education. The purpose of this discussion is to examine the possibilities of strengthening the cultural and creative dimension of education in the future not only within artistic school subjects, but also in the rest of the curriculum as far as it is possible.

## **Czech Republic**

In 2004 a general curricular reform was launched which should be fully implemented throughout all levels of compulsory education by 2011/12. The Education Act 2004 defines the basic aims and principles of education and introduces a new approach to the curriculum: a two stage curricular system at national and school level. At the national level, the Framework Educational Programme for Basic Education (FEP BE) defines nine main educational areas (including the educational area Arts and Culture) consisting of one or more educational fields, cross-curricular themes and supplementary educational fields. It further specifies the compulsory content of the fields, i.e. the curriculum and expected outputs. At school level, schools create their own school educational programmes on the basis of the FEP BE.

## **Denmark**

NONE

However, one of the tasks of the Network for Children and Culture is to prepare suggestions and improvements for art courses in schools to develop teaching material based on the museums' existing cultural education and on the digitisation of access to the museums' collections. This can make it easier for schools to incorporate these materials in their teaching in the future.

## **Germany**

NONE

## **Estonia**

A new version of the National Curriculum is in preparation and its implementation should start from September 2010. This new curriculum should make better links between the general aims, the teaching goals of the subjects and the learning outcomes. It should also integrate different subjects. In visual arts, the aim is to better use art history as an emotional, motivating starting point for pupils' practical art work. Development of creative and analytical thinking is stressed, and the use of contemporary techniques and means is encouraged. As far as music is concerned, the aim is to put more emphasis on practical creative activities (singing, music-making, improvising).

## Ireland

Primary Level: Changes in the arts curriculum at this level are continuing to be implemented.

Since 2003, the Department of Education and Science has introduced a Whole-School Evaluation model of inspection on a phased basis to primary schools, which includes the quality of assessment throughout the school as a key area of enquiry. Inspection reports comment on methods of assessment, frequency of assessment, suitability of assessment approaches, and recording and communication of assessment information. Inspectors take account of assessment approaches used in the different elements of arts education when evaluating and reporting on the quality of assessment in an individual school.

It is expected that whole-school evaluations and the availability of on-going support for schools such as continuing professional development for teachers and the development of assessment materials will continue to reform and improve practice in assessment and quality assurance in arts education.

Secondary Level Art: In Junior Cycle, the syllabus has been reviewed and re-balanced, and is due for implementation. The revised syllabus places more stress on cultural aspects of the Art course. Assessment requirements are being reviewed in line with this re-balancing.

In Senior Cycle, the Leaving Certificate syllabus in Art has been revised and is awaiting implementation. Once it is implemented, ICT work in art is expected to develop.

Secondary Level Music: In Junior Cycle, as with Art, the syllabus has been revised and re-balanced, and awaits implementation. Support for the use of ICT in the teaching and learning of music/music technology is being planned for the near future by the National Centre for Technology in Education (NCTE). No time frame has been confirmed as yet.

## Greece

Recommendations are established regarding art and cultural education. These recommendations include: creation of Arts Laboratories in every school, setting up of all-day Artistic Primary Schools, and the expansion and further development of Artistic Schools.

The distribution of new teaching material in 2000 (making a more interactive learning possible) for each art subject separately contributed to the review of assessment standards.

## Spain

The new organisation and provisions of the 2006 Act on Education (LOE) are in the process of being implemented.

Following this act, the assessment criteria of each area of study are defined by cycle at primary level. At compulsory secondary level, assessment criteria are the same for the first three years and different for the fourth year for both visual and plastic education and music. Assessment criteria for physical education are defined per year.

Regarding the monitoring of standards, from the school year 2008/09, the Institute of Evaluation and the relevant bodies of the Autonomous Communities carries out general diagnostic evaluations in

order to gather representative data on students and schools both at regional and national levels. 'Cultural and artistic competences' are not yet included in these assessments.

## France

In France, current and future reforms aiming at developing arts education follow two directions: first, on what is taught and second, on extracurricular activities. On the first point, the teaching of the history of the arts has been made compulsory at ISCED level 1 since September 2008 and will be made so at ISCED level 2 from September 2009. This new teaching practice builds on the artistic and cultural dimensions carried out by different subjects, whether these belong to natural sciences, social sciences, sport or technologies. Consequently, the curriculum of each of these disciplines is changing, specifying the forms and natures of their respective contributions. This curriculum change adds to the already existing arts and cultural education subjects (plastic and visual arts as well as music). With this change, the state wishes to develop the cultural dimension of compulsory general education, to bring artistic reference points linked to the history in the various artistic domains, and to give all pupils a cultural background made of arts pieces of reference. Regarding extracurricular activities, the educative accompanying programme, as a new device, structures and develops various actions already taking place. It relies on the commitment of teachers and mobilises numerous partnerships with external institutions and associations. According to this programme, pupils, on a voluntary basis, can benefit from individualised help for their homework as well as participate in sport and in artistic and cultural activities four times a week for two hours at the end of the school day. This change was already implemented in September 2007 at ISCED level 2 and since 2008 also at ISCED level 1 for some pupils only (those enrolled in schools part of a network of academic success to which the chief education officer gives his seal of approval).

## Italy

From the school year 2009/10, in accordance with the Act of 28 March 2003, No. 53, the definitive implementation of the reform of school regulations and programmes will proceed, in which there will be full systematic application of both the 'Directions for the curriculum' for the first cycle of education (ISCED 1-2), and the technical document of 'Cultural axes' for the first two years of the upper secondary school (14-16 years) (ISCED 3).

In October 2008, the Italian parliament approved a bill (Decree Law No. 137/2008 entitled 'Urgent measures with regard to education and the universities') reforming Italy's national school system. The bill envisages significant changes to the country's public schools, especially those at primary school level.

In primary schools, a single class teacher with a weekly schedule of 24 hours is to be introduced to replace the current system of three teachers rotating between two classes. With this reform, there is less likelihood that the proposed art subjects will be anything other than visual arts subjects.

Furthermore, in lower and upper-secondary schools, the 'good conduct grade' is to be reintroduced – a low mark in this grade will mean that students have failed their end-of-year examinations. A grading system is to be adopted in primary and secondary schools. If a student does not achieve a pass grade in any subject, including the arts subjects, they will not be able to advance to the next class year.

## Cyprus

NONE

However, the Ministry of Education and Culture is constantly considering updating the curriculum in order to reflect social changes. As society changes, not only due to Cyprus recently becoming an EU member but also due to the constantly increasing migration of foreign workers and their families, there is an increasing need for a curriculum that focuses more on cross-cultural education and forming students' cultural identity.

## Latvia

In 2007, the Ministry of Culture proposed that there is a broader meaning of the term 'cultural education' that does not only cover professionally oriented music and art education. According to the Ministry, cultural education should be an integral part of lifelong learning. The Ministry of Culture emphasizes that the term 'cultural education' implies responsibilities for both the Ministry of Culture and the Ministry of Education and Science, but until now the cooperation of the two ministries has only taken place in an ad hoc way instead of a permanent cooperation and coordination. That is why the Ministry of Culture launched work in the same year on the development of a policy document: 'National programme for the development of cultural education' (*Valsts programma kultūrizglītības attīstībai*). The development of this policy programme is the responsibility of both the Ministry of Culture and the Ministry of Education and Science.

In 2008, the Ministry of Culture launched the development of a Cultural Canon of Latvia. The experience of Denmark regarding the development of such a Canon played a significant role. According to experts', the idea of a Canon is very useful for education purposes and it may serve as a system of values in education.

## Lithuania

An action plan was accepted in 2008 for implementing the Conception of Cultural Education for Children and the Youth.

In the same year, an Integrated Programme for Sustainable Development was launched.

From 2006, the funding within the *per capita* pupil basket for cultural and cognitive/ educational activities increases every year.

## Luxembourg

In 2008, some attainment targets were introduced for years 6 and 8 in artistic education.

## Hungary

There is a plan to create, with the help of the Hungarian Society of Creative Artists and the Young Artists' Studio, a framework for professional artists visiting schools. However, for financial reasons this has not been launched yet.

## Malta

From September 2008 the School of Art, the School of Music and the Drama Centre is merged into a College of Arts. This college will allow for cross-disciplinary interaction and further development of cross-disciplinary courses. This network of schools will also provide resources to other colleges and through good networking links should provide support for initiatives and activities in the creative and artistic fields. The Government also intends to foster further networking between these schools and other artistic and cultural entities such as the National Orchestra, the Manoel Theatre, the St James Cavalier as well as with the University of Malta and MCAST (Malta College of Arts, Science and Technology). In the long run, the goal is to have schools where teaching is based on the general curriculum with a special focus on music, drama, art and dance.

## Netherlands

In collaboration with other European countries, plans are being developed for a European portal on arts education. Part of this future portal will be a glossary of terms related to arts and cultural education. Cultuurnetwerk has already made a pilot version of this glossary. For more info see: <http://www.cultuurnetwerk.nl/english/index.html>

## Austria

In 2007, EDUCULT Vienna, an expertise centre for arts and cultural education, delivered a report 'Diversity and Cooperation – Cultural Education in Austria' (*Vielfalt und Kooperation – kulturelle Bildung in Österreich*) commissioned by the Ministry for Education, Arts and Culture. The report included a number of recommendations based on qualitative research involving the main actors in the field. The following three policy recommendations were made:

Evidence-based policy: providing a basis for evidence-based policy in arts and cultural education by systematically collecting empirical quantitative and qualitative data to enable transparent decision-making as well as effective implementation of measures.

Visibility: making the positive effects of arts and cultural education for the school community as well as for the individual visible, also by intensifying public discourse involving new partners (e.g. representatives of the economy, science etc.).

Symbolic policy: publicly acknowledging the dedication of those active in the field of arts and cultural education, thus also encouraging the improvement of quality.

As regards recommendations related to developing cultural education at the school level, the report proposed the promotion of project teaching and combining the efforts of cultural education and intercultural pedagogy. The report argues that arts and cultural education needs adequate time and space, and that it therefore cannot satisfactorily take place within a rigid time-schedule. Some schools are already realising project-based teaching, thus developing themes as part of an ongoing process, including different perspectives and methods. Another recommendation took the form of using cultural education and intercultural pedagogy as complementary tools for integrating children with a migrant background into the Austrian school system. It is hoped that the promotion of project teaching and the combination of cultural education and intercultural pedagogy, which already occur in some schools, will be implemented systematically in the future.

## Poland

At present, a new core curriculum for general education is being developed. Proposed changes concern all subjects and will result in curricular changes. It is expected that the new core curriculum will be implemented as of 1 September 2009.

## Portugal

As of the end of 2008, the Ministry of Education is working on the restructuring of specialised education in Music and Dance, after carrying out an assessment of this education sub-system. Planned changes include the definition of the mission; attendance is to be considered in terms of provision; the syllabi of the different artistic areas are to be reconsidered; and finally the creation and/or the adjustment of programmes of the respective artistic subjects is envisaged.

## Romania

The Ministry of Education, Research and Youth approved the curriculum for the optional course of Romanian language, culture and civilisation, which will be taught two times a week. Its three-level structure follows that of pre-university education in Romania: primary education – 4 years, *gimnaziu* (first phase of lower secondary education) – 4 years, *liceu* (second phase of lower secondary education and upper secondary education) – 4 years. The curriculum aims at facilitating the contact of Romanian pupils with the Romanian language, culture and civilisation through the development of communication skills, information about the important moments of Romanian history, the acknowledgement of national cultural values and the development of their own identity within the context of European values.

## Slovenia

In 2007, the Ministry of Education and Sport in cooperation with the National Education Institute and the Ministry of Culture adopted the following aims:

- To increase awareness about the role of cultural education in the education system;
- To raise the level of cultural literacy; and
- To establish links between the education and culture sector.

Since then, activities such as the organisation of a wide public consultation about cultural education, seminars for culture coordinators; publication of information; preparation of draft documents and initiation of research activities on cultural and creative education have taken place. Amongst the results of these activities were the following:

- the arts school subjects at upper-secondary level have been revised for the school year 2008/09;
- the preparation of a project for the creation of the Culture Education Policy 2009-2011 has begun;
- a proposal for integration of a text, specifying the role of culture education in the chapter 'Cross-curricular links' has been agreed; it concerns basic school and upper-secondary school students.



## **Slovakia**

Following the School Act No 245 of May 2008, Founders of Basic Schools of Arts are the Municipalities and Self-governing Regions.

From 2008/09, new curricula were introduced at ISCED 1, 2 and 3. The major change relating to arts education is the introduction of specific assessment marks.

In 2008, a new approach was adopted in relation to the CPD of all teachers. It is based on lifelong learning in education in order to upgrade and update the professional and pedagogic competences of teachers. The implementation of the concept will be carried out by means of the act on the status of educational employees of schools and school facilities.

## **Finland**

According to the development plan for education and research 2007-2012 of the Ministry of Education, the effectiveness of national core curricula are being examined. In April 2009, the Ministry of Education appointed a working group to prepare proposals for general national goals and the distribution of lesson hours in basic education. One of the mentioned aims in the reform is to reinforce the status of arts subjects in the curriculum.

In 2008, the Ministry of Education appointed a broad-based advisory council for the development of continuing training for teaching staff. The council's task is to anticipate the changes in the learning needs of teaching staff, to follow up on the status of continuing training and its development needs. It also proposes initiatives for the development of continuing training.

## **Sweden**

From 2008/09, schools and teachers are obliged to establish written documentation of every pupil's attainment and development in each subject. This should strengthen the individual follow up and improve the information given to the parents and the pupils.

## **United Kingdom – England**

A revised curriculum for 11- to 16-year-olds began to be introduced in September 2008. It is due to be fully implemented by September 2011. The revised curriculum has been designed to give teachers a less prescriptive, more flexible framework for teaching and create more scope to meet the needs of individual learners. One of the key changes in the revised curriculum is a new focus on 'aims and skills'. It includes a new framework for personal, learning and thinking skills, which are considered essential for success in life and learning. The framework comprises six groups of skills, which include 'creative thinking skills' and is intended to support and complement the programmes of study in all subject areas, including the arts.

Since early 2007, the Training and Development Agency for Schools (TDA) has been working on a project to develop teachers' subject knowledge and pedagogy. The project includes the phased development of online continuing professional development (CPD) materials, and drama is one of the subjects in the current wave (2008-2009). The drama strand is being led by National Drama, a leading UK subject association for drama teachers.

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## United Kingdom – Wales

A revised curriculum for 3- to 19-year-olds began to be introduced in September 2008 and will be fully implemented by September 2011. It aims to give teachers greater flexibility through less prescribed subject content and includes a skills framework covering the full 3- to 19 age range. The framework underpins all curriculum subjects, including arts subjects and aims to ensure a coherent approach to learning and to progression. 'Working creatively' is covered in many sections of the framework, particularly in the sections 'Developing thinking' and 'Developing communication'.

Additionally, for children from three to seven, the Foundation Phase is a new approach to learning focusing on play. It began to be introduced in August 2008 and will be fully implemented in 2011. Assessment will take place through teachers' observation of children during their everyday activities. 'Foundation Phase Outcomes' have been developed to support teacher assessment at the end of the phase. There are six outcomes per area of learning and one area specifically covers creative development. It provides creative, imaginative and expressive activities in art, craft, design, music, dance and movement.

## United Kingdom – Scotland

Scotland is currently implementing a significant and holistic review of the 3-18 curriculum, known as Curriculum for Excellence. In January 2008, a small number of draft papers were issued for engagement by the education community covering the Expressive Arts, which now comprise art and design, dance, drama and music. The draft Experiences and Outcomes were revised following the engagement process and final versions were published on 2 April 2009. Schools will begin to implement the new curriculum from August 2009.

Following the national review of the curriculum (3-18) and publication of the final experiences and outcomes in all curricular areas, attention is now focussing on new arrangements for assessment and qualifications to ensure that these are fully supportive of the aims of the Curriculum for Excellence.

## Iceland

A comprehensive review and evaluation of all arts education in pre-primary, primary and secondary education, as well as special arts schools started in autumn 2008. The review was based on the UNESCO Roadmap for Arts Education, and consisted firstly of a survey and data mapping of the education system and secondly of an external evaluation. On the basis of expected recommendations and following the amendments of the law for the school system introduced in 2008, further reform of arts education and the review of national curriculum guidelines for arts subjects are anticipated. The final report will be published in autumn 2009 and will be available in English.

In addition, in 2008, a new legislation on Compulsory education was passed introducing, among other things, reforms to the current regime of quality assurance, including internal and external evaluation.

Furthermore, again in 2008, a new legislation on teacher education was passed introducing major reforms on teacher education and training. The general aim of legislation is to improve the education of teachers and specialist training in all subjects, including arts subjects.

## Liechtenstein

NONE

## Norway

From 2009 on there is be a new strategy for a permanent system of formal CPD in Norway. Within this system, certain subjects are given national priority; other subjects may gain priority depending on local needs. In the first period of the strategy (2009-2012), arts are mentioned as part of the subjects that may be chosen for priority CPD training if local authorities so decide.

Furthermore, in April 2009, a White Paper was passed by the *Storting*, and a new primary and lower secondary teacher education is being developed. Starting from the autumn semester of 2010, prospective teachers will be educated according to new curricula and teacher competence will be accorded under new regulations. It is likely that teacher education in the arts will be revised in that process. One example is that teachers will only be qualified to teach subjects where they have acquired a component of at least 30 credits (half year of study).

**EDUCATION, AUDIOVISUAL AND CULTURE  
EXECUTIVE AGENCY**

**P9 EURYDICE**

Avenue du Bourget 1 (BOU2)  
B-1140 Brussels  
(<http://www.eurydice.org>)

**Managing editor**

Arlette Delhaxhe

**Authors**

Nathalie Baïdak (coordination); Anna Horvath

**External experts and co-authors**

Caroline Sharp (NFER); Caroline Kearney (European Schoolnet)

**Editing of National Descriptions**

Olga Borodankova, Ana Sofia De Almeida Coutinho, Daniela Kocanova

**Layout and graphics**

Patrice Brel

**Production coordinator**

Gisèle De Lei

## B. EURYDICE NATIONAL UNITS

### BELGIQUE / BELGIË

Unité francophone d'Eurydice  
Ministère de la Communauté française  
Direction des Relations internationales  
Boulevard Léopold II, 44 – Bureau 6A/002  
1080 Bruxelles  
Contribution of the Unit: Joint responsibility;  
experts: Roland Gerstmans, Maurice Demoulin: Inspection –  
*Enseignement secondaire de plein exercice et/ou de  
l'enseignement secondaire en alternance*

Eurydice Vlaanderen / Afdeling Internationale Relaties  
Ministerie Onderwijs  
Hendrik Consciencegebouw 7C10  
Koning Albert II – laan 15  
1210 Brussel  
Contribution of the Unit: Joint responsibility

Eurydice-Informationsstelle der Deutschsprachigen  
Gemeinschaft  
Agentur für Europäische Bildungsprogramme VoG  
Postfach 72  
4700 Eupen  
Contribution of the Unit: Leonhard Schifflers (expert)

### BULGARIA

Eurydice Unit  
European Integration and International Organisations  
Division  
European Integration and International Cooperation  
Department  
Ministry of Education and Science  
15, Graf Ignatiev Str.  
1000 Sofia  
Contribution of the Unit: Armine Surabyan (expert, General  
Education Department)

### ČESKÁ REPUBLIKA

Eurydice Unit  
Institute for Information on Education  
Senovážné nám. 26  
P.O. Box č.1  
110 06 Praha 1  
Contribution of the Unit: Andrea Lajdová; expert: Jan Slavík

### DANMARK

Eurydice Unit  
CIRIUS  
Fiolstræde 44  
1171 København K  
Contribution of the Unit: Joint responsibility

### DEUTSCHLAND

Eurydice-Informationsstelle des Bundes  
EU-Büro des Bundesministeriums für Bildung und Forschung  
(BMBF) / PT-DLR  
Carnotstr. 5  
10587 Berlin

Eurydice-Informationsstelle der Länder im Sekretariat der  
Kultusministerkonferenz  
Lennéstrasse 6  
53113 Bonn  
Contribution of the Unit: Brigitte Lohmar

### EESTI

Eurydice Unit  
SA Archimedes  
Koidula 13A  
10125 Tallinn  
Contribution of the Unit: expert: Anu Tuulmets (Lecturer,  
Tallinn University, Institute of Arts)

### ÉIRE / IRELAND

Eurydice Unit  
Department of Education and Science  
International Section  
Marlborough Street  
Dublin 1  
Contribution of the Unit: Joint responsibility

### ELLÁDA

Eurydice Unit  
Ministry of National Education and Religious Affairs  
Directorate of European Union Affairs  
Section C 'Eurydice'  
37 Andrea Papandreou Str. (Office 2168)  
15180 Maroussi (Attiki)  
Contribution of the Unit: Athina Plessa-Papadaki (Head of the  
Directorate for European Union Affairs), Litsa Mimoussi

### ESPAÑA

Unidad Española de Eurydice  
Centro de Investigación y Documentación Educativa (CIDE)  
Ministerio de Educación  
c/General Oraa 55  
28006 Madrid  
Contribution of the Unit: Joint responsibility

**FRANCE**

Unité française d'Eurydice  
 Ministère de l'Éducation nationale, de l'Enseignement  
 supérieur et de la Recherche  
 Direction de l'évaluation, de la prospective et de la  
 performance  
 Mission aux relations européennes et internationales  
 61-65, rue Dutot  
 75732 Paris Cedex 15  
 Contribution of the Unit: Thierry Damour;  
 expert: Vincent Maestraci (*Inspecteur général de  
 l'éducation nationale* – IGEN)

**ÍSLAND**

Eurydice Unit  
 Ministry of Education, Science and Culture  
 Office of Evaluation and Analysis  
 Sölvhólgötu 4  
 150 Reykjavík  
 Contribution of the Unit: Gunnar J. Árnason

**ITALIA**

Unità italiana di Eurydice  
 Agenzia Nazionale per lo Sviluppo dell'Autonomia Scolastica  
 (ex INDIRE)  
 Ministero dell'Istruzione, dell'Università e della Ricerca  
 Via Magliabechi 1  
 50122 Firenze  
 Contribution of the Unit: Alessandra Mochi; experts: Gaetano  
 Cinque (*Dirigente Scolastico, Liceo Scientifico 'Annibale Calini',  
 Brescia*); Rolando Meconi (*Dirigente scolastico istruzione  
 artistica, DG per gli ordinamenti del sistema nazionale di  
 istruzione e per l'autonomia scolastica* – MIUR)

**KYPROS**

Eurydice Unit  
 Ministry of Education and Culture  
 Kimonos and Thoukydidou  
 1434 Nicosia  
 Contribution of the Unit: Christiana Haperi;  
 expert: Eliza Pitri (Assistant Professor of Art Education, School  
 of Education, University of Nicosia)

**LATVIJA**

Eurydice Unit  
 LLP National Agency – Academic Programme Agency  
 Blaumaņa iela 22  
 1011 Rīga  
 Contribution of the Unit: Viktors Kravčenko;  
 experts: Aiva Neimane (Literature education content specialist)  
 and Ilze Kadiķe (Visual art content specialist) both from the  
 Centre for State Education Content (previously Centre for  
 Curriculum Development and Examinations)

**LIECHTENSTEIN**

Informationsstelle Eurydice  
 Schulamt  
 Austrasse 79  
 9490 Vaduz  
 Contribution of the Unit: Marion Steffens-Fisler

**LIETUVA**

Eurydice Unit  
 Ministry of Education and Science  
 A. Volano g. 2/7  
 01516 Vilnius  
 Contribution of the Unit: Dalia Šiaulytienė (Ministry of Education  
 and Science of the Republic of Lithuania); Liliana Bugailiškytė  
 (Secretariat of the Lithuanian National Commission for  
 UNESCO)

**LUXEMBOURG**

Unité d'Eurydice  
 Ministère de l'Éducation nationale et de la Formation  
 professionnelle (MENFP)  
 29, Rue Aldringen  
 2926 Luxembourg  
 Contribution of the Unit: Josée Zeimes, Mike Engel

**MAGYARORSZÁG**

Eurydice Unit  
 Ministry of Education and Culture  
 Szalay u. 10-14  
 1055 Budapest  
 Contribution of the Unit: Dóra Demeter (coordination);  
 expert: István Bodóczy

**MALTA**

Eurydice Unit  
 Directorate for Quality and Standards in Education  
 Ministry of Education, Culture, Youth and Sport  
 Great Siege Rd.  
 Floriana VLT 2000  
 Contribution of the Unit: Raymond Camilleri (coordination);  
 expert: Sina Farrugia Micallef (Education Officer)

**NEDERLAND**

Eurydice Nederland  
 Ministerie van Onderwijs, Cultuur en Wetenschap  
 Directie Internationaal Beleid  
 IPC 2300 / Kamer 08.047  
 Postbus 16375  
 2500 BJ Den Haag  
 Contribution of the Unit: Raymond van der Ree;  
 Marjo van Hoorn (Cultuurnetwerk Nederland, Utrecht)

## NORGE

Eurydice Unit  
Ministry of Education and Research  
Department of Policy Analysis, Lifelong Learning and  
International Affairs  
Akersgaten 44  
0032 Oslo  
Contribution of the Unit: Joint responsibility

## ÖSTERREICH

Eurydice-Informationsstelle  
Bundesministerium für Unterricht, Kunst und Kultur – I/6b  
Minoritenplatz 5  
1014 Wien  
Contribution of the Unit: Michael Wimmer, Anke Schad  
(EDUCULT *Institut für Vermittlung von Kunst und  
Wissenschaft*, Vienna); Tanja Nagel

## POLSKA

Eurydice Unit  
Foundation for the Development of the Education System  
Mokotowska 43  
00-551 Warsaw  
Contribution of the Unit: Joanna Kuźmicka, Beata Platos  
(coordination); expert: Anna Dakowicz-Nawrocka (Ministry of  
National Education)

## PORTUGAL

Unidade Portuguesa da Rede Eurydice (UPRE)  
Ministério da Educação  
Gabinete de Estatística e Planeamento da Educação  
(GEPE)  
Av. 24 de Julho, 134 – 4.º  
1399-54 Lisboa  
Contribution of the Unit: Guadalupe Magalhães;  
expert: Isabel Susana Sousa

## ROMÂNIA

Eurydice Unit  
National Agency for Community Programmes in the Field of  
Education and Vocational Training  
Calea Serban Voda, no. 133, 3<sup>rd</sup> floor  
Sector 4  
040205 Bucharest  
Contribution of the Unit: Veronica – Gabriela Chirea,  
Alexandru Modrescu, Tincuța Modrescu; experts: Adrian  
Brăescu (Ministry of Education, Research and Innovation);  
Lucia Costinescu (National University of Music Bucharest -  
Teachers training Dep. - DPPD & International Relations and  
European Programs Dep.); Lăcrămioara Pauliuc and Ștefan  
Păearca (County School Inspectorate of Bucharest)

## SLOVENIJA

Eurydice Unit  
Ministry of Education and Sport  
Office for Development of Education (ODE)  
Masarykova 16/V  
1000 Ljubljana  
Contribution of the Unit: Tatjana Plevnik;  
expert for Part I: Primož Plevnik (National Education  
Institute); expert for Part II: Dr. Ursula Podobnik (University  
of Ljubljana, Faculty of Education)

## SLOVENSKÁ REPUBLIKA

Eurydice Unit  
Slovak Academic Association for International Cooperation  
Staré grunty 52  
842 44 Bratislava  
Contribution of the Unit: Joint responsibility

## SUOMI / FINLAND

Eurydice Finland  
Finnish National Board of Education  
P.O. Box 380  
00531 Helsinki  
Contribution of the Unit: Olga Lappi-Hokka, Petra Packalen;  
expert: Mikko Hartikainen (Counsellor of Education, Finnish  
National Board of Education)

## SVERIGE

Eurydice Unit  
Ministry of Education and Research  
103 33 Stockholm  
Contribution of the Unit: Joint responsibility

## TÜRKIYE

Eurydice Unit Türkiye  
MEB, Strateji Geliştirme Başkanlığı (SGB)  
Eurydice Türkiye Birimi, Merkez Bina 4. Kat  
B-Blok Bakanlıklar  
06648 Ankara

## UNITED KINGDOM

Eurydice Unit for England, Wales and Northern Ireland  
National Foundation for Educational Research (NFER)  
The Mere, Upton Park  
Slough SL1 2DQ  
Contribution of the Unit: Catherine Higginson

Eurydice Unit Scotland  
International Team  
Schools Directorate  
2B South  
Victoria Quay  
Edinburgh  
EH6 6QQ  
Contribution of the Unit: Alan Ogg (national expert)



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