



# CREATIVITY

## Desk based research



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# Introduction

**This report aims to gain an understanding of the main similarities and differences in arts education in the different partner countries and the possible barriers to accessing arts education. It also looks at possible skill gaps for young people progressing on from secondary education to higher education or gaining employment in the arts industries. At the end of the report there are each of the individual countries desk-based research that has informed this summary should reference for more detail on each country be required.**

## **Overview of the country specific curriculum in relation to arts subjects in formal education between ages 12 and 18**

**In this section we gained an understanding of how the education systems in the partner countries differ regarding arts curriculum and we also gained an insight into the level of value placed on the arts in formal education for ages 12-18.**

**All school systems had in common that formal education between ages 12-18 split into at least two stages with different focus and curriculum being taught in each stage. Most systems have split between ages 11-14 and ages 14-18, although some countries split these stages down further.**

**For all countries there was a broad arts curriculum in the 11-14 stage mainly covering theatre, fine arts and design, and music though some countries such as Italy and Belgium had a broader arts curriculum and the terminology for the different subject areas differs slightly suggesting perhaps a different focus in each of the countries. For example, in countries like Italy and Lithuania there is a specific mention of learning to play a musical instrument being part of formal education whereas in countries such as the UK there is not the same level of focus on this skill at this age unless students are taking lessons in an extra-curricular capacity.**

**For 14-18 there is much more of a focus on students having choice on what subjects they choose to specialise in. In some countries such as the UK arts teaching stops unless students have specifically chosen a course of study in a specific arts subject or in Greece art classes are not offered at all. However, in countries such as Italy, even if students take on a non-arts specialism, they still have to maintain a certain number of hours of arts teaching for a further three to five years' worth of study.**

**The amount of compulsory arts time for 14-18 is also reflected in the general value that schools place on arts education. Greece and the UK state that there has been a significant devaluation in the arts over the last few years and this has seen a decrease in the amount of formal arts education in schools. These countries now focus primarily on STEM subjects such as mathematics and science, and "soft skills". However, countries like Lithuania and Italy talk about how their arts teaching is of fundamental importance to their young people's formal education. There is a large focus on the value of understanding and experiencing culture and young people learning about self-expression and that teaching the arts subjects at ages 12-18 is key to that.**

**The amount of curriculum set also differs amongst the countries. For example, in Belgium there are learning goals only and no set curriculum meaning it is down to the school or school networks to decide what to teach to ensure that students gain the experience and knowledge they need. In countries such as Lithuania there is mix of set curriculum (70%) but 30% being set by the school or teacher. In some countries such as Austria the curriculum also states how many hours of each subject should be taught at each year in school.**

## **Overview of arts skills/topics taught in formal education non-arts subject between ages 12-18**

**The arts skills/topics taught in non-arts subjects in formal education between ages 12-18 reflects the previous sections comments on the devaluation of the arts in some countries.**

**Both Greece and the UK have no arts skills/topics taught in non-formal arts subjects. Both describe a knowledge-based focus in subjects not specifically arts based.**

**In the other partner countries, all were able to talk about specific skills or topics related to the arts that are taught in other subject areas mainly around creativity and design. There is less of this in Italy but unlike the other countries there is a compulsory amount of arts subject time throughout all stages of formal education:**

	Austria	Belgium	Italy	Lithuania
Mathematics	✓	✓		
Biology	✓			✓
Chemistry	✓			✓
Physics	✓	✓		✓
Computer Science/ technology		✓		✓
Languages	✓	✓	✓	✓
Humanities			✓	✓
Other	✓	✓		✓

## **Overview of the kinds of formal schools/colleges for ages 12 to 18, and the curriculum they deliver**

**All the countries have different kinds of formal schools with varying curriculum. Most schools have state, private, vocational, and special needs schools with special needs schools providing education based around the needs of the students attending.**

Both Greece, the UK and Italy have specific arts schools for this age range where students primarily specialise in their chosen arts discipline with the view to pursuing a career in their field. For both Greece and the UK these schools are there for those who excel in their artistic discipline and in the UK these schools are entrance by audition and are fee paying schools. For Greece and the UK these are not the norm however in Italy it is expected for all students at 14 that they choose whether to go to a school that focuses on the arts or one that focuses on science/classics.

In all the state schools there is a broad overview of curriculum in addition to what has previously been mentioned in the above sections regarding the arts.

In many countries vocational education exists to form more of a practical apprentice style approach to learning for certain subjects such as floristry and photography.

## **Overview of the non-formal arts-based teaching received in schools for students aged 12-18**

There is a range of different ways that the different countries demonstrate non-formal arts-based teaching in schools for ages 12-18.

Most countries stated in their reports that non-formal arts-based teaching was contributed to by some teachers teaching methods but that was something that was down to the individual teacher and not organised by the school as a whole. This was particularly related to Greece and the UK who stated that there was no formal arts-based teaching in other subject areas but that it was known for teachers in maths, sciences, humanities to occasionally choose a more creative teaching method.

Most of the countries also stated that the schools had links to various outside arts organisations such as museums and theatres who contributed to non-formal arts-based teaching.

**This was particularly true of Greece, Lithuania, and Italy. In the UK and Austria this varied depending on how rural the location of the school was as the museums and theatres with educational programmes attached are mainly based in cities. Lithuania and the UK also mentioned links to higher educational institutions who work with the schools on non-formal education and where possible these non-formal sessions are linked to curriculum to aid learning but also gain additional experience.**

**In addition to theatres and museums there are also a range of different arts organisations such as theatre companies or education organisations that go into schools. These may be specifically arts-based skills teaching or use the arts as a method to teach citizenship themes.**

**In Austria they have time on the school timetable for non-formal skill-based arts teaching. This can range from joining choirs to textile handicraft but is much freer than the formal arts curriculum.**

## **Overview of extra-curricular arts activities for 12-18 year olds**

**All the countries have a range of extra-curricular arts activities for 12-18 both taking place in and outside of a formal school setting.**

**Inside school, most of the countries have the provision of additional clubs being run in art subjects such as dance, music, fine and visual arts, and drama though the provision of these depends on the school. There are also a range of arts specialists that go into the schools for specific teaching. For example, tuition for a specific musical instrument. These specialist teaching sessions appear to have additional costs to them for most countries.**

**As mentioned in the non-formal teaching section most schools have links to theatres and museums which also contribute to extra-curricular provision.**

**This could take the form of running courses that directly link to formal education. For example, in Italy, museums and theatres occasionally collaborate with the school on the courses that they run as an independent arts organisation. Alternatively, they may run classes separate from what is taught in formal education.**

**Outside of school each country has various other opportunities for extracurricular arts programmes. For example, in Belgium people can register for part time arts education in a variety of arts disciplines where they work towards specific certification. A similar format can be seen in the UK with dance and music schools where students work through different levels of their creative discipline and complete exams that are not part of their formal education.**

**Not all extra-curricular takes place during term time and in Austria and the UK there are additional programmes run so that young people are able to participate in arts activities during the school holidays. These can be run sometimes by the schools themselves or by arts organisations and vary on the arts disciplines covered.**

## **Overview of government support and funding for arts education**

**The range of funding for arts education varies considerably in the different countries.**

**Both Greece and the UK have the very basics of arts education funded due to the devaluation of the arts in formal education. In the UK there has been a 50% cut of funding in further and higher education (aged 16+). In all countries there is money given to schools to cover teachers' salaries and textbooks, but it varies on the country specific funding whether any additional materials need to be provided by the students or are provided by the school or an alternative provision. For example, there is no additional school specific funding in Greece and in the UK recently there has not been the finances, nor the priority for schools to invest in up-to-date arts facilities or, in some cases, specialist arts teachers.**

**Each country appears to have different requirements needed to access additional funding. For example, Belgium states that aspects such as the level of education of a mother or the home language of the student could impact on funding. Most of the countries have culture and heritage as one of the key reasons for funding opportunities.**

**Independent arts organisations must secure their own funding and many of the governments have plans to fund these additional arts organisations. The UK and Lithuania talk about their arts funding bodies (Lithuanian Council for Culture and Arts Council) that have grants available for artists or arts organisations to apply for. Both funding bodies have a section dedicated to education both formally and informally. In some cases, receiving a grant from one of these funding bodies would also enable the organisation to run arts education to no or minimal cost for the young people attending.**

## **Overview of access/diversity issues with formal/informal/extra-curricular education**

**As a result of the lack of funding in formal arts education in Greece and the UK most of the arts opportunities outside of the basic formal arts provision have a cost attached for the students. This means that in some cases class differences are having an impact on young people being able to access additional arts education. Austria also states that socio-economic status of a family can impact on what school you can get into and therefore the arts opportunities available to you. In the UK, if a school has a student from a low income family, then the school is given additional money. This can go towards school trips, additional learning support or, in the case of many primary schools, music lessons but it is ultimately down to the school and the needs of the individual child how that money gets spent.**

As previously mentioned in other sections location can have an impact on accessibility. This can be because there is a lack of opportunities because there are not so many theatres or museums around locally as mentioned in Austria and the UK's report. It could also be because of the age of the building. For example, in Italy physical accessibility is a problem for many museums.

In terms of formal education access all schools must provide "reasonable adjustments" for all curriculum areas which therefore means that within schools all students should be able to access some form of arts education. The amount of specialist support may differ on the school though. As Italy states in their report there is a shortage of special needs teachers in some parts of Italy. This would have the potential to negatively impact students' access to all areas of arts education.

Most of the partner countries have stated that there are government schemes to help with inclusion, access, and diversity within the arts generally and arts education. The Lithuanian Council for Culture and Arts Council UK both have diversity and inclusion as part of their specific strategic plans and Italy's equivalent also promotes inclusion in the funded programmes for students with disabilities and foreign students.

Some areas that are still a problem in some countries include support with motor disabilities, sensory disabilities, and Austria states there is also signs of gender segregation.

## **Overview of the perceived skills gaps for students moving to HE and employment**

For many countries the general demand for careers in the arts industries is significantly less than that of other industries. That means that regardless of skill gaps young people will find it much harder to secure employment in these fields because there tends to be more people than there are jobs.

**This impacts young people in two ways. Firstly, experience is key if students are wanting to enter this competitive area of employment. Italy, Greece, Austria, and the UK all talk about the competitive and demanding entrance procedures getting into vocational training and one of the ways that people will stand out from others is in the level of experience they have. Italy states that there is generally a problem with students having the right skills for employment on completion of further study and many higher institutions are now trying to ensure applied sections on courses to shrink the skill gap and allow students to gain more experience. Belgium also goes into depth in their report about a study that showed that about 1 in 3 professionals say that they are not satisfied with the theoretical preparation for their job in the arts and culture. This suggests that the lack of experience is a problem both for employers and those preparing for employment. Greece, Austria, and the UK all talk about how part of the lack of experience is down to the opportunities available to young people either because of the type of school they attend or because of the lack of funds to attend additional arts training.**

**Secondly, this competitive environment requires other non-discipline related skills to be able to persevere with the industry and be as employable as possible. Greece talks about the gaps in skills such as regulating achievement orientated goals, being able to perform under pressure and dealing with high levels of stress and anxiety. This is the same in the UK, Italy and Austria. The lack of general employability skills is also reflected in the UK where there is a significant gap in skills such as personal time management, communication skills, finance skills and applicants applying to jobs without the necessary experience or skills for the job both in the arts industry and employment generally.**

## **Conclusion**

**In conclusion there are many similarities in the different partner countries arts education. Arts are part of formal education though they differ to what extent and how long for.**

**There is for most countries guidelines, whether through the form of learning goals or set curriculum, for the content that should be covered. Also, in all countries, even in countries where there is less focus on formal arts education, there is perceived some connection between teaching arts subjects and other skills. For example, teaching drama develops communication skills.**

**The way that the arts are viewed in the countries education system has an impact on how much formal arts education there is, the ways other formal subjects are taught and the costs to accessing non-formal or extra-curricular arts education. There are many similarities in Greece and UK, both in terms of the art subjects taught in schools, the devaluation and funding of arts education, the competitive nature of the arts employment industry, the schools that specialised in arts subject areas and the elitest nature of the arts due to the reduction of arts provision in schools and the cost of extra-curricular arts. This is quite a contrast to countries like Lithuania and Italy that embed arts into most school subjects, have greater funding opportunities and ensure that throughout all formal education creativity and opportunities in the arts are available because they see it as something both important culturally but also for the development of the young people.**

**Access and inclusion appear to be priorities for all countries though to the extent that happens in formal arts education is unknown. The main gaps in opportunities are because of funding (both for the organisation or the young person) or location. The main gaps in skills are generally employability skills or experience in the chosen art discipline.**

# Appendix – Country specific reports

## AUSTRIA

### Overview of the country-specific curriculum in relation to arts subjects in formal education between 12 and 18 years.

The Austrian curriculum specifications in formal education refer to the artistic subjects: **music education, arts/ visual education, textile and technical crafts**. The curricula and timetables differ according to the type of school. Children and young people aged 10 to 14 can attend a lower secondary school, the lower cycle of an Secondary academic school (AHS = Allgemeinbildende Höhere Schule) or a special needs school. Young people aged 14 to 18 may attend a VET school, the upper cycle of a Secondary academic school (AHS-Oberstufe) or VET college (BHS = Berufsbildende Höhere Schule) or a special school.

The curriculum regulations for the artistic subjects differ according to the type of school, but also according to whether there is a school-autonomous or non-school-autonomous curriculum regulation. In the case of non-school-autonomous curricula, the weekly lessons in the artistic subjects are specified for each school level. In the case of school-autonomous curricula, a total number of hours is set for each subject for the entire lower school; the exact distribution and number of hours is determined by the school itself for each school level.

#### Curriculum provisions Secondary academic school – lower cycle (5th - 8th grade)

If there is no school-autonomous curriculum provision, the following provisions apply to the lower cycle of Secondary academic school:

	1 <sup>st</sup> class	2 <sup>nd</sup> class	3 <sup>rd</sup> class	4 <sup>th</sup> class	Total hours
Music education	2	2	2	2	8
Arts/ Visual education	2	2	2	1	7
Textile and technical crafts	2	2	-	-	4

Fig.: Lower cycle secondary academic school, tabular representation of weekly lessons per school level

In the curricula for the lower cycle of the Realgymnasium and Wirtschaftskundliches Realgymnasium (specific form of secondary academic school), for example, technical and/or textile crafts take place across all 4 grades. Otherwise, there are only minor differences in this context.

## Curriculum provisions Lower secondary school (5th - 8th grade)

If there is no school-autonomous curriculum provision, the following specifications apply to the artistic subjects in **Lower secondary school**:

	1 <sup>st</sup> class	2 <sup>nd</sup> class	3 <sup>rd</sup> class	4 <sup>th</sup> class	Total hours
Music education	2	2	1	1	6
Arts/ Visual education	2	2	1	2	7
Textile and technical crafts	2	2	1	2	7

Fig.: Lower secondary school, tabular representation of **weekly hours per school level**

The curriculum of the Lower secondary school provides for four possible focal points, one of which is to be assigned to the artistic-creative area. The curriculum regulations for Lower secondary schools with a **music-creative focus** are subject to the following regulations:

	1 <sup>st</sup> class	2 <sup>nd</sup> class	3 <sup>rd</sup> class	4 <sup>th</sup> class	Total hours
Music education	2	2	2	2	8
Arts/ Visual Education	2	2	3	3	10
Textile and technical crafts	2	2	2	2	8

Fig.: Lower secondary school with an artistic-creative focus, tabular representation of **weekly lessons per school level**

## Curriculum provisions Secondary academic school – upper cycle (9th – 12th grade)

In the upper cycle of Secondary academic school (Oberstufe Gymnasium, Realgymnasium, Wirtschaftskundliches Realgymnasium), the artistic subjects Music Education and Arts/ Visual Education are taught, whereby from a certain grade onwards one of the subjects must usually be chosen as a compulsory subject.

## Overview of arts skills/topics taught in formal education in non-artistic subjects from age 12 to 18

According to the curriculum of the Lower Cycle (5th - 8th grade), the following artistic skills and topics are promoted in these subjects:

### German

- **Creativity and design:** Experiencing design through language, creative use of language, creative writing, scenic design and producing one's own aesthetic texts.
- **Language as a means of design:** Knowing literary text forms and means of expression, learning to use means of design.
- **Forms of expression in different media:** media preparation and design of contents and topics.
- **Creative linguistic means of expression:** Use of narrative means, experience and try out linguistic expression through creative use of sounds, sentences, words, phrases, texts.

### English (Fremdsprache)

- **Creativity and design:** Stimulating creative activities, such as role-playing, theatre performances in the foreign language, creative writing.
- **Holistic-creative learning:** Use of playful, musical elements, as well as holistic-creative methods to create conducive learning conditions - multisensory learning.

### Mathematics

- **Creativity and design:** Creativity and ingenuity are encouraged through experimenting and working on new tasks and problems.

### Geometric drawing

- **Creativity and design:** Individual design of geometric objects and models, creative solving of geometric problems, cleanliness & accuracy of graphic finish, finishing of drawings according to aesthetic aspects.

## **Biology**

- **Creativity and design:** Promoting creativity by dealing with living beings and natural objects, using methods that promote creativity.

## **Chemistry**

- **Creativity and design:** Aesthetic and emotional references to the material environment and the world around us.

## **Physics**

- **Creativity and design:** planning, conducting and evaluating experiments; influence of physics on aesthetics, function and design.

## **Overview of the country-specific curriculum in relation to arts subjects in formal education between 12 and 18 years.**

### **Secondary education**

#### **Vocational school**

An apprenticeship is vocational training in a company and at a vocational school. The so-called apprentices/trainees spend most of their training time in the training company. The school part of the training is completed at the vocational school, which is attended in blocks in most apprenticeship occupations, e.g. Monday-Friday/10 weeks. Apprenticeship/training occupations in this field are, for example: Hairdresser, Photographer, Graphic artist, Beautician, Florist, Make-up artist.

#### **VET college (9th - 12th/13th grade, 14 - 19 years)**

In addition to a sound general education, students receive intensive vocational training in specialised theoretical and practical subjects in the respective field of education. The training is intended to prepare students for professions in the economy, especially in creative and artistic fields, as well as in the entire cultural sector. Duration 5 years, also possible as a college 4 semesters full-time (6 semesters part-time).

## **Federal Colleges of Higher Education (VET College) (Höhere Bundeslehranstalten = HBLA)**

- **HBLA for fashion and product management**

Example: HBLA Lentia <https://www.hblalentia.at>

- **HBLA for Artistic Design**

Example: HBLA Linz <https://www.hbla-kunst.at/>

- **HBLA for Fashion**

Example: "MOG" Fashion School Graz <https://www.modeschule.at/>

- **HBLA for Fashion, Product Management, Tourism and Economics**

Example: HBLA Oberwart <http://www.hbla-oberwart.at/home/>

- **HBLA for Business and Fashion**

Example: WiMo Klagenfurt <https://www.diewimo.at/>

- **HBLA for Art, Fashion and Design**

Example: KunstModeDesign Herbststraße <https://www.herbststrasse.at/>

## **Higher Technical Colleges (VET College) (Höhere Technische Lehranstalt = HTL)**

- **HTL for Art and Design**

Example: HTL Steyr <https://www.htl-steyr.ac.at/index.php/abteilung-ku>

- **HTL Construction and Design**

Example: HTL Bau und Design <https://www.htl1.at/grafik/>

- **HTL for Glass and Chemistry**

Example: HTL Kramsach <https://www.htl-kramsach.ac.at/>

## **Tertiary education**

### **University/ Universities of Applied Sciences**

The Austrian universities and universities of applied sciences, which are assigned to the educational field of the arts, are subdivided into the following educational sectors:

- Audiovisual techniques and media production
- Fashion, interior design and industrial design
- Fine arts
- Arts and crafts
- Music and performing arts

#### **Public universities with an artistic focus in Austria**

<b>Universität Graz - Karl-Franzens-Universität</b>  <a href="https://studien.uni-graz.at">https://studien.uni-graz.at</a>	Literary and linguistic education in the field of German philology of the Middle Ages and Early Modern Period, analytical thinking, precise approach
<b>Universität Mozarteum Salzburg</b>  <a href="http://www.moz.ac.at/">http://www.moz.ac.at/</a>	Development of artistic maturity and independence, ability for critical reflection and self-evaluation, artistic and scientific ability to fulfil artistic, pedagogical and organisational tasks within cultural life.
<b>Akademie der bildenden Künste in Wien</b>  <a href="https://www.akbild.ac.at/Portal/akbild_startpage">https://www.akbild.ac.at/Portal/akbild_startpage</a>	Fine Arts, Conservation - Restoration, Artistic Teaching, Art and Architecture, Art and Cultural Studies, Science Technology and Art
<b>Universität für angewandte Kunst Wien</b>  <a href="https://www.dieangewandte.at/">https://www.dieangewandte.at/</a>	Visual Arts, Architecture, Art & Science, Stage Design, Cultural Heritage Conservation and Management, Design, Cross-Disciplinary Strategies, Industrial Design, Teaching, Media Arts, Social Design - Arts as Urban Innovation, TransArts, Language Arts
<b>Universität für Musik und darstellende Kunst Wien</b>  <a href="https://www.mdw.ac.at/">https://www.mdw.ac.at/</a>	Concert subject string instruments, music education, popular music education, teacher training, music and movement education, chamber music, ECMaster, early music, church music, conducting, sound engineer studies, music therapy, ethnomusicology, film and television, performing arts

## Private universities with an artistic focus in Austria

<p><b>New Design University (NDU) St. Pölten</b></p> <p><a href="https://www.ndu.ac.at/new-design-university/">https://www.ndu.ac.at/new-design-university/</a></p>	<p>Conceptual Design, Media Aesthetics and Design, Typography, Image Literacy, Digital Design, Analogue Design, Publication Management &amp; Production, Production Support/ Schedules and Content Management/ Publishing and Production, Guest Lectures, Representation, Experimental Sculpture, Craft and Technology, Production Technologies, Design and Culture, Theory and Methodology, Design Strategies</p>
<p><b>Anton Bruckner Privatuniversität</b></p> <p><a href="https://www.bruckneruni.at/">https://www.bruckneruni.at/</a></p>	<p>Personal development of students in artistic and pedagogical terms, artistic design and methodology/didactics</p>
<p><b>Katholische Privat-Universität Linz</b></p> <p><a href="https://ku-linz.at/">https://ku-linz.at/</a></p>	<p>Art studies, philosophy, interpretation of self and world, art, architecture, philosophy of religion and social philosophy, aesthetics</p>
<p><b>Gustav Mahler Privatuniversität für Musik</b></p> <p><a href="https://www.gmpu.ac.at/">https://www.gmpu.ac.at/</a></p>	<p>Instrumental &amp; Vocal Pedagogy (BA and MA), Musical Performance Arts (BA and MA), Music Education/ Instrumental Music Education, Talent Development, Orchestra Organisation, Continuing Education</p>
<p><b>JML Jam Music Lab Private University for Jazz and Popular Music Vienna</b></p> <p><a href="https://www.jammusiclab.com/">https://www.jammusiclab.com/</a></p>	<p>BA or MA in Music, BA or MA in Music Education</p>
<p><b>MUK Musik und Kunst Privatuniversität der Stadt Wien</b></p> <p><a href="https://muk.ac.at/home.html">https://muk.ac.at/home.html</a></p>	<p>Faculty of Music, Faculty of Performing Arts, Pedagogical Studies, Continuing Education/ University Courses, International Study Programmes</p>

<b>Universität für künstlerische und industrielle Gestaltung Linz</b>  <a href="https://www.ufg.at/">https://www.ufg.at/</a>	Fine Arts, Graphic Design and Photography, Visual Communication, Interface Culture, Plastic Conceptions/ Ceramics, Fashion & Technology, Space & Design Strategies, Textile Art Design, Time-based and Interactive Media Art, Time-based Media, Postdigital Lutherie, Architecture, Industrial Design, Media Culture and Art Theory, Cultural Studies, Visual Education, Media Design, Design: Technology.Textile
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Details on the student numbers in the winter semester 2019/20 of the universities can be found here:

[https://www.statistik.at/web\\_de/statistiken/menschen\\_und\\_gesellschaft/kultur/ausbildung\\_weiterbildung/020646.html](https://www.statistik.at/web_de/statistiken/menschen_und_gesellschaft/kultur/ausbildung_weiterbildung/020646.html)

#### Universities of Applied Sciences with an artistic focus in Austria

<b>Fachhochschule St. Pölten GmbH</b>  <a href="https://www.fhstp.ac.at">https://www.fhstp.ac.at</a>	Media design, producing and development, channel management, financing and controlling, media management
<b>Fachhochschule des BFI Wien</b>  <a href="https://www.fh-vie.ac.at/">https://www.fh-vie.ac.at/</a>	Game engines, production software for digital animation and animation technology, digital studio technology, (360-degree) camera technology and systems, business models, value creation, marketing, start-up management, e-sports, project management, storytelling, production planning, budget, financing, controlling
<b>Fachhochschule Joanneum - Standort Graz</b>  <a href="https://www.fh-joanneum.at/">https://www.fh-joanneum.at/</a>	Motion-Design, On-Air-Design, Game-Design, Online-Publishing

## Continuing vocational training and adult education

**Centres of continuing vocational education and training are e.g.**

- **BFI Berufsförderungsinstitut:** the offer ranges from vocational qualifications to degree courses in various fields.

Details: <https://www.bfi-ooe.at/de/index.html>

- **WIFI Wirtschaftsförderungsinstitut** (Institute for Economic Promotion): also has a very diverse offer, from craft training to academic education.

Details: <https://www.wifi-ooe.at/>

## Overview of non-formal arts based teaching in schools for students aged 12-18

In the Lower **secondary school**, as well as in the **lower cycle and upper cycle of secondary academic schools** (Gymnasium, Realgymnasium, Wirtschaftskundliches Realgymnasium), pupils can choose between different artistic **free subjects** and **non-binding exercises**. These are, for example: Choral singing, performing arts, instrumental music and singing, play music, technical and textile handicrafts. For example, the number of lessons in the lower cycle secondary academic schools (AHS Unterstufe) is 2 to 8 lessons per week.

## Overview of extra-curricular arts activities for 12-18 year olds

The range of extracurricular arts activities for children and young people aged 12 to 18 differs greatly between urban and rural areas. While there is a much broader range of artistic activities in the cities, the rural areas are dominated by so-called **music schools** and **clubs**, such as music clubs, theatre clubs, literature clubs, and others.

In addition, a "**holiday programme**" is offered by various associations, businesses and organisations in most municipalities. This includes various offers for children during the summer school holidays. For example, a workshop on the topic of "photography" can be offered by a photographer from the municipality, a pottery course by a potter,.... Parents can register their children for the respective offer.

There are **music schools** all over Austria, but they are particularly strong in Upper and Lower Austria. Thus, in the school year 2019/2020, there were 368 music schools, of which 69 were in Upper Austria alone and 127 in Lower Austria. In total, 117,400 pupils aged 5 to 24 attended an Austrian music school. **Main subjects** are: Keyboard instruments, string instruments, woodwind instruments, brass instruments, percussion instruments, singing and elementary music education. The exact key figures on the music schools in the federal provinces, attendance figures and main subjects can be found under the following link:

- Music schools in Austria 2001/02 to 2019/20, key figures by province:  
[https://www.statistik.at/web\\_de/statistiken/menschen\\_und\\_gesellschaft/kultur/ausbildung\\_weiterbildung/020648.html](https://www.statistik.at/web_de/statistiken/menschen_und_gesellschaft/kultur/ausbildung_weiterbildung/020648.html)
- Pupils at music schools 2001/02 to 2019/20 by main subjects taught:  
[https://www.statistik.at/web\\_de/statistiken/menschen\\_und\\_gesellschaft/kultur/ausbildung\\_weiterbildung/020650.html](https://www.statistik.at/web_de/statistiken/menschen_und_gesellschaft/kultur/ausbildung_weiterbildung/020650.html)

## Overview of government support and funding for arts education

Public **cultural expenditure on education and training** amounted to € 308.95 million in 2019, and € 0.11 million went to adult education (including intergovernmental transfer payments).

For more details on public spending on culture, see this link:

[https://www.statistik.at/web\\_de/statistiken/menschen\\_und\\_gesellschaft/kultur/kulturfiananzierung/021499.html](https://www.statistik.at/web_de/statistiken/menschen_und_gesellschaft/kultur/kulturfiananzierung/021499.html)

## Overview of access/diversity issues with formal/informal/extra-curricular education

Characteristics that have been shown to influence access to education are:

- Social background/ Parental education level/ Socio-economic status
- Migration background
- Gender
- Regional disparities

Access to education is strongly dependent on the **educational background** of the parents and the **socio-economic status** of the child's family. The educational level of parents with a **migration background** differs between that of the 1st generation (child born abroad) and the 2nd generation (child born in Austria). Parents with a migration background in the second generation often have higher educational qualifications than parents with a migration background in the first generation. In addition, depending on the region of origin, further differences in the educational background are discernible; for example, almost half of the immigrants from Germany have a tertiary education, while 9% of immigrants from Turkey have a tertiary education and 39% have a compulsory education. Education is inherited and is thus a significant factor influencing access to formal, informal and out-of-school education.

Educational decisions on which secondary school a child should attend are made in Austria for the transition from grade 4 to 5 and for the transition from grade 8 to 9. Social inequalities influence these educational decisions. This is also referred to by the sociologist Boudons, who speaks of primary and secondary effects of social origin in this context. Children from socially weaker classes tend to achieve lower school performance and are less likely to attend schools that are geared towards acquiring higher formal qualifications; here Boudons speaks of the so-called **primary stratification tendency**. Depending on their social background and the associated attitude or perspective, children and their parents, for example, judge the value of education differently, assess their potential success at school differently, etc., and choose other forms of schooling despite the **same competence/performance** in comparison with other children (from socially stronger classes). This is what Boudon calls a **secondary stratification tendency**. These effects have a demonstrable impact on the educational path of pupils in Austria, as can also be seen in the graph below:

## C2.2 – Primäre und sekundäre Herkunftseffekte bei Schulwegentscheidungen

Tab. C2.2.a: Primäre und sekundäre Effekte beim Übergang zwischen den Schulstufen anhand der Mathematikkompetenz (2017, 2018)

	4. Schulstufe			8. Schulstufe		
	gesamt	primär	sekundär	gesamt	primär	sekundär
höchste Bildung der Eltern	0,26	0,09 (34 %)	0,17 (66 %)	0,18	0,08 (41 %)	0,11 (59 %)
sozioökonomischer Status der Familie (HISEI)	0,19	0,07 (35 %)	0,12 (65 %)	0,20	0,08 (41 %)	0,12 (59 %)
Migrationshintergrund (2. Generation)	-0,02	-0,04 (63 %)	0,02 (37 %)	0,05	-0,05 (34 %)	0,10 (66 %)
Migrationshintergrund (1. Generation)	-0,04	-0,04 (84 %)	-0,01 (16 %)	-0,03	-0,06 (67 %)	0,03 (33 %)
Geschlecht (weiblich)	0,03	-0,04 (35 %)	0,08 (65 %)	0,13	-0,01 (9 %)	0,15 (91 %)
Urbanisierungsgrad: dicht besiedelt (überw. städtisch)	0,13	-0,02 (11 %)	0,15 (89 %)	-0,02	-0,02 (96 %)	0,00 (4 %)
Urbanisierungsgrad: dünn besiedelt (überw. ländlich)	-0,13	0,03 (14 %)	-0,16 (86 %)	-0,06	0,01 (10 %)	-0,07 (90 %)

Anmerkungen: Dargestellt sind die Koeffizienten eines linearen Pfadmodells mit der Wahl der AHS-Unterstufe auf der 4. Schulstufe und Wahl einer maturaführenden Schule auf der 8. Schulstufe als abhängige Variablen ( $R^2 = 33,1\%$  [4. Schulstufe] bzw.  $27,7\%$  [8. Schulstufe]). Gesamteffekte sind die partiellen Effekte unter Kontrolle aller hier aufgeführten Merkmale. Der primäre Effekt ergibt sich als Gesamteffekt minus sekundärem Effekt. Für den sekundären Effekt werden die erzielten Testleistungen kontrolliert. Wenn primäre und sekundäre Effekte ein umgekehrtes Vorzeichen haben, wurde, um eine Vorstellung von der relativen Stärke der beiden Effekte zu erhalten, mit Absolutbeträgen gerechnet. Lesebeispiel: Der Gesamteffekt der höchsten Bildung der Eltern (0,26) am Übergang von der 4. Schulstufe ist vorwiegend durch den sekundären Effekt (0,17) erklärbar, der die leistungsunabhängige Wahlentscheidung darstellt. Quellen, Berechnung und Darstellung: IQS (BIST-Ü-M8 2017, BIST-Ü-M4 2018).

Fig.: Primary and secondary effects in the transition between school levels based on mathematics competence (2017, 2018).

Source: Nationaler Bildungsbericht 2021, p. 268: <https://www.bmbwf.gv.at/Themen/schule/bef/nbb.html>

## **Early school selection**

The early division into different types of school, as mentioned above, represents important decisions and is decisive for the further school and professional career. This early allocation to different types of education reinforces social segregation. In Germany, for example, school-leaving qualifications were linked to certain types of school; with the reforms and changes of recent years, school-leaving qualifications have been decoupled from types of school, thus counteracting these effects and making early decisions "less final".

Children from socially disadvantaged and educationally deprived families are disproportionately represented in the underachieving student body. The influence of social background is much more pronounced in Austria in an international comparison. (cf. Nationaler Bildungsbericht 2021, p. 323)

## **Gender**

In Austria, as well as in Germany, there are school forms and further education programmes that are attended by both genders in a relatively balanced way. But there are also school forms that are considered "typically female" or "typically male" school forms ("typical" if more than 66.6% female/male pupils each attend this school form). Segregation by gender is strongly evident in vocational schools and in individual specialisations in VET schools and colleges. Generally, girls and young women in Austria and Germany achieve better school results and higher degrees than boys and young men (see also PISA test results). Nevertheless, there are signs of gender segregation in the school system as well as in VET and the labour market.

## **Regional disparities**

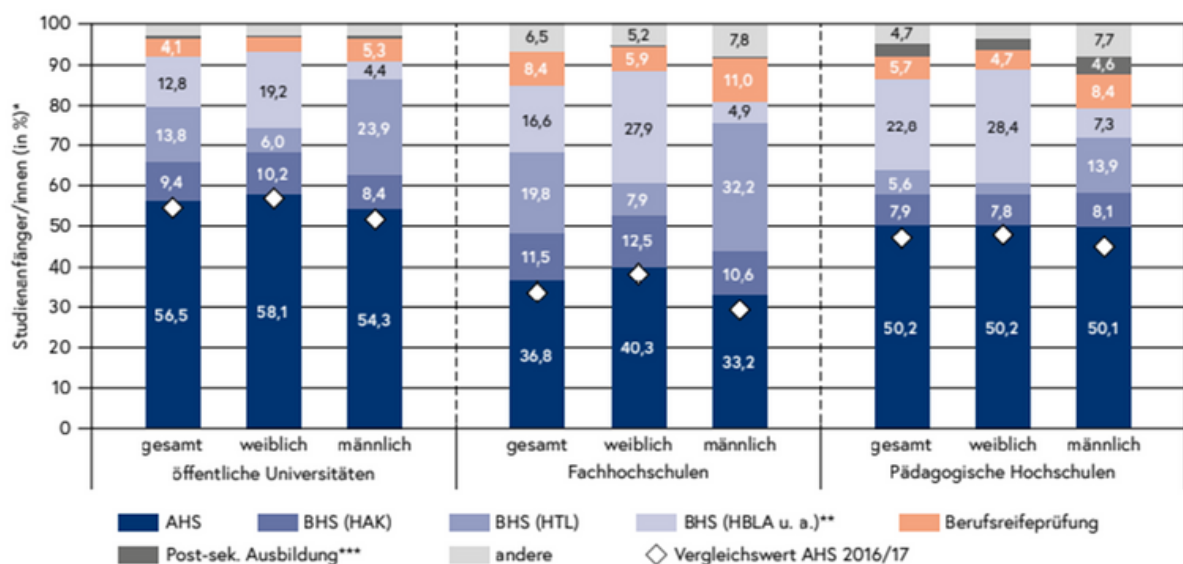
In addition, there are different access opportunities depending on the area or region. In densely populated areas and conurbations, for example, there is a wider range of educational opportunities than in sparsely populated areas.

## Overview of perceived skills gaps for students moving into higher education and employment

Just over 50% of 18- to 21-year-olds enter higher education, with an upward trend (cf. Nationaler Bildungsbericht 2021, p.255). In the higher education sector with an artistic focus, there are sometimes very demanding multi-part entrance examinations, which represent a hurdle for many students. In addition, the number of places on some courses is very limited and many applicants fail here (cf. Few places).

Universities and companies often complain about the lack of experience. Students from general education schools have less relevant practical experience than students from schools with a special focus. The interview and survey results will provide further information here.

Abb. C1.3.b: Vorbildung von Studienanfängerinnen und -anfängern an öffentlichen Universitäten, Fachhochschulen und Pädagogischen Hochschulen (2019/20)



Anmerkungen: \* nur inländische ordentliche Studienanfänger/innen. An öffentlichen Universitäten sind das Erstimmatrikulierte zum WS 2019/20, an Fachhochschulen und Pädagogischen Hochschulen Anfänger/innen von Bachelor-Studiengängen zum WS 2019/20. Die Zahlen der Pädagogischen Hochschulen beziehen sich mangels öffentlich verfügbarer Daten auf alle Studierenden in Bachelorstudiengängen im WS 2019/20, nicht nur auf Anfänger/innen. \*\* umfasst alle BHS-Schultypen außer HAK und HTL, also insbesondere wirtschaftsberufliche, touristische, land- und forstwirtschaftliche und pädagogische Schulen; \*\*\* inkl. tertiärer Abschlüsse (Uni, FH).  
Quelle: Statistik Austria (Hochschulstatistik). Darstellung: IQS.

Fig.: Prior education of first-year students at public universities, universities of applied sciences and universities of teacher education (2019/20), source: Nationaler Bildungsbericht, 2021, p. 260

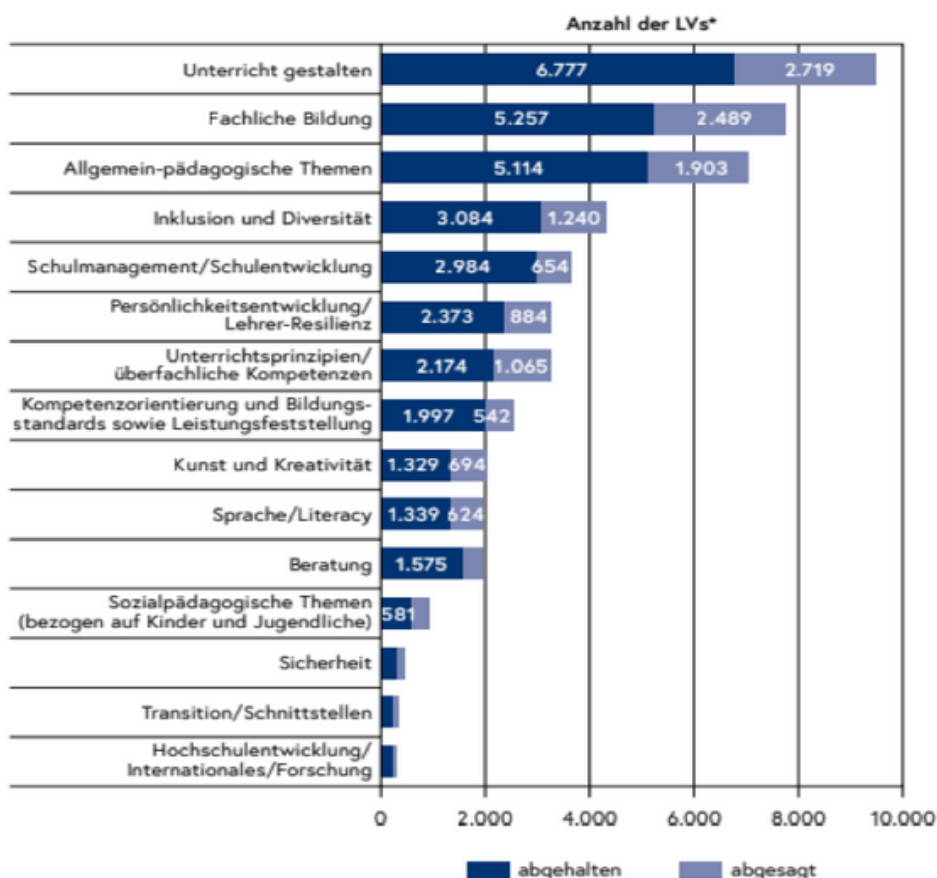
## If you think other points are important, please add them here

The first attached chart shows the in-service training offers for teachers, subdivided into the different subject areas. On the subject of art and creativity, a total of about 2000 in-service training courses were offered, and about 1300 in-service training courses took place. Compared to the other thematic areas, there is a rather small offer for this focus.

The second graph shows the participation in the in-service training events held according to topics, whereby it can be seen that in-service training on the topic of art and creativity is predominantly taken up by primary school teachers (45%), followed by teachers of lower secondary schools (29%).

### B3.2 – Fortbildung der Lehrpersonen

Abb. B3.2.a: Fortbildungsangebot nach Themen (2019/20)





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# Appendix – Country specific reports

## BELGIUM

### Overview of the country specific curriculum in relation to arts subjects in formal education between ages 12 and 18

The government sets educational goals, the minimum goals of education. These minimum goals include a minimum of knowledge, understanding, skills and attitudes that the students must achieve. In mainstream secondary education, these goals differ according to the stage and - from the 2nd stage - also according to the form of education (aso, bso, kso and tso). In special secondary education, the minimum objectives differ according to the type of education. A school decides for itself what it wants to include in the lessons in addition to these minimum goals. The school also chooses the teaching method itself. So there is no predetermined general curriculum. The educational goals are currently being revised. Below is an overview of the current objectives or concrete learning goals defined by the Flemish Ministry of Education for art and culture in secondary education. This is compulsory, but the method and curriculum to reach these can be chosen freely by the school or schools network.

- . The students rely on their expressive abilities. (attitudinal)
- . The students actively and spontaneously come to artistic creations, approaches and insights
- . The students investigate expression possibilities of artistic building blocks, techniques and materials in function of their own creations
- . The students use art form-specific building blocks, techniques and materials in function of an artistic creation and with attention to their own artistic development
- . The students argue choices in their artistic process and in their creation in dialogue with others
- . The students reflect on each other's artistic product, process and presentation based on criteria
- . The students use their expertise and their artistic talents for a common goal or project
- . The students present their artistic creations according to their intention

- The students use presentation techniques to enhance their artistic work, taking into account the specific context
- The students analyse artistic expressions from different art movements, periods and societies in order to develop an art-historical frame of reference
- The students apply art theories and analysis methods from art sciences, artistic research and related sciences within a provided data set
- The students reflect on the meaning of art and artistic expressions and on the concept of beauty
- The students express their own views on art and beauty, supported by views on art and the concept of beauty
- The students analyse art expressions of the same artistic form of expression from different art movements, periods and societies
- The students reflect on the meaning of art and artistic expressions
- The students express their own views on art and beauty, supported by views on art and the concept of beauty

These are valid for the following departments:

- Architectural education
- Architecture and interior
- Audiovisual training
- Ballet (3rd degree)
- Visual arts
- Dance (3rd degree)
- Photography (3rd degree)
- Fashion

- **Music (3rd grade)**
- **Rudolf Steiner Pedagogy (3rd grade)**
- **Word art drama (3rd grade)**

**And they are thought through the following specific subjects:**

- **Artistic expression: creating and (the urge to) innovate**
- **Artistic expression: showing individual passion**
- **Artistic expression: explore**
- **Artistic expression: presenting**
- **Artistic expression: building relationships and working together**
- **Artistic expression: using professional expertise**
- **Human physiology and anatomy**
- **Generic transfer competences**
- **Advanced Physics: Structural Engineering**
- **Advanced Physics: Mechanics**
- **Advanced Physics: Optics**
- **Advanced physics: vibrations and waves**
- **Advanced STEM**
- **Art appreciation**
- **Lab**
- **Dutch: communication skills**

- Dutch: literature
- Package from applied kinesiology
- General languages: pragmatics
- Languages in general: sociolinguistics including intercultural aspects
- Applied physics: basic applied physics
- Applied Physics: Package from Applied Optics
- Applied physics: applied construction theory
- Applied Computer Science: Introduction to Data Communication, Computer and Network Architecture
- Applied Computer Science: Editing Software
- Applied art appreciation
- Applied Mathematics: Trigonometry and Vectors
- Applied Mathematics: Extended Space Geometry
- Extensive math related to Sciences

### **Overview of arts skills/topics taught in formal education non-arts subject between ages 12 and 18**

- Artistic expression: creating and (the urge to) innovate
- Artistic expression: showing individual passion
- Artistic expression: explore
- Artistic expression: presenting
- Artistic expression: building relationships and working together

- Artistic expression: using professional expertise
- Art appreciation

### **Overview of the kinds of formal schools/colleges for ages 12 to 18, and the curriculum they deliver. (You can include here any formal training in the arts that goes beyond 18.)**

- Secondary education

Full-time ordinary secondary education: 1st, 2nd and 3rd stage, aso, bso, kso, tso, Se-n-Se

- Dual learning

Dual learning is possible in schools with full-time technical and vocational secondary education, centers for part-time education, Syntra campuses and buso schools for training forms 3 and 4

- ☐ Study options buso OV3
- ☐ Study options buso OV4
- ☐ Part-time learning and part-time work

- Special secondary education

The Curriculum of all these different schools is highly diversified, granular and specific on a school-by school basis and it would be impossible to represent this in this context of this report. For a complete overview see <https://onderwijsdoelen.be>

### **Overview of non-formal arts-based teaching received in schools for students aged 12-18**

Base competences:

- Physical and Mental Health
- Dutch
- Other languages
- Digital competences

- **Social-relational competences**
- **Mathematics, Science, Technology and STEM (2)**
- **Citizenship**
- **Historical Consciousness**
- **Spatial Awareness**
- **Sustainability**
- **Economic competences**
- **Legal competences**
- **Learning competences**
- **Self-Awareness**
- **Entrepreneurship**
- **Cultural Awareness**

## **Overview of extra-curricular arts activities for 12-18-year olds**

Part-time art education is better known as music school and art academy. Children, young people and adults can register in:

- **Academies for visual and audiovisual arts**
- **Academies for the performing arts offer the field of music. In addition, they can also offer the domains of word art drama and dance**
- **Art academies offer at least three domains, including visual and audiovisual arts and music**

Children can start from the age of 6 in 1 of 4 domains: visual and audiovisual arts, dance, music or word art/drama. They can also opt for cross-domain initiation training, in which at least 2 domains are addressed simultaneously. Pupils can follow different learning paths within the domains.

An academy issues certificates to students who have successfully completed all or part of their learning path.

## **Overview of government support and funding for arts education**

The AGODI public agency allocates operating resources to subsidized and financed schools for (special) primary and secondary education in Flanders and Brussels. The apply legally regulated principles of distribution of operating resources. The calculation of operating resources per school year is based on measurable principles.

The calculation of operating resources is the same for all networks. However, objectifiable differences are taken into account in compulsory education:

All schools of subsidized official education and GO! (the public schools network) receive extra resources because they are obliged to offer various philosophical subjects.

The GO! receives extra resources because this educational network is constitutionally obliged to guarantee free choice.

In addition, 4 student characteristics play a role in the distribution of resources in compulsory education:

- . Education level of the mother
- . Home language
- . Receiving school allowance
- . Neighbourhood where the student lives

The largest part of the budget is allocated on the basis of school characteristics.

The calculations show the way in which the monetary values and point values from the operating models are calculated per school year.

## **Overview of the country specific curriculum in relation to arts subjects in formal education between ages 12 and 18**

Special needs art education for student with a disability legally has to provide "reasonable adjustments" or tailor-made training; there are different options.

If the child has a disability, parents and the child together with the academy, see what they can adjust and what help you can get. For example, you get more time or certain tools to complete an assignment, the teacher uses an adapted method, there are remedial lessons, the evaluation takes place in an adapted form.

If these reasonable adjustments do not support you sufficiently, you can opt for a tailor-made training. Here there are 2 options:

- **Common curriculum with adapted class schedule**

You do not follow all subjects, but you do achieve all goals. The teacher integrates the goals of the other subjects into the subject you do follow.

If you pass, you will receive proof of competences or professional qualification.

- **Individually adapted curriculum**

Together with the teachers and director, you look at which goals are achievable and relevant. Based on this, the academy draws up a tailor-made curriculum for you, so that you do not have to take all the courses.

At the end of each degree you will receive a learning certificate.

## **Overview of the country specific curriculum in relation to arts subjects in formal education between ages 12 and 18**

The following are results from our research with 200 Belgian professionals in the arts and cultural sector describing the expectations of this industry vis-à-vis education, training and qualifications especially with regard to skills, competences and attitudes.

### **Skills and competence gaps**

In the following tables the professionals in the digital media and arts sector consider their most important skills and competence gaps, based on their working experience.

This part of the survey deliberately does not survey the gaps in the very specific technical competences as they are as diversified as there are job descriptions and responsibilities. The following survey results will therefore not mention skills and competences such as PHP programming, drone design and operation, colorimetry, principles of portrait photography, e-commerce development, etc.

In order to categorise the outcomes a list of predefined transversal skills and competencies was developed.

Accountancy
Artistry
Business administration
Business analysis
Business insight
Business soft skills
Business writing
Change management
Client's business processes
Communicating with clients
Design
Electronic communications
General computing skills
General office administration/organisation
How to work with clients' needs
Hybrid competences and skills
Information and communication
Information and Communications Technologies (general)
Intercultural communications
International collaboration
Languages
Legal issues (IPR etc.)
Management insights
Marketing
Meeting and presentation skills
Narration
People management
Platform and media technology
Problem solving
Programming
Project management
Research
Structuring content
Team working/team skills
Technology
Time management
Understanding business processes
Working and communicating in teams
Other?

List of transversal skills and competences surveyed

The survey participants were asked to indicate in how far they felt they possessed a skills or competence gap for each of the above and also how large the gap was in their view: from no gap at all to large gap.

In the following tables we provide the results of this part of the survey. In order to classify the results in order of magnitude of the skills gap, the following values were assigned:

No Gap	*0
Small	*1
Moderate	*2
Large	*3

The total sample is represented with two tables, the first table provides the list of the largest gaps, the second table the list of the smallest gaps.

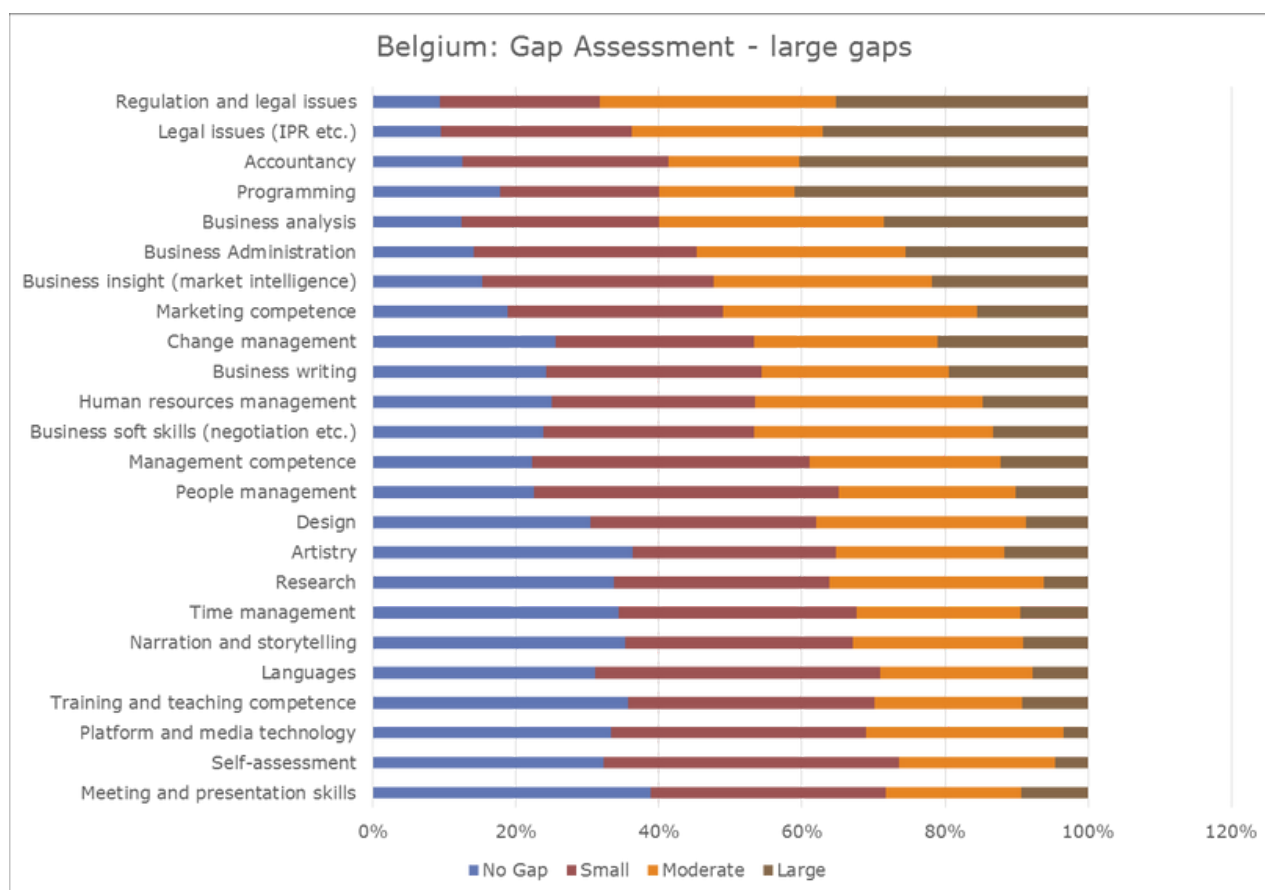
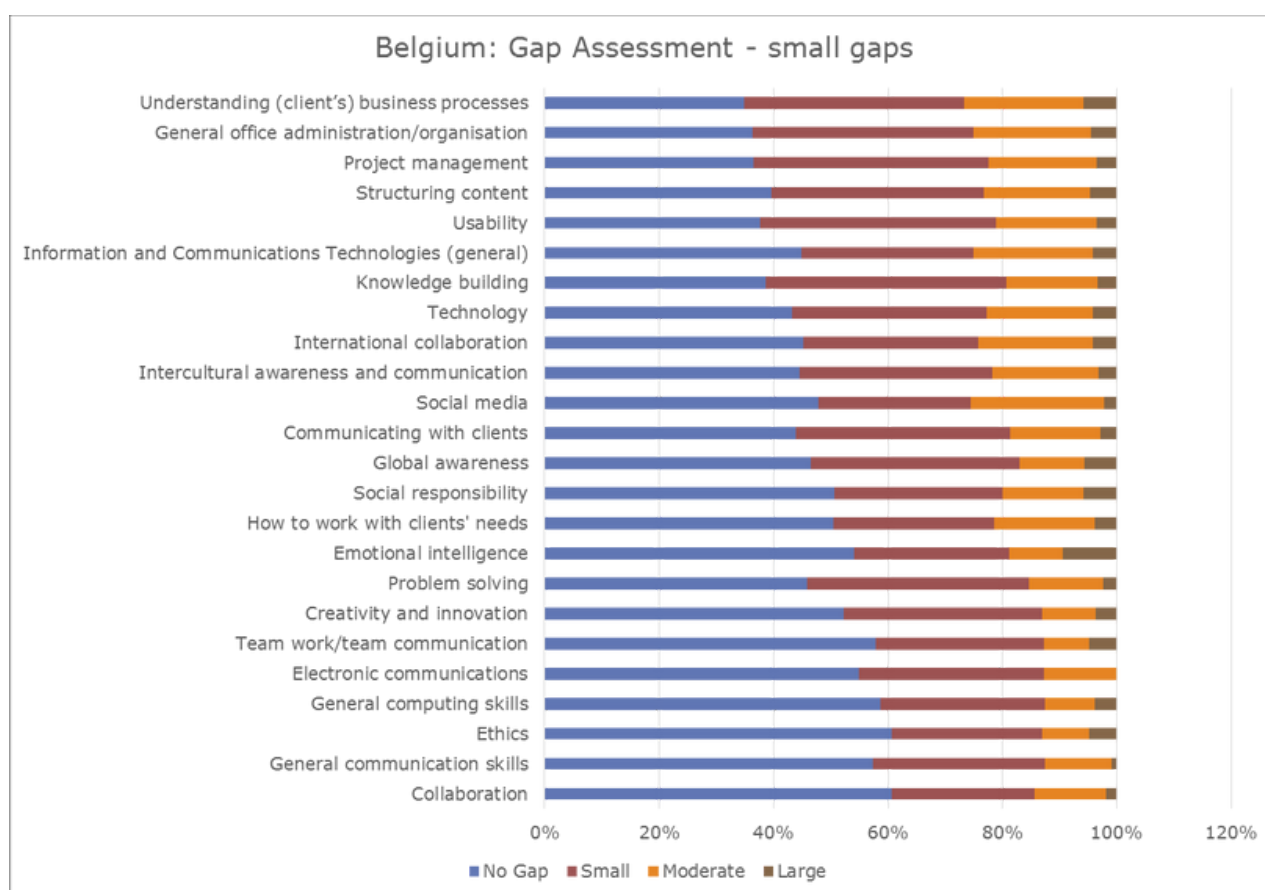


Table: Indicate your competence, knowledge or skills gaps



**Table: Indicate your competence, knowledge or skills gaps**

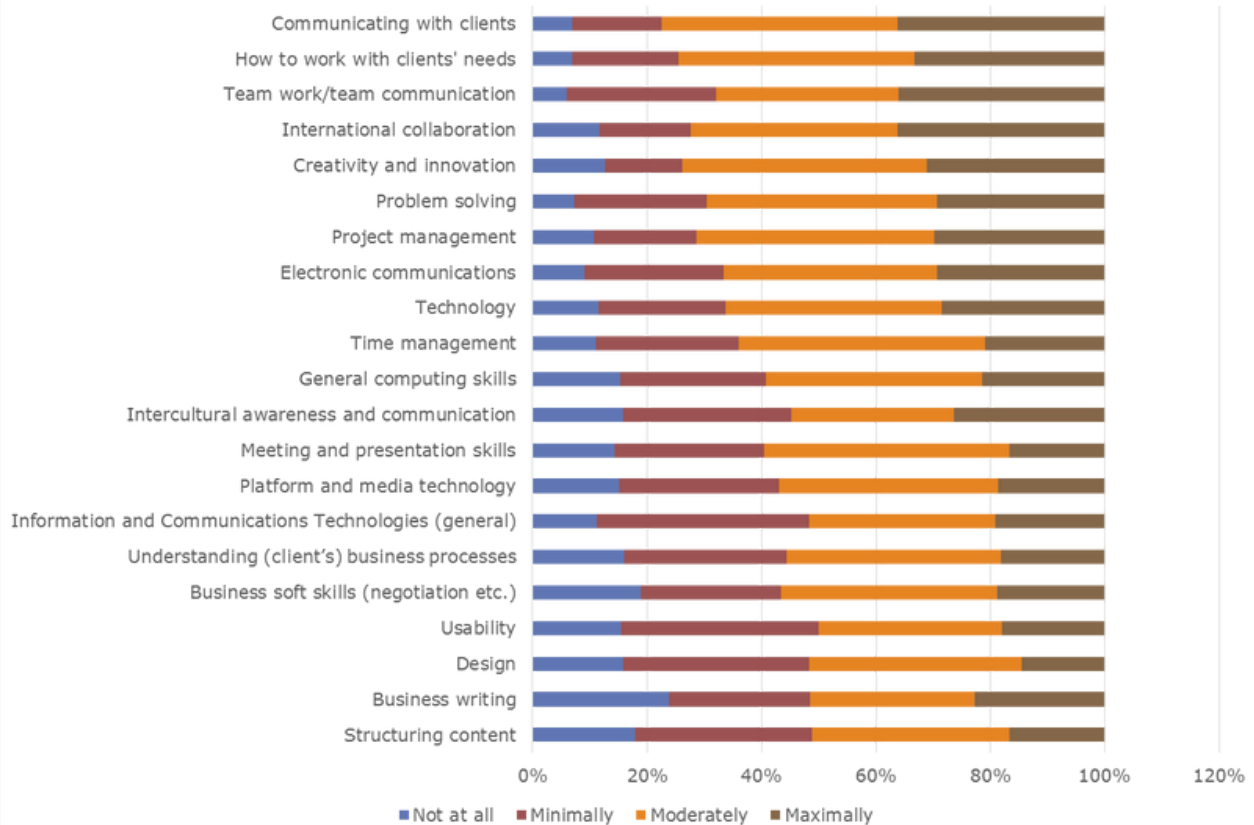
## **Skills and competences acquired on the job**

To reflect the skills and competences gaps that digital media and arts professionals sense they possess in the job, we also asked them about the competences and skills they feel they acquired while on the job. This should give an indication on the one hand of those competences that are almost naturally acquired through experience or practice and on the other hand of those skills and competences that are not naturally acquired and for which it may be necessary to invest additional effort in order to close the existing gaps.

Again, the first table is the list of skills and competences that are most frequently and successfully acquired on the job. The second table is the list of those that professionals have not acquired on the job.

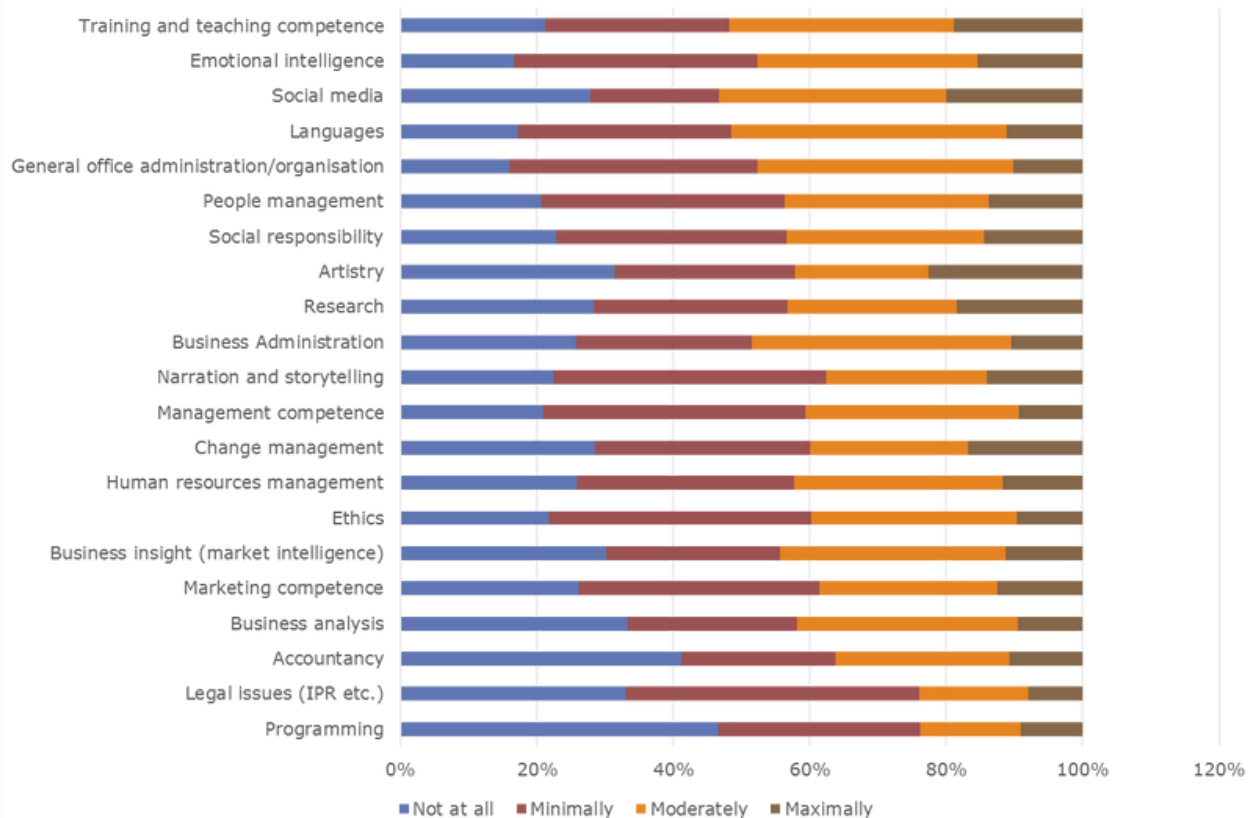
The same weighting and a similar list as in previous part were used.

### Belgium: Skills and competences acquired OTJ - most



**Table: Specialist competence, knowledge or skills acquired on the job?**

### Belgium: Skills and competences acquired OTJ - least



**Table: Specialist competence, knowledge or skills acquired on the job**

## **Conclusion**

**What professionals expect from education is a clear, up to date and concrete link between studies and the profession, practice based learning, internships, up to date learning content, quality teachers and exposure to the professional environment (teachers from the professional domain, mentors...).**

**An important observation from the survey showed also that 1 out of 3 professional workers is not satisfied with the theoretical preparation for his/her job in the arts and culture. For this substantial group, specific training programmes may be required, and HEIs are a preferred option to provide these programmes (CPD or other).**

**It emerges from the survey also that what the professional worker in this area expects to learn besides these highly specialised subject are: legal issues, regulation and IPR; accountancy; business competences (writing for business, marketing, understanding business processes, etc.); programming; managerial competences (change and people management, HRM, international collaboration and project management, etc.)**



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# Appendix – Country specific reports

## GREECE

### Overview of the country specific curriculum in relation to arts subjects in formal education between ages 12 and 18

In the normal Greek lower secondary school, the gymnasium (ages 11 to 14, ISCED 2), Art is being delivered in three forms: **music**, **theater**, and the **fine arts**. **Music** is offered for one hour per week. **Fine arts** and **theater** are amalgamated to a common subject called “culture and artistry”, also offered for one hour per week. Thus art classes are offered for only 2 hours per week in lower secondary schools. Art classes are not offered at the upper secondary school, the lyceum (ISCED 3). In general, the devaluation of the art classes in the Greek primary and secondary schools in favour of the so-called “soft social skills” is a newly applied policy that has initiated negative responses from the artists and the people in the cultural and creative sector in Greece and also by university teachers and the center-left part of the political spectrum.

Sources of information about the content and the didactics of **art** in secondary education are the so-called “Unified Interdisciplinary Curricula” that were introduced with a Ministerial Decision in 2003. According to these curricula, **Music** focuses on performance, creation and evaluation. The curricula for music identify knowledge, skills and musical understanding. The classes focus on sound control through song and instrument playing, performance, musical ideas, composition, and responding and evaluation of music. For **theater**, the curricula focus on cooperation and communication. Theoretical knowledge and practical experience are being taught “in such a way as create a unified whole of a living multifaceted process, where both the educator-artist and the student will take on an active and essential role by shaping each one respectively the teaching object and contributing to continuous evaluation”. With regards to the curricula of the **fine arts** “students should draw knowledge and experience from various sources [...] observations, experiments, search for information from teachers, parents, artists, professionals but also from works of art, books, museums, media, enrich the course and turn it into life experience [...] visits to art spaces, from art presentations or from visits to places of natural beauty”.

## **Overview of arts skills/topics taught in formal education non-arts subject between ages 12 and 18**

Essentially, there are no systematic art skills teaching in formal education in non-arts subjects in Greece between ages 12 to 18. The Greek educational system is knowledge-centered and provides almost exclusively for the cognitive domain of its educational objectives. The affective and the psychomotor domains are not a priority, especially in the non-art subjects. Ideas about “transformative learning” and similar educational notions are often expressed in educational conferences but they remain at a theoretical level and can rather be characterized as utopic. Art teachers have lately received instructions from educational authorities to supplement their normal working hours in schools with the teaching of “soft” or “horizontal” skills, like “skills for the 21st century”, “life skills”, “digital skills” and “thinking skills”.

## **Overview of the kinds of formal schools/colleges for ages 12 to 18, and the curriculum they deliver**

In relation to other European countries, Greece has a particularity with regards the teaching of music and fine arts at secondary level (ISCE 2 and 3). This is the existence of the so-called “Music Schools” and “Art Schools” (ages 12 to 17). These are specialized schools inspired by the educational ideas of the 1980’s with the purpose of addressing specific student population and offering special educational environment and resources for those who excel in the arts or in sports. Sport schools were quickly abolished. Music Schools however flourished and they are now regarded as politically “progressive” in contrast to the recently established selective secondary schools for the academically elite that are backed from the recent government and neoliberal think tanks. Music schools started operating experimentally in the late 1980s and to date there are 49 such schools scattered throughout Greece. Art schools were established in 2003. As for now there are 8 Art schools, half of them located in Athens.

According to the founding law (1988), the aim of the music schools is “the aesthetic cultivation [of their students] and at the same time the preparation and training of young people who wish to follow the professional direction of music, without falling behind in general education, if they finally choose another field of scientific or artistic expression”. Thus, in addition to the normal daily schedule of the normal secondary school, music schools offer an evening programme that includes theories of European and Byzantine Music and take individual lessons and three musical instruments.

The curricula for each of the subject offered in music schools were only lately (2015) made official. The founding law of music schools provided that special examinations would be held for the accreditation of their graduates in music theory or performing but that part of the law has been left inactive. Music schools are regarded as “good” selected not for their music curricula but for their “habitus of optimism”. In their final years in music schools many students leave music schools for the normal schools in their catchment areas in order to focus on the competitive university entrance examinations to disciplines other than music.

Art secondary schools are also state schools of secondary general education with an extended evening program on the **Fine Arts, Theater-Cinema, and Dance**. In the direction of **visual arts**, the aim is to enhance creativity, expression and experimentation with the use of various materials and media. In the school workshops, the artists-teachers acquaint the students with the aesthetic values of art, enhance their ability to approach the natural or structured environment, to ask questions and to develop a critical attitude towards actions that affect our lives. In the direction of **theater - cinema**, the program focuses on achieving a harmonious relationship with the body which as a tool of awareness will then be a means of study and expression of senses, mental states, interpretive approaches of various roles. Students are taught acting, vocals, basic principles of directing, film technology - editing as well as computer animation.

In the direction of dance, the lessons concern basic exercises for teaching classical ballet, modern and traditional dance. Gradually, students - through methodical exercises - are led to a dramatic elaboration of a work, gaining experiential familiarity with rhythms, musical measures and values, as well as basic knowledge of music theory and history.

### **Dancing**

Dance education in Greece is offered at ISCED 5 level (tertiary –non university education). There is only one state dancing school, the State School of Orchestral Art (KSOT) in Athens, supervised by the Ministry of Culture. The staff of the School consists of a body of teachers-researchers and administrators. Apart from the State School of Orchestral Art, all other dancing schools in Greece are private, operating in accordance with a founding law issued in 1981 and a Presidential Decree issued in 1983. Candidates for dancing schools either the private or the state one are taking special entrance examinations. Attendance is three years, continuous and mandatory, and tuition fees is set by the schools themselves.

## **Music**

For more than one century odeia (private conservatories) have offered studies in music (theory and performance) of high quality, equivalent to the stages of the ABRSM. Famous Greek musicians are odeion graduates. Today there are 772 odeia in Greece all of which are supervised by the Ministry of Culture. Still odeia offer degrees and diplomas that are not connected with any level of the International Standard Classification of Education.

## **Acting**

ISCED level 5 schools of acting, known as dramatikes scholes, are supervised by the Ministry of Culture. There are 20 such schools in Athens, 4 in Thessaloniki and 1 in Volos. Of these, 2 are state (without fees) and the rest are private. The first in the rank among dramatikes scholes is the one of **National Theater** that was founded in 1930 and has since then been operating in parallel with the stages of the National Theater. In 2018 another specialization –directing– was added in the drama school of the National Theater.

The brother institution in the city of Thessaloniki is the drama school of the State Theater of Northern Greece founded in 1973. Both of the institutions are state ones without fees and equally prestigious. Competition for entering is hard. From around 1000 candidates in each of them only one or two dozen will pass. A few of the private drama school are also very prestigious.

The basic curriculum composed by the Ministry of Culture on drama schools includes acting and improvisation, orthophony, movement-dance, music-singing, dramatology, theater history, history of modern Greek literature, history and practical cinema-cinema-practical cinema facial and armor-fencing but it is rarely followed faithfully. Schools add or replace some courses with others they deem necessary. The programme of studies is not the only inhomogeneous element in drama schools. Different teachers, different facilities, different number of students per class, different timetable, different market reputation and of course different tuition fees make up the image of the fragmented education system of the acting in Greece.

## **Overview of non-formal arts-based teaching received in schools for students aged 12-18**

A number of schools subjects are being sporadically taught through art, especially history, mathematics, science, and literature. The use of art in teaching of non-art subjects, however, is unsystematic and voluntary; mostly a matter of discussion in conferences and an "example of good practice" among teachers. Non-formal art based teaching cannot be regarded as a sound educational approach of any significance in the Greek mainstream educational system. On the other hand and for all the marginal development of museology and museum environments for learning in Greece, a small number of thematic museums are contributing to non-formal art based teaching for students aged 12 to 18.

## **Overview of extra-curricular arts activities for 12-18-year olds**

Music, ballet and fine arts are the prevalent extracurricular activities for 12-18 years old in Greece. Music in Odeia is the most popular activity mainly because of its flexible study hours and indoor character. As there is a huge network of shadow education in Greece, offering tuition in subjects offered in the normal school programme, statistics about the cost of extracurricular activities in the arts are not readily available for the present report.

## **Overview of government support and funding for arts education**

Art education is mostly private in Greece, especially in the part that is supervised by the Ministry of Culture. For the normal secondary education supervised by the Ministry of Education, funding for arts concerns only the cost of the teachers for music, theater and the fine arts, and the schools books for students and teachers. All materials, are a private cost.

General government expenditures for education in Greece over time are significantly below the European average (8.3% versus 10.2% respectively, according to data from 2018 - 27th place).

Especially in the period 2008-2018, both sources of funding (Public Investment Program and Regular Budget of the Ministry of Education) record unprecedented reductions.

The horizontal reduction has very serious consequences for the smaller sizes of the system, despite their important role in social cohesion (pre-school education, education of foreigners & immigrants, special education and co-education) and the development of the country (vocational education & training), especially in mountainous and island regions of the country).

Household expenditures for education in Greece over time are significantly higher than the European average (2.1% vs. 1.2% respectively, in 2018 - 4th place) and mainly relate to out-of-school support for students (Secondary education) or expenditures for education members of the household in another city than the seat of the household (mainly Higher education).

### **Overview of access/diversity issues with formal/informal/extra-curricular education**

Cultural capital, habitus and social class, influence all matters related to access to visual and performing arts education in Greece. The fees for informal and extra-curricular education in Greece are being decided in a free market environment. Official statistics for differentiated class, gender, or cultural trajectories in relation to costs and household income are not available for Greece. Private household expenditures on education at ages 12 to 18 has been studied by the Center for the Development of Educational Policy of the General Confederation of Greek Workers but again not differentiated statistical data exist with regards to extra-curricular lessons for music, dance and the fine arts. Journalistic research has in the past highlighted class differences in relation the cost of art education, presenting artists' opinions about the elitist character of their education.

### **Overview of the perceived skills gaps for students moving to HE and employment**

The perceived skills gaps for students moving to Higher Education or employment in arts are not in the realm of subject specific skills because the level of art skills per se in Greece is arguably high. The artistic environment however is very competitive, especially in times of economic crisis and individuals have expressed the need for transferable skills in art education and as profession. Thus, perceived gaps lie mainly on a number of transferable skills that are common to art workers is visual and performing arts. These include adaptation to changing environments, securing external support, perform under pressure, flexibility in rehabilitation process, regulate achievement-oriented goals, and manage stress and anxiety.



CREATIVITY

# Appendix – Country specific reports

## LITHUANIA

### Overview of the country specific curriculum in relation to arts subjects in formal education between ages 12 and 18

Arts education is a key part of general education, helping to develop a well-rounded personality. The arts provide a unique environment and conditions for practice, where learners are actively engaged and participate in creative processes and are given the opportunity to experience a way of knowing the world that is different from the scientific one. There are no right or wrong answers in the arts, freeing learners to explore and experiment. Arts education encourages intellectual, spiritual, moral and creative growth of human beings, it leads to innovative thinking and opens up a wider range of social activities.

The main purpose of art education is to develop students' artistic abilities. While arts education adds value, it is primarily the arts themselves and the skills and competences of pupils that are developed through them. In general education, the artistic abilities of pupils are understood in a broad sense and include not only mastery of the means of expression, but also the abilities of observation, imagination, exploration, perseverance, expression, cooperation and reflection, that is, the abilities of thinking, creativity, social and behavioural skills that are developed through art education. High-quality arts education enables students' self-development and search for personal meaning. It shows pupils that there are many ways to understand the world, to express what words cannot express, to explore the diversity of feelings and emotions, to constantly make choices rather than just apply rules - to think bigger and look deeper.

The content of art education is based on the Lithuanian and Western heritage, developing students' confidence and deep respect for their own culture - the best way to learn about and thus respect and appreciate other cultures. All arts education subjects have a core content of learning Lithuanian ethnic and professional artistic culture phenomena, actors, works of art necessary to develop pupils' cultural awareness and orientation in their own culture. It also presents the most important examples of Western culture and other cultures, which pupils can compare with their own, learn tolerance and respect.

The content defined in the general curricula for arts education subjects is covered in around 70% of the lessons. 30% of the content is chosen by the teacher. It is recommended to base the selected content on relevant events in Lithuanian artistic culture, regional contexts, global challenges from peace to sustainable development, where students would find inspiration for their own creativity.

The arts (artistic approaches) can enrich learning in other subjects. The general curricula for arts education subjects provide ways of integrating artistic and cultural aspects into other subjects. In addition, interdisciplinary links are discussed and the interconnections between the content of the subjects are revealed.

Subject	Year of education						
	6	7	8	9	10	11	12
Art	X	X	X	X	X	X	X
Music	X	X	X	X	X	X	X
Dance	X	X	X	X	X	X	X
Theatre	X	X	X	X	X	X	X
Media Art						X	X
Art History						X	X

### **Overview of arts skills/topics taught in formal education non-arts subject between ages 12 and 18**

**Moral education:** development of social communication and cooperation skills, culture of behaviour, helping, self-esteem, respect, responsibility, tolerance and other values.

**Native language:** students learn to discuss ideas, artistic and aesthetic experiences, use terms and concepts, speak, write and understand written texts. Music and theatre lessons are particularly conducive to the integration of the content of mother tongue and foreign language education, to learning about the cultures of foreign countries and to improving language skills.

**Physical training:** development of physical abilities (coordination, agility, etc.) and characteristics (strength, speed, endurance, reactivity, plasticity, etc.), strengthening of health, coherence between intrinsic and extrinsic activity fostering a positive emotional experience in movement.

**Social education subjects (history, geography, civil education, etc.):** common knowledge of history, geography, citizenship, the differences and achievements of Lithuanian and other cultures, the values of communities, nations and societies expressed in works of art.

**Science education (biology, chemistry, physics):** common knowledge of the structure of the human body and the functions of the body parts (eye-hand coordination in drawing, coordination of body movements in dancing and acting, correct breathing in speaking, acting, singing), physical and chemical aspects of the use of art tools (sound, light, colour, etc.), instruments (brushes, etc.) and materials (paint, etc.).

**Technology:** creative design activities and technological processes (e.g. manufacturing).

**Information and communication technologies:** searching, processing, presentation tools and computer programs.

**Overview of the kinds of formal schools/colleges for ages 12 to 18, and the curriculum they deliver. (You can include here any formal training in the arts that goes beyond 18.)**

- **State schools**
- **Private schools**
- **Vocational education**

<b>Educational institution</b>	<b>No of state schools</b>	<b>No of private schools</b>
Lower secondary education	327	19
Gymnasium	382	26
Vocational education	65	5

**The formal schools combine formal social education lessons (history, geography, civics) with non-formal practical activities in the school's curriculum in order to consistently develop students' competences:**

- . cognitive and cultural activities, providing opportunities for pupils to attend programmes and events organised by museums and libraries. These activities provide creative opportunities for pupils to deepen their knowledge, develop cognitive competences and values;**
- . media and information literacy;**
- . values of respect, care, helping others, etc. These activities enable the pupil to develop practical social competences by gaining real experience of caring.**

**For a pupil studying in the primary and secondary educational program, cognitive, cultural, artistic and creative activities (hereinafter referred to as "cognitive cultural activities") are compulsory and an integral part of the educational process. The school decides how many lessons it will devote to these activities during the school year, taking into account the content and achievements of the general curricula for primary and secondary education and the age of the pupils. Activities must be related not only to the school's educational objectives but also to the learning needs of the pupils. These activities must be organised not only in the school, but also in other environments such as museums, open access centres and virtual learning environments.**

**The school decides how to organise these activities in a way that is appropriate for the school, whether it is organised consistently throughout the school year, or by concentrating the activities in specific periods (e.g. at the end of the trimester or half-term), or in other ways.**

**The curriculum for formal schools consists of the following areas: moral education (ethics and religion), languages (Lithuanian language and literature, foreign languages (Belarusian, Polish, Russian, German), mathematics, science education (biology, chemistry, physics), social education (history, geography), citizenship education, socio-civic activities, economics and entrepreneurship, psychology), artistic education (art, music, dance, theatre, contemporary arts), information technology, technology, physical education, general competences and life skills education (human safety, health education, ethnic culture, etc. ).**

## **Overview of non-formal arts-based teaching received in schools for students aged 12-18**

Non-formal education for children aims to meet students' needs for cognition, education and self-expression, helping them to become active members of society. Non-formal education programmes for children are run by non-formal education and other educational institutions, free teachers and other education providers. Education programmes complementing formal education are carried out by music, art, other arts and sports schools, Lithuanian higher education institutions, as well as by educational institutions operating in accordance with the description of the activities of the Open Access Centre for Science, Technology, Engineering and Mathematics Education approved by the Minister of Education, Science and Sport. The general criteria for non-formal education of children and education programmes complementing formal education financed from the state or municipal budgets shall be established by the Minister of Education, Science and Sport.

Among the non-formal arts-based programs, there are music, ethnoculture, art, technical creation, dance, theatre, media, and others.

At the end of each school year, the school, in cooperation with the school's pupil self-government body, assesses the non-formal education needs of the pupils for the following school year, adjusts them at the beginning of the school year, and proposes programmes of non-formal education in the light of them.

The school offers students a range of programmes that meet their needs for self-expression, help them to develop their interests and talents, foster independence, and enable them to communicate and cooperate. Where appropriate and possible, non-formal education activities can be combined with formal education activities to help the child to achieve personal progress and better educational outcomes in the chosen areas.

## **Overview of extra-curricular arts activities for 12-18-year olds.**

There are numerous extra-curricular arts-based clubs for children inside and outside the schools and it overlaps with non-formal teaching.

- Visual arts (arts, painting, ceramics, photography)
- Music (guitar, ukulele, singing)
- Theatre studio
- Dance (modern, national, sport)
- Etc.

## **Overview of government support and funding for arts education**

Education in state schools is free. The state provides funding for the following:

- salaries of teachers, school managers and school librarians
- for psychological, special and social pedagogical support
- textbooks
- teacher training
- non-formal education - after-school clubs, clubs, studies, etc...
- for pupils' cognitive activities
- vocational guidance
- administering, conducting and evaluating examinations
- for the financing of the modules of the Vocational Art Education Programme
- for the introduction and use of computer information technology
- organising the external evaluation of schools providing general education

In 2013 the Lithuanian Council for Culture was founded – an institution for implementation of culture policy. The Lithuanian Council for Culture operates on the basis of the use of modern culture management tools and acts in accordance with the principles of transparency and trust.

The meeting of the members of the Lithuanian Council for Culture is comprised by 10 members appointed for a four-year term by members of cultural community on the proposal of the Minister for Culture and subject to approval by the Government of the Republic of Lithuania, representing various fields of culture and arts, as well as the chairman.

### **Objectives of the LCC activity:**

- in accordance with culture policy priorities, to enable diversified culture and arts development and dissemination, ensuring rational and reasonable use of allocated funds;
- to implement culture policy based on competence;
- to analyse culture and arts processes influencing culture policy.

### **Directions of activity:**

- **administers** the Culture Support Fund;
- provides funding for culture and arts projects;
- awards grants for culture and arts creators;
- implements supervision of culture and arts projects;
- provides consultations for operators of culture and arts projects;
- **arranges** culture and arts research;
- **provides** proposals and expert conclusions on culture and arts issues;
- **maintains** contacts and cooperation with respective institutions of foreign countries

## **Strategic funding directions:**

- **diversity** – it is understood, above all, as the dissemination of high-quality artistic and / or cultural initiatives and the efforts to abandon the forms of inertia-dictated activities. On the basis of cultural diversity empathic, open, tolerant and curious society has been developed, which is able not only to accept difference in creation, but also to ensure the conditions for creativity in everyday life
- **education** – pursue for conditions for all groups of society to disclose and develop their creative potential through active and meaningful participation in cultural activities. Giving meaning and engaging in new experiences builds the self-esteem, empathy and tolerance of others in society, and allows discovering unexpected ways of solving emerging challenges
- **accessibility** – the aim is to make cultural services accessible and attractive to all groups of the population, regardless of their place of residence, social status, economic status or nationality, in order for each member of the society to receive information about culture, use it and apply it. Consequently, project promoters are encouraged to plan cultural activities by providing for the inclusion of specific groups of the society and taking into account the needs of the population, be it of local or other interests.

The Council awards two kinds of grants: individual and educational grants. Individual grants are awarded to support individual artistic activities of culture or art creators. Education grants are awarded for improving the professional skills of culture or art creators, in particular for participating in traineeship programmes, courses, conferences, symposiums and other activities for building up professional skills. Education grants may also be used for covering the costs of creative residencies or master classes.

**Individual grants for artists by field of arts, distributed by the Lithuanian Council of Culture in 2014–2022**

<b>Forms of art</b>	<b>Number of grants distributed</b>	<b>Amount allocated in EUR</b>
Circus	82	164 747
Architecture	126	276 191
Museums	143	210 470
Film	106	253 421
Libraries	174	244 995
Traditional Arts	272	621 344
Dance	293	598 965
Cultural Heritage	290	676 225
Design	344	876 783
Photography	294	879 435
Literature	695	1 993 430
Theatre	809	1 615 887
Interdisciplinary Arts	668	1 892 549
Visual Arts	1 048	2 843 276
Music	1 372	3 070 697
<b>Total</b>	<b>6 716</b>	<b>16 218 415</b>

Source: Lithuanian Council for Culture

## **Overview of access/diversity issues with formal/informal/extra-curricular education**

Non-formal education for children aims to meet students' needs for cognition, education and self-expression, helping them to become active members of society. Non-formal education programmes for children are run by non-formal education and other educational institutions, free teachers and other education providers. Education programmes complementing formal education are carried out by music, art, other arts and sports schools, Lithuanian higher education institutions, as well as by educational institutions operating in accordance with the description of the activities of the Open Access Centre for Science, Technology, Engineering and Mathematics Education approved by the Minister of Education, Science and Sport. The general criteria for non-formal education of children and education programmes complementing formal education financed from the state or municipal budgets shall be established by the Minister of Education, Science and Sport.

Education in Lithuania is compulsory for children from the age of 7 (when the child turns 7 in the calendar year) to 16 years. Six-year-olds can also enter the first grade if they were educated the year before in a pre-school education programme. Tuition is free in state / municipal schools. The cost of private schools varies considerably, ranging from €58 to €14 999 per year.

Children returning from abroad are integrated into the classroom according to their age and learn alongside their peers. If necessary, support is provided, such as an integration plan and an individual education plan, extra guidance or lessons. The education of such children is financed. The amount of funding available for the education of children with special educational needs is increased by 30%. If the children do not speak Lithuanian at all, they can go to an equalisation class or learn in a mobile group. Lithuanian is taught in an intermediate classroom for between 20 and 25 hours per year per week.

National minority schools teach in Polish, Russian and Belarusian and use bilingual method.

Many Lithuanian families living abroad choose "Vilnius Lithuanian House" for their children. This is a gymnasium established by the Ministry of Education, Science and Sports, providing primary, elementary and secondary education programs. Its purpose is to educate the descendants of Lithuanian exiles, descendants of political prisoners, foreigners and Lithuanian citizens who have come or returned to live in Lithuania. Education, dormitory accommodation and meals are free of charge and financed from public funds.

## **Overview of the perceived skills gaps for students moving to HE and employment**

Most probably, the perceived skills gaps for students moving to higher education and employment will come to light after the interviews, which are a part of this project.



CREATIVITY

# Appendix – Country specific reports

## ITALY

### Overview of the country specific curriculum in relation to arts subjects in formal education between ages 12 and 18

Given the specific target we are considering, namely teenagers aged 12-18, it's useful to divide the research into two different groups:

1. That of "scuola secondaria di primo grado" (which starts when children are 11 and lasts three years);
2. A second course of studies (beginning when children are 14) which offers two different types of education: the secondary schools "scuola secondaria di secondo grado" and the professional training system created by the Regions.

Education is compulsory and lasts ten years, from when students are 6 to when they are 16. On a national level, education is overseen by the Ministry of Education and the Ministry of Universities and Research, but individual schools have ample freedom. As a matter of fact they are the ones deciding upon curricula, strengthening the educational offers and organising the teaching (based on applicable ministerial programmes).

The two above mentioned groups are characterized by a difference in how curricula are organised: the first (including children aged 12 to 14) include the same compulsory subjects for all schools; in contrast to the second (ages 14 to 18) where students may choose a school which will let them develop their own personal interests and specific skills.

### Overview of arts skills/topics taught in formal education non-arts subjects between ages 12 and 18

Regarding creative studies, there are two significant differences: in "scuole medie" middle schools (secondarie di primo grado) artistic subjects are part of the curriculum (with the following subjects: Art and Image, Theory of Music and practice of a musical instrument, Technical Design) for a total of 6 hours a week; in "scuole secondarie di secondo grado" (high schools, technical studies institutes, professional training schools, etc...) such subjects may even be completely absent, based on the type of studies chosen by the students.

In the "scuole secondarie di secondo grado" where creative subjects are absent or are to be introduced only at the third year of studies, teachers of humanistic disciplines (Italian, History, etc...) have the task of introducing artistic subjects to the students. It's difficult to confirm to what degree this actually happens.

## **Overview of the kinds of formal schools/colleges for ages 12 to 18, and the curriculum they deliver. (You can include here any formal training in the arts that goes beyond 18.)**

Having established how mandatory creative studies work in “*scuole secondarie di primo grado*”, we need to define artistic curricula that are present in the next course of studies, where, as we’ve mentioned, available subjects are the result of the school choice of the individual student. The latter can choose specific schools which may or may not include creative studies. In Italy, schools teaching these kinds of subjects are: Liceo Artistico (Arts High School with six different specialisation schools: Visual Arts, Architecture and Environment, Design, Audiovisual and Multimedia, Graphic Design, Set Design) and Liceo Musicale e coreutico (Music and Dance High School). They are specifically dedicated to teaching and training to enter the creative sector, with a total of 35 hours a week of mandatory artistic subjects. In addition, there are the Liceo Scientifico (Scientific High School with an average of 2 hours a week of artistic subjects for five years), the Liceo Classico (with an average of 2 hours of artistic subjects a week for the last three years of studies) and the Liceo delle Scienze Umane (Human Sciences High School with an average of 2 hours of artistic subjects a week for the last three years of studies).

Regarding technical institutes and professional training schools, while some of them don’t include any artistic subjects, others have them as a fundamental part of their curriculum (even if they are not strictly related to the school’s main subjects). Specifically, some technical institutes (Tourism, Graphic Design, Communication, Surveying, Fashion) and professional training schools (Cultural and Entertainment Services, Dental Technicians) include the following subjects: Drawing (both technical and figurative) and Art History.

There are no specific standards for the quality of creative/artistic teaching. As such, it depends on the skills of individual teachers, and it’s not measurable or easily defined. Their impact on the students’ acquired skills may be greater or smaller, and it’s definitely a subjective matter.

The only possible measurement consists in identifying the skills acquired by the students before they choose the “*scuola di secondo grado*”, the number of applications to schools specialised in art teaching (which may be increasing or decreasing in time), and the skills of students choosing / focusing on / specializing in creative subjects during the first years of their new schools.

## **Overview of non-formal arts-based teaching received in schools for students aged 12-18**

Since artistic subjects are only represented by 2-3 hours of Art History in the “scuola secondaria di secondo grado”, and by Art and Image in the “scuola secondaria di primo grado”, for those students that are passionate about art and especially in the age when that vocation needs to grow, there are a large number of organisations offering extra-curricular artistic workshops and activities on a Regional or National level.

The Italian School System is aware of this dynamic and is active in promoting practical and theoretical activities and workshops that are related to “creativity themes.” For this purpose a Coordinated System for the promotion of creativity themes has been created, involving the Ministry of Education, the Ministry for the Cultural Heritage and Activities and for Tourism, school institutions, Higher Art, Music, Dance Education institutions (AFAM), universities, technical institutes, and the Italian Institutes of Culture.

Public and private entities and non-profit organizations operating in the Art and Music sector may become part of this coordinated System. The accreditation gives them the opportunity to become main partners of schools to design and carry out activities on the theme of creativity. As of 2019, the total number of accredited organizations was 92.

## **Overview of non-formal arts-based teaching received in schools for students aged 12-18**

It's presumed that the number of organisations carrying out similar activities without a direct collaboration with the schools is far greater. There aren't specific data on this theme, but we can identify as locations of non-formal education art activities the Museums, which often activate theoretical courses or workshops, Theatres and Cultural Centres. Such courses are often managed by Cooperative Companies and non-profit Cultural Associations, involving professionals of the creativity fields.

## **Overview of government support and funding for arts education**

All these curricular and extracurricular activities need public funding. This is why the MIUR (Ministry of Education, University and Research) adopted a PIANO DELLE ARTI (Plan for the Arts), a programme for the promotion of humanities which describes funding schemes and other measures schools may use to create creative activities for their students.

Envisaged measures include: the use of workshops and professional instruments to promote and develop themes related to creativity; the promotion of cultural and environmental heritage; strengthening of practical and historical-critical thinking skills in relation to music, the arts, our cultural heritage, cinema, techniques and media used to spread images and sounds; incentivisation of artistic internships and apprenticeships abroad through projects and exchanges between educational artistic institutions in Italy and abroad, and specifically Music High Schools, Dance High Schools and Artistic High Schools.

The plan disburses two million euros each year through issuing specific annual notices aimed at implementing the measures of the plan.. On the 12th of May 2021, MIUR adopted a 3-year plan to fund school projects in the fields of music and the arts.

Independent organisations that are not in partnership with a school are responsible for their own funding, which is often provided by tuition fees or other forms of fundraising.

## **Overview of access/diversity issues with formal/informal/extra-curricular education**

The MIUR is committed to promoting inclusion and integration programmes for students with disabilities and foreign students, with the aim of safeguarding all diversities, physical, ideological, and cultural.

According to ISTAT (National Institute of Statistics) in the 2019-2020 school year, 3,5% of students were people with disabilities, 13.000 more than the previous year. The number of special needs teachers tends to increase, with numbers that are actually better than those mandated by the law, but 37% of them have no specific training. On the other hand, in the south of Italy there's a current lack of special needs teachers. Here, for every teacher there are 5,5 students, and the number increases to 11 in the Campania and Molise regions.

Only 32% of schools are accessible to students with motor disabilities and only 2% have aids for students with sensory disabilities. 1 out of 4 schools have architectural barriers. All these data regarding the school system as a whole also affect the accessibility of curricular creative subjects.

The same accessibility issue can be found also in an extracurricular and non-formal setting: only 37,5 of Italian museums, public and private, are equipped to welcome people with disabilities;

only 20,4% offer informational materials and support for people with sensory disabilities (tactile paths, braille catalogues and labels, etc...) that are fundamental to make the visit a useful, high-quality experience (Source: Istat 2019).

In Italy the non-profit sector is key for the support of people with disabilities, but there is no specific mapping or a statistic for associations that are specialised in developing creativity.

## **Overview of the perceived skills gaps for students moving to HE and employment**

To monitor the transition from school to the job market, we use the employment rate of people aged 20-34 years who are no longer studying and who have earned a degree from one to three years ago.

In Italy the employment rate for this demographic is 58,7% (+2,2 as compared to 2018): 52,9% for those who have a high-school degree, 64,9% for those who have a bachelor's degree or higher. We don't have specific statistics about people with artistic/creative studies, but we know that graduates in the humanities find it more difficult to find an occupation: the employment rate is higher for the medical- pharmaceutical field (86,8%), followed by the STEM (83,6%), the socio-economic and juridical field (81,2%), and only then humanities and services (76,7%).

Among other things, skill gaps may be the cause of these numbers. In Italy there are more or less 10 million open positions that can't be filled because of the lack of the right skill set. Universities try to bridge this gap through the implementation of applied training projects aimed at helping students in finding a placement in affiliated companies.



CREATIVITY

# Appendix – Country specific reports

UK

## Overview of the country specific curriculum in relation to arts subjects in formal education between 12 and 18

In the UK children aged 11 – 14 follow the National Curriculum. This period of learning is known as Key Stage 3. Learning between 14 and 16 is still led by the National Curriculum and there are some core learning requirements, but students also begin to be able to exercise a level of optionality. At 16+ students have much more flexibility to select which qualifications they study for and in which subjects.

**Key Stage 3:** At Key stage three students are required to follow a programme of study in Art and Design, Design and Technology and in Music. Drama exists only as one of 12 strands with the compulsory literacy programme of study. (<https://www.gov.uk/national-curriculum/key-stage-3-and-4>).

**Key Stage 4:** During key stage 4 most pupils work towards national qualifications - usually GCSEs.

The compulsory national curriculum subjects are the 'core' and 'foundation' subjects. Students must take qualifications in the Core subjects of English, Maths and Science. They must also continue to study Computing, Physical Education and Citizenship but these do not have to be examined.

Schools must also offer at least one subject from each of these areas: arts, design and technology, humanities and modern foreign languages. Exactly how many of these additional optional subjects a student takes varies from school to school.

Schools must also provide **religious education (RE) and sex education** at key stage 4.

At 16 students may stay in the school where they have studied for their GCSEs, or they may move to a specialised sixth form college or to a different school. Sixth form colleges are often able to offer a wider range of A-levels. Until recently students could take vocational qualifications called BTECs, but these are being phased out in favour of a new qualification called T levels. T levels involve an industry placement. In sept 2021 T levels in Building services, engineering, **Childcare and education**, Digital business services, Health and social care, Construction and Science. Creative Arts subjects will be added in 2023 to include Craft and design, Cultural heritage and visitor attractions, Media, broadcast and production, Hair, beauty and aesthetics

<https://www.newvic.ac.uk/careers-blog/2020/9/15/what-is-the-difference-between-the-new-t-levels-and-btecs>

<https://commonslibrary.parliament.uk/level-3-qualifications-reform-whats-happening-to-btecs/>

A levels (dependent on what is offered by individual schools) can be taken in Art, Art and Design, Design Technology (product Design), Design Technology (Textiles), Dance, Drama, Media, Music, Music Technology and Photography.

A level students usually take 2, 3 or 4 subjects and combinations vary hugely.

### **Overview of arts skills/topics taught in formal education non-arts subjects between ages 12 and 18**

There are no curriculum focus arts skills within non arts subject specifically taught. Within English students must study a play though it will be down to the teacher whether they make this a practical experience for teaching purposes or remain purely textual.

Some schools try and link topics taught across multiple subject areas to allow students to explore a topic from different disciplinary angles. This depends on the school.

### **Overview of the kinds of formal schools/colleges for ages 12 to 18, and the curriculum they deliver. (You can include here any formal training in the arts that goes beyond 18.)**

- Special educational needs schools – can specialise within communication and interaction, cognition and learning, social emotional and mental health, sensory and physical needs. Sometimes they may specialise on a learning difficulty. Either way these schools do not always follow formal curriculum and teach in much smaller class sizes to personalise the learning required for the individual student's needs.
- Faith schools have to follow the national curriculum but may have a different admissions criterion such as a note from a church leader.
- Free schools do not have to follow the national curriculum and can be set up by a range of people such as charities or teachers. There are different types of free school:
  - University Technical colleges – focuses on technical qualifications
  - Studio schools – teach through project-based learning and work closely with employers

**Both teach a mix of academic and vocational subjects.**

### **Academies**

- **Receive funding from the government**
- **Do not charge fees**
- **Inspected by Ofsted**
- **Sit same exams as other state schools**
- **Have the same rules on admission, exclusions and special educational needs as others**
- **Don't have to follow the national curriculum**
- **Can set their own term times**
- **Part of a trust with other school – often a mix of secondary and primary schools**
- **Run by academy trusts who are non-profit organisations**
- **Some academy trusts have sponsors e.g. universities who will work closely with them**
- **For more information on academies and academy trusts please refer to <https://www.gov.uk/types-of-school/academies>**

### **City Technology Schools**

- **Independent schools**
- **Based in urban areas**
- **Free to go to**
- **Funded by central government**
- **Emphasise teaching science and technology**

- The city college for the technology of the arts teaches technology in its application of performing and creative arts, for example by offering interactive digital design courses.
- For more information on city technology schools refer to <https://www.gov.uk/types-of-school/city-technology-colleges>

### **Private schools (also known as independent schools)**

- Charge fees and are not funded by the government
- Assessed by different boards (some Ofsted)
- Some private schools specialise in teaching students with educational needs
- Most private schools dedicate more time to academic subjects and tend not to offer BTECs or T levels. They often chose drama, art and music as their performance/creative subjects for students to take formal exams in and leave the more vocational subject areas to extracurricular if there is interest within the school staff to lead a club.

There are several specialist performing arts schools in the country which offer an academic education alongside specialist vocational training. Below are a few examples:

### **Sylvia Young**

- Accredited by Independent Schools Association
- Age 10-16
- Have full academic spectrum as a normal independent school year 7-9 (Maths, Science, English, Music, Art, humanities, Spanish, ICT, PSHE)
- Year 10-11 compulsory subjects – maths, science, English, combined or triple science, drama, pshe
- Optional subjects at gcse – history Spanish, art, music, media studies
- Study RAD ballet, tap, jazz, dance fusion, drama and singing
- Admission via audition

**A school like this will offer the same qualifications as other schools but the main emphasis will be on professional dance/performance training.**

### **BOA – Birmingham**

- . 14-19**
- . State school sponsored by Ormiston trust and Birmingham city university**
- . Specialised in digital, creative, and performing arts**
- . In ks4 they choose a pathway – acting, creative media production, dance, music, musical theatre, production arts, visual art and design**
- . In ks4 compulsory subjects are English, maths and science**
- . Option subjects are arts and design, dance, geography, history, media, modern languages, music, triple science**
- . KS5 they chose a pathway – acting, broadcast, dance, games design and new media, marketing, music, music technology, musical theatre, technical theatre (production arts)**
- . Ks5 additional options – maths, English, history, geography, art and design, media studies, music**
- . They also offer ks5 GCSE English and maths**
- . Admission via audition**
- . Bursaries are offered to those from disadvantaged backgrounds**

**A school like this will offer the same qualifications as other schools. The main difference will be the level of professionalism in the facilities students will be able to access, the number of hours dedicated to creative and performing arts subjects in the extra-curricular programme, the links to theatres and other industry professionals and the creative teachers are likely to have industry experience.**

## **Overview of non-formal arts-based teaching received in schools for students aged 12-18**

**There are a range of non-formal arts-based teaching that is available to schools.**

**There are visiting companies for example, theatre in education companies that will do a performance and then a workshop on a creative theme or specific curriculum-based topic. You may also get performers from larger theatre companies that are linked to students set works in subjects such as English or History. For example, performers from the Royal Shakespeare Company or Frantic Assembly. There are also other companies that go into schools to work on specific arts skills normally within dance, drama, and music and others that focus on STEM subjects but taught in a creative way often using arts skills. These are mainly companies that schools must pay for though there are some that can get grants to go into schools for free. These tend to focus on employability skills and stem subjects (government priorities) and if they do involve the arts, they are generally primary focused.**

**There is a section on the National Curriculum that states students need to have cultural experiences during their time in formal education. This is where things like trips to museums, art galleries and the theatre are considered to fall under this section though these tend to be visits rather than students taking workshops to develop specific skills. In addition, some teachers may choose to use creative arts methods when teaching non arts based subjects. That will depend on the strengths of the teacher and is happening less now because of time constraints and a more cognitive approach to teaching.**

**Some schools do the arts award. Teachers can train up to teach it, alternatively local theatres and arts centres support with the delivery. Costs to the students are minimal and there are grants to support with the costs. There are 4 different levels that students can progress through, each one having a certain number of training hours and, as you progress, professional experience hours. Arts award can be taken in any creative or performing arts discipline.**

## **Overview of extra-curricular arts activities for 12-18 year olds**

**Within school if there are willing staff and a creative culture there are often drama, art, dance, music clubs. Normally secondary schools will put on concerts and other performances for an audience.**

Within school if there are willing staff and a creative culture there are often drama, art, dance, music clubs. Normally secondary schools will put on concerts and other performances for an audience.

There are also peripatetic teachers that come into teach specialist instruments, drama and dance exams. Though these are paid for by the students it requires the school to allow students time off formal lessons each week to attend these sessions and for them to have the space for the lessons to take place.

Outside of school there are many dance schools and performing arts schools. There are some that are all over the country such as stagecoach and Pauline Quirk Academy, in addition to independent dance and performing arts schools. Country music schools are common for music, although you generally must be having formal lessons for your instruments outside of this. Theatres also have youth and children's programmes which young people can pay to attend. I have not been able to find anything that links to fine art as an extra-curricular activity outside of school except for holiday programmes that are run by museums and arts venues. There does not appear to be the same level of provision during term time.

## **Overview of government support and funding for arts education**

From September 2021 a promised Arts premium which was to see each secondary (11 – 18) schools gain an additional £25000 of budget has been paused. (<https://www.artsprofessional.co.uk/news/ps270m-arts-premium-schools-hold>)

Arts council support the development of the arts – many companies do work for education as part of their work as a theatre company. There is more information on what arts council do and their priorities at <https://www.artscouncil.org.uk/>

The government has recently cut HE and FE funding for arts education by 50%. There has also been a decline in funding in schools which has impacted on the provision of arts subjects both in terms of specialist teachers and facilities due to a devaluation in arts subject and an increase in STEM subjects.

Pupil premium funding can sometimes cover arts-based experiences or activities. Each school gets money if a child's home income is below a certain threshold and it is down to the school to spend that money on activities/facilities that are going to better develop a child's overall schooling experience for example paying for a school trip or music classes.

## **Overview of access/diversity issues with formal/informal/extra-curricular education**

Diversity and inclusion is a huge focus of the arts council and funding for the arts at the moment. In school curriculum there are conversations about trying to make the curriculum more diverse. For example, ensuring that in English and drama the authors of compulsory texts are from a diverse range of authors.

Each school must ensure that all students are able to access the learning provided by the school and to provide reasonable adjustments if they are struggling. This means that accessibility to arts education should not be a problem in schools although the amount of specialist support staff and other aspects such as the accessibility of school buildings will have an impact on the reality of accessibility to all arts education.

With the cuts in formal education arts provision there is a suggestion that socio-economic factors such as family income will also have more of an impact on the accessibility of arts education. Many of the private dance and performing arts schools charge for their lessons and in some artistic disciplines such as musical theatre if you are unable to train at these places it can be a disadvantage if you are trying to secure a place at a vocational college or university.

In theatres there is much more provision for those with accessibility issues including relaxed performances, audio described performances, touch tours, British Sign Language performances and many others. This means that young people who struggle to access the arts because of a disability can experience live theatre. Often theatres and arts centres who run these types of events also provide additional workshops and arts training for those who may struggle to engage with the arts in a mainstream setting.

## **Overview of the perceived skills gaps for students moving to HE and employment**

There are gaps in business skills for example marketing and digital skills required to run arts businesses. Leadership and technical skills are also lacking. Please see this report for more information. <https://www.artscouncil.org.uk/sites/default/files/download-file/SkillsNeedsAssessment.pdf>

**This report also states that there is a gap in general skills such as communication, problem solving skills and finance skills. Nearly two-thirds of employers say that their employees need to develop skills on managing their time and prioritising tasks. 61.7% say these skill shortages are because there are not enough applicants applying for positions that have the needed skill set.**

**There is now also beginning to be a decrease in the number of students taking arts subjects at school which is starting to impact on the vocational skills and amount of students applying for further vocational training in the arts. Recently there have been reports around the lack of classical acting skills particularly around actors being able to perform classics such as Shakespeare.**

**There is also a focus on future skill gaps that need to be filled. For example with the speed at which technology is developing there needs to be people who are able to adapt to those technologies but the industry is also aware that by the addition of new technologies they do not want to remove the need for the 'master craftsman' and lose more traditional methods of working or the ability to train people in them.**