



EU Policy Context

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1. Introduction

The Organisation for Economic Co-operation and Development's (OECD, 2018) position is that creativity and creative thinking are key skills for 2030's learners - this is further supported by the forthcoming Programme for International Student Assessment (PISA) test of young people's creative thinking (2022). Therefore, creativity has international importance in education for European governments. Studies by the European Commission (2009) into teachers' perceptions of creativity across 32 European countries found that an overwhelming majority of teachers believe that creativity can be applied to every domain of knowledge and to every school subject (95.5%). They do not see creativity as being only relevant for intrinsically creative subjects such as the arts, music or drama. According to this research, this is of paramount importance for the development of creative thinking as a transversal skill. Creative learning entails a component of curiosity, analysis, and imagination, accompanied by critical and strategic thinking. However, even when the majority of teachers believe everyone can be creative (88%), and that creativity is not solely a characteristic of 'eminent' people (80%), the conditions for favouring creativity are not always available in schools in Europe.

This view of creativity also aligns with Wyse and Ferrari's (2015) research which aimed to investigate the place of creativity in the national curricula of the 27 member states of the EU (EU 27) and in the UK. A content analysis of all statutory national curriculum texts for the EU27 was undertaken and implications compared to the answers of 7659 teachers to a survey. The findings showed that creativity was a recurring element of curricula but its incidence varied widely. It was also found that creativity was represented in arts subjects more than other subjects and that it was relatively neglected in reading and writing as part of the language group of subjects. The countries of the UK in general had maintained their historic attention to creativity but there was evidence of a shift from emphasis in primary settings to secondary settings. It is concluded that there is a need for much greater coherence between general aims for education and the representation of creativity in curriculum texts.

Creativity is internationally cited as a main skill for 21st century learning (The '4Cs': Critical thinking, Communication, Collaboration and Creativity). Tahirsylaj and Sundberg (2020) state that there is still unfinished business for educational researchers in critically engaging with framing and defining competences for the twenty-first century, their causes, impact and consequences for schooling and learning internationally. The barriers to successful teacher innovation and creative classroom learning practices across European schools identified by Thomas and Chan (2013) fall into varying categories in terms of who should and can address them. Long term and entrenched barriers arising from political and economic structures – lack of funding, poor pay for

teachers, functionalist summative testing, teacher or school target regimes, orthodox transmission methods of learning, analogue uses of digital technologies alongside philosophical or ideological mindsets.

The national policy approaches often differ but what is common is the enthusiasm of teachers to embrace new approaches to building creative learning processes and the professional partnership working it can inspire. Some countries classify Drama as solely Theatre. Others use Drama as pedagogy in schools. Iceland has placed Drama in its national curriculum, whilst England slimmed down Drama in its new curriculum (2014). In Germany, curriculum drama provision varies from state to state but the states come together for the annual Schultheater Festival.

2. Executive summary

2.1 Differences between the countries

2.1.1 Policy on creativity, drama and arts

Looking through the curricula of all the partner countries there are quite a few differences about the way creativity, drama and arts are included and dealt with. The United Kingdom, e.g., clearly states the importance of creativity and the idea to apply to all subjects in the curriculum. There is more attention to arts and drama in the Primary school curriculum, while in the Secondary school curriculum there has been a great decline in arts teaching.

In Austria this clear importance of arts is not even stated in the National curriculum. There are complementary subjects covering the topic but the numbers of hours are very little and the focus is set to work off the requested topics that need to be covered regarding the curriculum and not so much on bringing much creativity into the classroom.

Greece meanwhile does not provide arts at Secondary schools at all what is a big difference to the other countries. For the so called lower high school (ages 13-15) the curriculum has no reference to the need to support aesthetic education (arts, theatre, education, music).

Italy has a great gap in cultural supply and demand between the northern and the southern regions of the country what is also not such a big issue in the other countries – there are regional differences but in Italy the gap seems to be significantly higher. Also, the support of the Ministry of Education often neglects the importance of the creative lessons.

Iceland stands alone with a major appreciation of creativity throughout the society – this includes the educational branch as well as the overall attention to the importance of creative skills and the positive effects that are proven for mental and physical health. In evaluating school activities, the influence of the fundamental pillars on teaching, play as studies have to be taken into consideration – also something missing in the other countries where evaluation is not a big topic in the curricula.

A difference occurring when looking at Iceland and Greece when it comes to drama education is that Greece, because of its history, would have a big need and desire to bring drama and play into schools but has no national funding for it – whereas Iceland does have the national support as well as the various out-of-school-organisations interested in bringing even more drama and play in the classrooms. Because of the historic interest in this manner, some Greek (also national) organisations manage to put a focus on providing assistance for the performing arts in schools.

2.1.2 Stakeholders relevant for policy on creativity, drama and arts

Austrian Ministry of Education does provide a pool of artists (Kulturkontakt) and schools have access to this and can book external staff for projects or project weeks. Germany e.g., does not have the chance to have this collected information about stakeholders.

Also, in the UK the stakeholders are often charity-organisations and not funded by the state. DCMS, for example, the government's flagship about creative learning was cut after the 2010 elections.

Looking at Iceland, Reykjavik, The Reykjavik School of Visual Arts, is a non-profit-organisation with an accreditation of the Directorate of Education and is operated by artists and designers – this makes Iceland again an exemplar for all the other countries and brings extracurricular professional arts education to schools and gives artists the chance to teach without having to hold a teacher's degree.

2.1.3 Role of artist educators at schools

While in Austria and Germany professional artists are not allowed to work at schools (as a part of the permanent school staff), in the UK artists can teach in school (after being checked for child protection). It always depends on funding and differs from school to school.

In Italy it is not quite clear if artists can teach at schools but the report talks about the ways teachers can include creativity in their lessons – activities like organising performances in local theatres or workshops with other schools. It also talks again about the big differences between schools and regions when it comes to equipment (like laboratories), however the Ministry of Education does have interest to promote theatre activities in schools. A positive development in Italy is the introduction of the new legislation where theatre activities are no longer an additional extracurricular activity, but a complementary educational choice, aimed at more effectively pursuing both institutional goals and curricular objectives.

In Iceland, art teachers need to have a licence for teaching too but, and that is different from the other countries as very often drama teachers are artist educators with a licence anyway. This means that arts classes seem to be much more authentic in Iceland while in countries like Austria e.g., teachers often do not have the necessary creative background from their teachers' education and that gives the lessons a completely different focus of course. Also through The Reykjavik School of Visual Arts it is possible for artists to gain access to schools.

2.2. Similarities between the countries

2.2.1. Policy on creativity, drama and arts

Iceland is the flagship country when it comes to dealing with the creative arts in many ways this is reflected the national curriculum as well: "Creativity as a fundamental pillar has the task of encouraging reflection, personal education and initiating educational work." Creativity, according to the national curriculum, involves shaping of the subject matter, creating in a different way, or creating something new. Through creativity students can discover and enjoy, and creativity can also stimulate curiosity and imagination. Iceland even presents drama both as a subject and as a method in the curriculum and gives children the possibility to slip into the position of others.

The other partner countries place less of an emphasis on the creative arts. In England, for example, drama has moved to English in the primary curriculum and this is similar in Germany. Some schools in Austria bring bringing Jeux Dramatiques teachers into schools but this is not part of the national curriculum. Austria, like the other partner countries, does not have the national funding Iceland has and it always depends on the personal motivation and engagement from the school and/or the teachers to bring external Jeux-teachers to the classrooms.

2.2.2. Stakeholders relevant for policy on creativity, drama and arts

In Italy and Greece there is a focus on theatre-education – both countries provide information, workshops and a network for young kids, the theatre and teachers as well. In Greece, the National Theatre of Greece, and in Italy, a local drama company (Palermo), look into activities for young people and offer after school workshops to culturally empower the communities through their work and connections.

Also, in Iceland “The National Play Group” is a collaborative project between the “National Theatre” and many primary and secondary schools, cultural councils, municipalities and amateur theatre associations in the countryside.

What Austria and Iceland have in common are national programmes that support and motivate artists to work in schools and promote the advantages of creativity in the school area – “Art for all” in Iceland and “Kulturkontakt” in Austria. These programmes aim to give all children, regardless of their residential or economical situation, access to cultural events and inputs.

2.2.3. Role of artist educators at schools

In Austria, as well as in Germany teachers need to be qualified as teachers (meaning they have attended and finished a school or university programme with a certified teaching degree). There are exceptions in Austria where artists (photographers, painters e.g.) can start teaching at schools with an art-focus, but they need to have at least a Bachelor’s degree at a school for Teacher Education in a certain time.

In Iceland, art teachers need to have a licence from the Ministry of Education in regard to teach in compulsory education – the difference is that many drama teachers in Iceland are artist educators anyway and have formal training in drama and a teaching licence.

In Greece, teachers also need a degree from one of the Higher Education University Departments in regard to be able to teach in schools.

What is similar between the UK and Italy is that it depends a lot on the region in terms of how frequently artists work in schools.

2.3. Conclusion for further project activities

2.3.1. Policy on creativity, drama and arts

Schools in general need a greater focus on arts, music and creativity and it needs to be clearly more time and room at schools for it. The Ministries of Education need to support and encourage the importance of creative subjects in the national curricula; they need to give teachers the courage to try out new pedagogies without having to fear that the other subjects are not dealt with the correct way. Schools need time, space and well-prepared and educated teachers that are willing and happy to fill the lack of creative time in schools.

A positive development for all countries and schools would also be to establish a greater focus on drama – looking at Iceland and looking, for example, where Jeux Dramatiques is practised in Austrian schools, it has such a positive impact for everyone: the children, the dynamic of the class, the teachers and in the best case it also spreads this positive spirit into the family of the school kids. National funding would be needed and the importance has to be made visible to the authorities. Maybe especially in the middle of this pandemic it's the right time to speak up about this important manner.

2.3.2. Stakeholders relevant for policy on creativity, drama and arts

A pool of stakeholders of artists who can and want to work in schools is a useful and important instrument to support arts, drama and creativity in schools and to set the focus to more creative inputs in an often very traditional teaching surrounding.

Extracurricular professional arts education needs to be pushed more to give external people (artists) the chance to provide their rich experiences and knowledge in schools. The conditions for artists and external people in general need to be similar to professional teachers working in schools to motivate talented people to enrich the school system.

2.3.3. Role of artist educators at schools

The advantages of professional artists working, teaching and interacting with schools and with the children involved in this school system need to be highlighted more to draw attention to the responsible authorities (The Ministry of Education in this case) – the benefits for the mental and physical health of children are well known and research clearly shows the positive effects.

Iceland giving external artists the chance to work in schools with a proper contract and similar/same working conditions as teachers with a teacher's degree shows again that the effort made pays off in many ways.

3. Policy context on creativity, drama and arts

3.1. Policy on creativity in Austria

Within the Austrian national primary schools curriculum¹ creativity, drama and arts are reflected in the following (compulsory) subjects of Primary schools (6-9 year old children):

- Musical education (singing and playing musical instruments)
- Arts education (artistic creation)
- Handicraft

A short overview of the aims and the educational and teaching tasks of the subjects reflecting creativity, drama and arts in these compulsory subjects is presented below.

Musical education is defined as follows: “The educational and teaching tasks of singing and making music should unfold and promote the natural joy of children for music, dancing, and various sound experiences. A diverse range of music enables the children to experience intensive music experiences, influences mood and it increases the ability to concentrate and facilitates social development behaviours.”

Arts education is defined as follows: “The educational and teaching tasks of the artistic creation are to introduce the children to the joyful, free expression in the graphic, painterly and plastic area – it all should be related to the child's environment. The children should be able to solve a design task independently or with little knowledge and find possible solutions. Handling materials and tools should help them to understand what they see

1 Austrian national curricula in primary schools: Volksschul-Lehrplan (bmbwf.gv.at).

and talk about it.”

Handicrafts is defined as follows: “The educational and teaching tasks of handicrafts are to give basic insights in construction (housing, technology and product design, including textile product design) with providing simple skills through actively working with materials and tools. Children should learn to correctly assess possible dangers and to properly use tools and materials.”

In most primary schools, the national curriculum very often only supports traditional teaching lessons with not much focus on creativity – however there are as well schools with an “all-day-school” structure (so called Ganztageseschulen²), which have more freedom and time to involve creativity in different ways – i.e. in so called “Ateliers” kids can try out different topics, they are very often with a creative touch (music, arts and craft, design, drama....). A “Ganztageseschule in verschränkter Form” (all-day-school in entangled form) provides teaching, learning and leisure units throughout the day. All pupils are at school for the whole day (that is Monday till Thursday until at least 4pm and Friday until at least 2pm) to be able to benefit from the alternate teaching- and leisure time hours. This way it is much easier to give room and time for creative playing, learning and teaching.

Within the Austrian national secondary schools curriculum³ creativity, drama and arts are reflected in the following (compulsory) subjects of secondary schools (10-17 year old children):

- Musical education
- Arts education
- Technical handicrafts
- Textile handicrafts

A short overview of the aims and the educational and teaching tasks of the subjects reflecting creativity, drama and arts in these compulsory subjects is presented below.

The educational and teaching tasks of musical education are to provide an independent and advanced handling of music, taking into account age-specific requirements. As many musical areas, epochs and forms of expression should be covered and closeness to life, topicality and cultural tradition should play an important role. The imagination and expressiveness of the students should be encouraged and extended. Music is a mirror of society, youth culture and reflects critical consumer behaviour. Understanding music as an economic factor (“Musikland Österreich”) and the professional world of music should develop an understanding of culture through tolerance and the ability to criticize. Not to forget the creative use of new media.

2 For more information about „Ganztageseschulen“, see: <https://www.bmbwf.gv.at/Themen/schule/schulsystem/gts.html>

3 Austrian national curricula for secondary schools: Lehrpläne der AHS (bmbwf.gv.at)

Arts education is defined as follows: "The educational and teaching tasks of arts education are to gain access to the fields of fine arts, visual media, environmental design and everyday aesthetics. It should be about learning with all their senses and to create the links between sensory and cognitive knowledge. The ability to experience imagination, fantasy, individual expression and creative ability are developed. Arts education includes creativity and design as well as the subject area related to arts education: visual arts (painting, graphics, architecture, photo, film...) and visual media (font, typography, layout, graphic design...)"

Technical handicrafts are defined as follows: "The educational and teaching tasks are to show that by dealing with subject areas "built environment and technology" and "product design" the school children will be enabled to live in a high-tech world (in ecological, economic and social terms). Technical work should contribute to this through discovering, problem-solving and active learning. It's about problem solving, development of the ability to display through the systematic examination of the design and planning objects."

Textile handicraft is defined as follows: "The educational and teaching tasks are to make the area of clothing, living, design, working or producing and consuming more accessible. Due to the social importance of these areas the subject textile handicrafts contributes to the basic needs and concerns of our lives. The aim of the lessons is to teach all students how to cope with everyday situations that arise in these areas and to prepare and enable them to deal with them independently, critically and creatively. It's about shaping the taste, personal style and recognition of personal interests and also to give security in aesthetic decisions and unconventional shapes, colours, materials and techniques and to get aware of the uniqueness of the own product"

Secondary schools with a special focus on arts, fashion or creativity in general can naturally offer more lessons with a creative impact – what we were focussing on here are classical secondary schools in Austria.

3.2. Policy on creativity in Germany

Culture and education policy in Germany is characterized by federalist structures. According to Article 30 of the Basic Law, responsibility for culture and education lies with the federal states. Cultural education is a cross-sectional task that is regulated differently from state to state. The legal framework is divided between school, cultural and youth policy. This results in a complex system of structures and responsibilities.

In Germany, the term "cultural education" has become established for the various artistic

and creative activities inside and outside school. Artistic education in schools takes place in addition to the subjects of art, music and (sometimes theatre) increasingly in all-day art days. In addition, cooperation with non-school partners such as museums, theatres, orchestras and individual artists play an important role.

School (regional example Berlin)

Since 2017/18 the federal state of Berlin has had a common framework curriculum for grades 1-10.

Art is taught from grade 1-10: "In Art class, students acquire the skills to express themselves aesthetically and artistically and learn about art and aesthetic phenomena. This includes the ability to engage with unfamiliar, unknown and ambiguous phenomena. Students learn to perceive, appreciate, apply and reflect on creative potential. Art instruction also aims to develop students' willingness to work hard and their capacity for enjoyment. Art class encourages students in their individual artistic development through reflective perception and formative activities. They learn to perceive their living environment as a construct and to embrace the diversity of images in art and everyday life. In this context, students have many opportunities to learn about and question art historical contexts, also from culturally influenced perspectives different from their own. In addition, they are encouraged to actively shape their living environment and society".⁴

Drama/Theatre is a compulsory elective subject, which schools can offer for grade 7-10. "The subject Drama focuses on developing aesthetic competencies related to the theatre in the interdependent areas of perception, design, reflection and participation. Theatre performances give students the opportunity to practice artistic as well as social skills. Children and young people explore their own attitudes, learn to collaborate with others and gain insight into their social surroundings while simultaneously being exposed to art, music and literature. They engage in a process that encourages them to have fun, be inquisitive and actively participate. The goal is always presentation in front of an audience in formats ranging from workshops to larger formats. The message and meaning of a presentation only take shape during the development process. Students encounter new experiences and other cultural ways of life and attitudes while at the same time establishing links to the world they live in and to themselves as individuals. Drama depends on the interaction of a group to decide about the starting point, content, theme, materials and form of a performance. Suggestions and solutions need to be negotiated in the group if a performance is to be successful. Artistic methods like improvisation, research and interpretation enable children and young people to participate in theatre design as an art form. The form of theatrical presentation selected, be it text-based or

4 <https://www.berlin.de/sen/bildung/unterricht/faecher-rahmenlehrplaene/rahmenlehrplaene/>

non-verbal forms of theatre or film design, determines how the children and young people communicate with each other and with an audience.”⁵

Curriculum

Cultural education is also part of the framework curriculum in Part B, which contains interdisciplinary competence development. Goals of Arts Education are described as follows: “The goal of cultural education in school is to get children and young people excited about the diversity of the cultural, to stimulate their creativity and joy of experimentation, and to open up their own scope for action, experience, and interpretation in relation to culture. By making culture in its manifold manifestations a topic, the school contributes to the general education and especially to the identity development of the students. (...) The central task of cultural education is the development of students’ creativity in relation to traditional forms of expression, with which they can critically engage and, if necessary, consciously make their own.”

Possible references to other school subjects are seen for languages and natural and social sciences: “Artistic subjects and languages in particular offer points of contact for creative exploration and design. Cultural issues also have their place in the natural and social sciences, e.g., when it comes to model concepts. Particularly suitable are projects and encounters with creative artists, which serve to expand personal modes of expression and to understand the cultural process of work and creation. Collaborations with external cultural partners and institutions support cultural education.”⁶

Cultural policy

In the area of cultural policy, there is no legal definition of cultural education at the federal level. In the report of the Enquete Commission of the Bundestag “Culture in Germany”⁷, which is important for the orientation of cultural policy in Germany, a lot of space is given to cultural education, but no concrete recommendations for action are made. It does, however, acknowledge the diversity of actors in the field. The Federal Government Commissioner for Cultural and Media Affairs (BKM) awards an annual prize for cultural education. Many cultural institutions such as museums, theatres, libraries, operas etc. cooperate with schools and offer a variety of educational opportunities.

In Berlin, cultural education is given a very high priority in cultural policy. The main

5 https://www.berlin.de/sen/bildung/unterricht/faecher-rahmenlehrplaene/rahmenlehrplaene/https://bildungsserver.berlin-brandenburg.de/fileadmin/bbb/unterricht/rahmenlehrplaene/Rahmenlehrplanprojekt/amtliche_Fassung/Teil_B_2015_11_10_WEB.pdf

6 https://bildungsserver.berlin-brandenburg.de/fileadmin/bbb/unterricht/rahmenlehrplaene/Rahmenlehrplanprojekt/amtliche_Fassung/Teil_B_2015_11_10_WEB.pdf

7 http://webarchiv.bundestag.de/archive/2007/0206/parlament/gremien/kommissionen/archiv15/kultur_deutsch/bericht/taetigkeitsbericht_15wp.pdf

focus is on cooperation and networking between the players. “The goal was and is to establish long-term cooperation between Berlin’s educational and cultural institutions. Behind this is the idea of making Berlin’s extraordinarily dense and international art and cultural scene productive for sophisticated cultural education work. When funding projects, special attention is paid to “the active participation of children and young people in artistic-aesthetic processes.”⁸

The Framework Concept for Cultural Education defines the central fields of action for cultural education in the state of Berlin.

Youth Policy

Cultural education outside of school is offered by youth welfare institutions. The legal basis can be found in the Child and Youth Welfare Act (§ 11 para. 3 SGB VIII)⁹. The Children and Youth Plan describes which goals are associated with this: “Out-of-school places of learning and education enable young people to actively participate and contribute by promoting the development of social, cultural, intercultural, political as well as gender and media competencies based on young people’s life situations.”¹⁰ These political goals are implemented at the state level and thus vary widely across Germany. In Berlin, cooperation between child and youth welfare institutions and schools in the area of the arts is less pronounced. However, it does take place within the framework of project-based educational alliances, for example within the funding program “Kultur macht stark.” In the 1980s, however, the work of “Pädagogische Aktion e.V.” in Bavaria, for example, was groundbreaking for the development of cultural education and drove the debate about extracurricular cultural education nationwide.

3.3. Policy on creativity in Greece

National policy makers publish every academic year a guide on how art education/aesthetic education will be applied the following academic year. The Institute of Educational Policy published for year 2020-2021 the following crucial aspects:

Instructions for Curriculum management for Aesthetic education (arts, theater education, music) for primary schools. The current *Arts Curricula* are “open” type and are

8 <https://www.berlin.de/sen/kultur/kulturpolitik/kulturelle-teilhabe/kulturelle-bildung/artikel.32023.php>

9 https://www.gesetze-im-internet.de/sgb_8/_11.html

10 <https://www.bmfsfj.de/resource/blob/111964/2f7ae557daa0d2d8fe78f8a3f9569f21/richtlinien-kjp-2017-data.pdf>

not binding in terms of curriculum. It is suggested that the Art educator combines at his / her discretion, the units to deepen more or less in the material he / she will choose depending on the time he / she has and the particularities of the student potential, but also the overall planning and annual planning. The purpose of teaching the arts at school is for students to be able to generate their own ideas, to process them, to modify them and to use them to convey their personal expressive intention, to capture the different aesthetic qualities obvious and imperceptible, interpret the meaning of what they perceive and talk about their experiences. As for Drama/theatre according to the instructions team-work is in the theater the most realistic and justified step in the creation: it is almost the only way to approach the art of theater, as no one can experience it individually. When children with the help of the animator realize the freedom of access to speech, they create images and words. The children's approach to theater requires recognizing the expressive body as it is and enhancing its strengths. The process of theater presupposes that children have access to action. Only with this condition will they draw and externalize images they have from others and from the world at large. The role of the animator-teacher is precisely to help them manifest, to attach themselves and to work in an experiential way, so that the students are introduced to the codes of the theater. Indicative proposed activities include body and language release, theatre codes' teaching, improvisation, mask making, marionettes, shadow theatre and more. Music is also embedded in the curricula but with fewer instructions and less attention given as long as the educator brings audio material in class. <http://iep.edu.gr/el/graf-b-yliko/protovathmia>

According to the new law voted in 2020 I.4692/2020, for Gymnasium (lower high school, ages 13-15) the curriculum includes music and arts education with no specific mention of theatre class while they also remain in high school curriculum for the first class of studies. In this law, no reference is made to the need to support and upgrade aesthetic education as a key cultural pillar in modern public education. No reference to the characterization of the Visual Arts course as a laboratory for Primary and High School; not a single provision for the continuation of Artistic Education in Upper high School and the need to consolidate as compulsory, the special courses in the third grade, History of Art and Free-hand Design (*examined all over Greece for University choices like Architecture and Fine arts Academy*). Last summer large protests started in Greece against this decision taken by the government with the new law to remove these two subjects from school upper High School curriculum leaving many teachers without work and diminishing the importance of the creativity pillar in education.

According to the general law on structure and operation in primary and secondary education what is mentioned is only the general aim of creative courses in schools which is for students "to know the various forms of art and to form an aesthetic criterion, useful for their own artistic expression".

3.4. Policy on creativity in Iceland

The education policy that appears in *The Icelandic National Curriculum Guide* is based on six fundamental pillars on which the curriculum guidelines are based. The six fundamental pillars of education and the emphases of the Compulsory School Act (The Ministry of Education, Science and Culture, 2014) are intended as guidelines for general education and work methods of compulsory school. The fundamental pillars are: *literacy in the widest sense, education towards sustainability, health and welfare, democracy and human rights, equality and creativity*. The fundamental pillars appear in the content of subjects and subject areas, the students' competence, study assessment, school curriculum guide and the internal evaluation of schools. All the fundamental pillars are based on critical thinking, reflection, scientific attitudes and democratic values. The fundamental pillars refer to social, cultural, environmental and ecological literacy so that children and youth may develop mentally and physically, thrive in society and cooperate with others/.../ In evaluating school activities, the influence of the fundamental pillars on teaching, play as studies have to be taken into consideration. (The Ministry of Education, Science and Culture 2014, p. 15) Each of the fundamental pillars is derived from laws pertaining to compulsory schooling. There is also reference to other laws, which include legal provisions for education and teaching in the school system, such as in the act on *Equal Status and Equal Rights of Women and Men*, no 10/2008 (Ministry of Education, Science and Culture, 2008).

Creativity as a fundamental pillar has the task of encouraging reflection, personal education and initiating educational work. Creativity, according to the national curriculum, involves shaping of the subject matter, creating in a different way, or creating something new. Through creativity students can discover and enjoy, and creativity can also stimulate curiosity and imagination (The Ministry of Education, Science and Culture 2014, p. 22). Creativity is predicting what is yet to come and setting it in motion (The Ministry of Education, Science and Culture 2014, p. 22). Creativity is based on inquisitiveness, challenge, excitement and exploration. Grappling with the subject matter and its solution can, in and of itself, be the reward of creativity. Creativity goes against the grain, and undermines traditional patterns, rules and structures, and offers new perspectives on phenomena and accepted beliefs (The Ministry of Education, Science and Culture, 2014). As an aspect of creativity, play is brought forth in the general text in the national curriculum and is considered an important learning method. Play is an important learning method and opens onto new dimensions where children's and youngster's joy of creation is fulfilled. Happiness and joy are entailed in finding an avenue for one's abilities and in using them to the full and as a part of a whole. (The Ministry of Education, Science and Culture, 2014, p. 22).

The arts and crafts, (grades 1–10), are divided into performing arts (dance and drama), visual arts and music, and crafts (home economics, design, and craft and textiles). The timetable for arts and crafts should be 15.48% of the weekly classes. Each compulsory school decides if subject areas should be taught separately or be integrated.

Drama is presented both as subject and as a method in the curriculum. Education in drama includes training pupils in the methods of the art form, but also in dramatic literacy in the widest sense, enriching the pupils' understanding of themselves, human nature and society. In drama students are to have the opportunity to put themselves in the position of others and experiment with different expression forms, behaviour and solutions in a secure school environment. Drama encourages students to express, form and present their ideas and feelings. In addition, drama constantly tests cooperation, relationships, creativity, language, expression, critical thinking, physical exertion and voice projection. This is all done through play and creation. (Ministry of Education, Science and Culture, 2014, p. 153).

The guide for the subject areas of basic education, presents drama as a subject where the students work on a presentation or a performance. When the pupils come together and do their best in a production, the pillars of equality and democracy in school activities are strengthened and, moreover, such events have a positive influence on the pupils' fellow feeling and the school atmosphere, and this also creates a possibility of cooperation between the home and the school. (Ministry of Education, Science and Culture, 2014, p. 149).

In the competence criteria for drama grade 7 and 10, lessons in drama are theatre-based, and drama aims towards the product field. The lessons need to include: improvisation, the student's ability to take on a role, work with text, work in a group, work with many forms of theatre, take on a differed acting style and to be able to see the connection between the performer and the audience. (The Ministry of Education, Science and Culture, 2014, pp. 150 -151).

Drama is considered a subject based on an activity involving making a play, performing a play and responding to a play. The competence criteria build on each other from the elementary forms of drama in grade 4 to more complex dramatic activity at the end of grade 10. The competence criteria for drama include training students in the methods of the art, but they also provide aims for drama as a teaching method, where the method for the teaching is founded in the art form. The competence criteria for drama grade 4 are process-based.

3.5. Policy on creativity in Italy

Key features of the education system in Italy: the State has exclusive legislative competences on the general organisation of the education system (e.g. minimum standards of education, school staff, quality assurance, State financed resources): the Ministry of Education, Universities and Research (MIUR) is responsible for the general administration of education at national level for the relevant fields, respectively. However, schools have a very high autonomy because they define curricula, they widen the educational offer and they manage the organisational aspects such as school time and groups of pupils.

Regarding the curricula and the contents of the education in schools, Italy gives a great importance to the acquisition of skills: one of the most important documents prepared by the Ministry of Education, entitled "*Indicazioni nazionali per il curricolo della scuola dell'infanzia e del primo ciclo d'istruzione*" (National indications for the curriculum of the first cycle of education) lists all the main skills that pupils have to obtain at the end of each cycle of school.

Art: Art aims at enhancing the students' ability to express themselves and to communicate in a creative and personal way, to observe and understand the images and the different artistic creations, to acquire a personal aesthetic sensitivity and an attitude of conscious awareness towards the artistic heritage.

At the end of the primary school, pupils will be able to use the knowledge and skills related to visual language to produce different kind of visual texts (expressive, narrative, representative and communicative) and to create images with multiple techniques, materials and tools. They will be able to observe, explore, describe and read images (works of art, photographs, posters, comics, etc.) and multimedia messages (commercials, short films, video clips, etc.). Pupils will be able to appreciate artistic and artisan works from different cultures, in the meantime they will have awareness of the cultural heritage of their country. The teaching of art is compulsory from the first years of school.¹¹

The gap in cultural supply and demand between the rich and developed northern and central regions and an underprivileged southern Italy is a long-lasting problem. According to most cultural indicators this gap is growing even wider. In the economically deprived Southern Italy, so rich in cultural heritage and artistic talent, but with a very high rate of youth unemployment, the role of culture and the arts as a means of fostering economic development and social cohesion is still widely undervalued.¹²

11 <http://www.indicazioninazionali.it/wp-content/uploads/2018/08/decreto-ministeriale-254-del-16-novembre-2012-indicazioni-nazionali-curricolo-scuola-infanzia-e-primo-ciclo.pdf> pp. 63

12 https://www.culturalpolicies.net/country_profile/italy-1-1/

The reform process implemented by the Ministry of Education (MIUR) in recent years has guaranteed greater autonomy and flexibility to schools, thus creating the conditions for training plans capable of meeting students' needs for cultural and personal growth. Alternative learning paths have found in the theatre the ideal teaching tool, the perfect synthesis between curricular and extracurricular activities, between classroom and workshop.

In this sense, theatre education at school is not only about students acquiring artistic skills or competences, but also and above all about using theatre as a transversal pedagogical tool, capable of deeply affecting the growth of the individual in his/her cognitive and emotional wholeness. In this context, the Italian Ministry of Education has started a long and fruitful process of promoting, supporting and enhancing theatre practice in schools of all levels.

The Decree 107/2015 "*Buona Scuola*"¹³ for the first time recognises the importance of theatre as learning tool: artistic performances have been included in curricula, because they can create optimum conditions for satisfying everyone's rights to artistic culture and, moreover, it can give opportunities for the most disadvantaged to overcome difficulties in accessing the world of art.

3.6. Policy on creativity in UK

Creativity: Primary education in the UK has long been regarded as notable for its creative elements for example child-centred education attributed to primary schools in the 1960s, 1970s and 1980s characterised memorably in the Plowden Report (Plowden, 1967). In this same period movements in the drama such as such as Mantle of the Expert (<https://www.mantleoftheexpert.com/what-is-moe/introduction-to-moe/>) have gained attention internationally for their innovative and creative approaches. Following the introduction of the National Curriculum by the Department for Education (1988), the government's *Creative Partnerships* initiative in England was evidence of a much-needed commitment to creativity in response to teachers' concern about a curriculum which was too large (14 subjects with hundreds of attainment targets) to cover, particularly in Primary schools. In response, the seminal UK government commissioned report *All Our Futures* (National Advisory Committee on Creative and Cultural Education (NACCCE), 1999) emphasised the importance of a kind of transdisciplinary creativity that saw creativity applicable to all subjects in the curriculum. The report also emphasised *creative learning*, a concept that, subsequently, was at the heart of the *Creative Partnerships initiative*. The NACCCE report synthesised work from researchers such as who distinguished between *creative teaching* and *teaching for creativity*, the first being new, innovative ways of teaching, the

¹³ <https://www.miur.gov.it/documents/20182/254283/Indicazionistrategiche20162017.pdf/c0a41ae6-0496-4ed1-b2cf-8e060ed3bbb9?version=1.0&t=1495630692588>

second referring to pedagogies and activities aimed at enhancing the creative thinking and outputs of pupils.

Work on national curricula in the UK from the 2000s onwards began to pay more attention to creativity in the curriculum after concerns from teachers again that arts and creativity were marginalised in schools. Much of the research revealed tensions between the desire for widening access to creativity and centralised policies with tension between standards and creativity that were part of England's Department for Education and Skills national strategy *Excellence and Enjoyment* (DfES, 2003). Since then and particularly since the National Curriculum in 2014 the focus on testing and accountability in England has hijacked the creativity discourse even more aggressively. A recent report by Durham Commission (2019) shows that children's access to creative learning through the arts is marginalised with children have different access to arts and creativity in school. Creativity scholarship in education has moved to view creativity as being relevant to any domain or area of knowledge. It has been greatly influenced by researchers such as Anna Craft who view creativity as 'Little C' or everyday creativity, distinguishing between *high creativity* and *everyday creativity*. This has been linked with refutation of creativity as the preserve of the Arts alone and cautions about creativity's role being solely concerned with self-expression that can better manifest itself through artistic performance. However, overall there is a lack of clarity in relation to creativity as a cross-cutting phenomenon or as entailing some specific attributes particularly applicable to the arts, something that scholars in the field regard as worthy of further attention (Wyse, 2015).

Arts and Drama in the Primary National Curriculum: Expressive arts (drama, art, music, design technology and dance) are a compulsory part of the National Curriculum, however, they are not favoured and marginalised for core subjects seen as more academic. Drama has been moved into different places within the Primary National Curriculum from creative arts to English. It has not been given much value in most policy contents and there is little guidance. This is alongside a more prescriptive and narrower National Curriculum focussing on Core Subjects. Early Years Primary education has a stronger focus on the arts.

Regional variations within the United Kingdom: Wales, Scotland, England¹⁴ and Northern Ireland all have different National Curriculum. The Scottish¹⁵, Irish and Welsh¹⁶

14 <https://www.gov.uk/national-curriculum/key-stage-1-and-2>, <https://www.gov.uk/government/publications/national-curriculum-in-england-secondary-curriculum>

15 <https://education.gov.scot/education-scotland/scottish-education-system/policy-for-scottish-education/policy-drivers/cfe-building-from-the-statement-appendix-incl-btc1-5/curriculum-areas/expressive-arts/>

16 <https://hwb.gov.wales/curriculum-for-wales/expressive-arts>

Curriculum have a much stronger focus on the arts. The English National Curriculum is the most prescriptive with less focus on the arts, drama and creativity. Wales is just announcing a new National Curriculum which has a strong focus on the arts.

Arts and Drama in the Secondary National Curriculum

In England, there has been a massive decline in arts teaching in secondary schools with a focus on core academic subjects. Drama being removed as a Baccalaureate subject at GCSE, music has also been removed from the curriculum and so again, arts curricula varies from school to school. Many schools do not have funding for after school clubs. There has been a sharp decline in art examinations at GCSE and A-level examinations.¹⁷

Drama for learning and theory has been greatly influenced internationally by teacher/researchers such as Gavin Bolton, Dorothy Heathcote, David Davis and Jonathan Neelands.

4. Stakeholders relevant for policy on creativity, drama and arts

4.1. The situation in Austria

The following section will present several national stakeholders or initiatives that are relevant for policy (in a broad context, primarily encouraging cooperation between schools and artists) on creativity, drama and arts. Some of the initiatives and programmes that encourage cooperation between schools and artists that are financially supported by the Federal Ministry of Education are:

Cultural Education with Schools¹⁸

On behalf of the Federal Ministry of Education, Science and Research (BMBWF) the “Cultural Education with Schools” department works at the interface between schools, the arts and culture. Children and young people should be encouraged to participate actively in artistic and cultural processes and foster their competences, taking the circumstances of their own lives as a point of departure. The projects are carried out in cooperation with artists and cultural professionals as well as with artistic and cultural institutions. Engaging in direct encounters with artists gives children and young people new ways of accessing and involving themselves in the arts and culture.

17 <https://www.bbc.co.uk/news/education-42862996>

18 [Cultural Education with Schools](#) | OeAD, Austria's Agency for Education and Internationalisation

Some of these initiatives and funding programmes include:

- *Dialogveranstaltungen*¹⁹ (DVA) (Dialogue Events experience art up close)

Dialog events (DVA) are the largest cultural mediation program in Austria and have been carried out for over 40 years. In dialogue events, artists from all fields of art work together with schoolchildren within school lessons. The events are financed by the Federal Ministry of Education.

- *Schulkulturbudget für Bundesschulen*²⁰ (School Budget for Culture for Federal Schools)

This budget is an action by the Federal Ministry for Education. It supports participatory and process-oriented school projects involving pupils, teachers and professional artists from all fields of art (such as architecture, visual arts, design, film, photography, literature, media art, music, radio, dance, theatre).

- *Culture Connected*²¹

Culture Connected is an initiative funded by the Federal Ministry of Education to promote the cooperation between schools and cultural partnerships. Working on behalf of the Ministry of Education it supports cultural institutions, initiatives and associations in cooperation with (public) schools throughout Austria. The “culture connected” projects are submitted by the cultural institution. However, the development and the implementation of the project is shared between the school and the cultural institution. Each year the project has a different thematic focus.

Further projects and initiatives by the Federal Ministry of Education in the area of art and art education are²²: projekteuropa, media literacy award [mla], Zauberflöte für Kinder, Schüler/innenradio, “Programme K3” – Cultural Education with Apprentices, Designing Space, Englisches Theater²³.

On behalf of the Federal Ministry of Education OeAD offers interested schools advisory services on cultural school development. Useful links to online publications with tool-boxes and templates for creation of cultural plans are available as well.

A cultural initiative funded by the City of Vienna is: KulturKatapult – Cultural education projects with young people.

19 [Dialogveranstaltungen \(DVA\)](#) | OeAD, Austria's Agency for Education and Internationalisation

20 [Schulkulturbudget für Bundesschulen](#) | Österreichische Austauschdienst (OeAD)

21 <https://www.culture-connected.at/home/>

22 Initiativen und Projekte (bmbwf.gv.at)

23 [Kulturelle Schulentwicklung: Prozesse zur Förderung der Schulkultur](#) | OeAD, Austria's Agency for Education and Internationalisation

Another organisation that need to be mentioned is: Kultur für Kinder²⁴ (Culture for Children), a non-profit organisation, which aims to provide access to cultural experiences for all children in Austria, irrelevant of their background and social status. The organisation enables children and their teachers to participate in cultural activities at no cost. Their projects have a goal to awaken creativity and support a comprehensive and sustainable cultural education of children.

IG Kultur²⁵ is a nationwide umbrella organization and represents the interests of more than 700 autonomous cultural initiatives. Together with the cultural interest groups at state level, it negotiates framework conditions on behalf of its members and sets cultural-political standards.

In an article on the organisation's webpage²⁶, it is stated: The Austrian education system inherits access to culture along with social status. Anyone who had books, musical instruments and painting tools at their disposal as a child, who was taken to the theatre and to concerts, has a lifelong, natural and open relationship with the most diverse manifestations of culture. Those who do not understand culture as something for the elite and see a theatre as a strange, inaccessible place. It must therefore become a matter of course that art and culture are an active and passive part of what the educational institutions offer. This requires rooms, instructors/teachers and time.

A more detailed overview of different funding opportunities, initiatives & projects, platforms & databases and important points of contact can be found in the manual on cultural education at schools²⁷. The manual is prepared by Educult an independent, non-profit institute providing empirical research and consulting as well as cultural management in the fields of culture and education.

4.2. The situation in Germany

In recent years, impulses for the further development and establishment of cultural education in schools have been provided by nationwide funding programs and model projects such as "Kultur macht Schule" (2004 to 2007), "Lebenskunst lernen" (2007-2010), "Kulturagenten für kreative Schulen" (2011-2019) and "Kultur macht stark" (2018-2022).

24 Kultur für Kinder – Kulturschultüte für Kinder in Wien (kulturfuerkinder.at)

25 [Organisation | IG Kultur](#)

26 [Kunst und Kultur für alle | IG Kultur](#)

27 [Anbot: educult.at](#)

“Kulturagenten für kreative Schulen”, initiated by the German Federal Cultural Foundation and Stiftung Mercator, was one of the largest programs in Germany to promote cultural education in schools. The aim was to anchor the engagement with art and culture in everyday school life in a sustainable way. One focus was on establishing collaborations with local cultural institutions and partners. The program was launched as a model program in five German states from 2011 to 2015 and continued in the so-called transfer phase from 2015 to 2019. During the model phase, the program succeeded in developing and establishing the job description of cultural agents. In the subsequent transfer phase, proven program modules were integrated into the structures of the participating states. In the eight years of the program, a total of more than 74 cultural agents worked together with around 250 schools and enabled more than 100,000 students to gain artistic experience in a total of more than 1,600 projects that were funded with art money. Since the end of the foundation’s funding in October 2019, the participating states have continued the program concept in individual forms. (As of October 2019)²⁸

Guidelines 1

Mission Kulturagenten - Online publication of the model program “Cultural Agents for Creative Schools 2011-2015”.²⁹ An important network node is the Bundesvereinigung Kulturelle Kinder- und Jugendbildung (BKJ), in which more than 50 nationwide professional organizations and state umbrella associations from the fields of visual arts, literature, media, museums, music, play, dance, theater and circus have joined forces. “The BKJ and its members advocate for diverse cultural education offerings in youth work, cultural institutions, schools, and daycare centres, for cultural participation and inclusion, for voluntary engagement and international exchange, and for successful educational landscapes.” The BKJ collects and disseminates expertise through publications, promotes networking through symposia and conferences, advises on funding programs, and acts as a political lobby.³⁰

Guidelines 2

The Council for Cultural Education is an independent advisory body that analyses the situation and quality of cultural education in Germany and makes recommendations to policymakers, academics, and practitioners on the basis of memoranda and studies. It has 13 members who are anchored in various areas of cultural education: Dance and Theatre Education, Music and Literature Education, Educational Research, Educational Sciences, Pedagogy, Cultural Studies, Media, Cultural Policy, Cultural Education, Visual Arts and Theatre³¹.

28 <https://www.kubi-online.de/artikel/kulturagenten-kreative-schulen-modellprogramm-verstetigung>

29 <http://publikation.kulturagenten-programm.de/index-2.html>

30 <https://www.bkj.de/ueber-uns/>

31 <https://www.rat-kulturelle-bildung.de/publikationen/auf-den-punkttml>

4.3. The situation in Greece

There are several initiatives related to art/theatre/creativity education in national level in Greece. Some of them are:

Hellenic Theatre/Drama & Education Network (TENet-Gr) is an association of teachers and artists for the promotion of research on and practice of theatre, educational drama and other performing arts within formal and non-formal education. Its dual aim is to provide assistance for the performing arts in order for them to gain a central role in schools, and to contribute to the development of approaches and techniques, viewing theatre as an art form, as learning tool and as a tool for social intervention. TENet-Gr was founded in 1998 in Athens Greece as a network of teachers and artists and developed to a registered non-profit organization and non-government institution. TENet-Gr organizes/runs: regular practical training seminars for teachers, facilitators and young people; the Athens International Theatre/Drama in Education Conference; the annual Theatre Summer Camp; projects in schools and with youth groups; TENet-Gr publishes books and the annual "Education & Theatre Journal". TENet-Gr is the Greek ordinary member of IDEA-International Drama/Theatre & Education Association and contributed to the foundation of the IDEA Europe network³².

The National Theatre of Greece launched an innovative theatrical education program aimed at high schools in the periphery of Greece (not urban centres) and attempts to create artistic bridges between the province's teenagers and the National Theatre, while developing a network of sensitized teachers. The end goal is to culturally empower the local communities through their connection with an important cultural organization and to be able to independently continue their activities in the theatre after the end of the program. This year the program also launches a Teacher Training Academy that will operate throughout the academic year. Goals of this programme are Objectives: aesthetic education and acquaintance with the theatre, in exchange for the isolation from the cultural events that may characterize specific areas and communities of young people; encouraging free expression and the exercise of imagination and ingenuity, skills that result in the mental shielding and resilience of adolescents; the cultivation and encouragement of the experiential and experiential way of learning; the highlighting of the huge benefit of teamwork; the cultivation of social and emotional skills³³.

"Association of Educators of Art Courses" is a non-profit Association/guild and was originally founded in 1981, with members artists-educators, graduates of the Higher Schools of Fine Arts of Greece and equivalent schools abroad, who teach Art in Education in Public and Private Schools throughout Greece. In 2011 the Union was dissolved and,

32 <https://bit.ly/3p9XaYM>

33 <https://www.n-t.gr/el/educ/workshops/newschool>

in its place, a new one was founded under today's name (EN.EK.E.M.). Its members teach in Secondary and Primary Education and retirees may also continue to be members. The aim of the Union is to gather the artistic capital/resource that works in education in order to promote and develop the provided artistic education, in order to open the paths of art to all students and tomorrow's citizens. The means to achieve this goal are the continuous self-education of the members, the promotion of their initiative, creativity and works of art as well as the education, the collaboration with cultural institutions, the systematic publication of material available to all colleagues and finally the intervention of those responsible for upgrading the course and teaching conditions. *The problems encountered by artist teachers (co-located or multiple schools, lack of workshops, one-hour class, many students, 500 to 700 per week, in two, three or even five schools) and finally job insecurity, are collectively addressed with positive action, imagination and persistence for common goals*³⁴.

"Chamber of Fine Arts Greece" is a Legal Person of Public Law, under the regulation of the Ministry of Culture and the National Committee of the International Association of Art/Association Internationale des Arts Plastiques (AIAP/UNESCO). It is a self-governing body of fine artists, governed by an 11-member Board of Directors, which represents it. All Chamber members in good standing have the right to vote and to hold office. The Chamber was founded in September 1944 and its founding Law changed in October 1981. The Chamber consists of four departments: Painting, Sculpture, Printmaking, Decorative arts, that include approximately 4,600 members, who are divided among the four departments as follows: 3.400 painters, 500 sculptors, 150 printmakers and approximately 650 others belonging to specializations registered with the Decorative Arts department (icon painters, decorators, ceramicists, mosaicists, set-designers, etc). These numbers are indicative, since every year, about 250 new members register. The Chamber of Fine Arts has taken a very important stand for arts' education with several campaigns and demonstrations and also with advocacy actions addressing the Ministries of Culture and Education³⁵.

4.4. The situation in Iceland

The *City Theatre* offers acting studies nationwide for children, 10 – 16 years old. It emphasizes creative drama studies under the guidance of educated actors with experience in teaching drama. The key element in its work is positive motivation and student development. In the study, students get to know the work of the theatre and receive visits from artists who work at the theatre. Every spring, students take part in a festival where graduates show original plays and students at junior levels show shorter scenes. The aim is that students get to know what it is like to work in a professional

34 <https://www.art-teachers.com/i-enosi/>

35 <http://www.eete.gr/>

theatre with lights, sounds, costumes, scenery and props. The study is based on three study levels that take one year at a time. At the end of the 3rd level, students graduate as young actors with recognition from the City Theatre. Final year students also set up a play written by a student who has won the prize script competition called *Children Write at the school*. The main goal of the school is to provide its students with acting studies of the highest quality in a school where the professionalism of teachers is based on specialist vocational education, knowledge and experience. There is a strong emphasis on creative thinking. Efforts are being made to strengthen the connection between play technique, expression, creativity and the individual qualities of each individual student. The school emphasizes the well-being of students with emphases that are reflected in the school's slogan: *Creativity, playfulness and courage*. Many of the students also participate in various theatre-related projects, such as plays, TV shows and films. The school cooperates with KrakkaRúv (TV program for children at the National TV and Radio) and Reykjavík Children's Culture Festival.

National Play Group is a collaborative project between the National Theatre and many primary and secondary schools, cultural councils, municipalities and amateur theatre associations in the countryside. It also are in collaboration with UngRÚV (TV program for young people at the National TV and Radio). The aim of the project is to strengthen Icelandic playwriting, strengthen the acting practice of young people and increase their interest in acting, in addition to which it strengthens professional knowledge of acting in schools and amateur theater companies. Every year several playwrights are given the work to write for *Þjóðleik* and the plays are staged in the various settlements of the country each winter. The National Theatre is re-establishing its educational department with the aim to work in close relation with elementary schools, national wide, in cooperation with the University of Iceland.

At *The Secret Theatre*, young theatre students can attend varied and creative courses in acting. During the courses, work is done to strengthen the behaviour, creativity and technique of each student, with playfulness and originality as a guiding light. The motto of *The Secret Theatre* is playing joy. *The Secret Theatre* was founded in 2004 and classes take place in school buildings around the capital area which creates a more integrated working day for the children to pursue their hobbies. All teachers at the *Secret Theatre* are educated actors and have good experience of teaching drama. They give classes all year around.

The School of Singing and Drama was founded in 1998. All of the school's singing and acting teachers are professionally trained as actors or singers.

The program is intended for children and adolescents aged 8-16 years and is divided

into groups according to age. The program is divided into 12 weeks. It is taught once a week for two hours at a time, ie. an hour in singing and an hour in acting. The semester ends with a student exhibition. The school also runs the children's and teenagers' theater Borgarbörn (The City Children). Students in art groups automatically become members of the City Children theatre.

The Reykjavik School of Visual Arts is a non profit organisation operated by artists and designers. The school has accreditation of the Directorate of Education as a private secondary school teaching study courses with completion at 3rd and 4th level according to the Icelandic Qualification Framework in Education (equivalent to 4th and 5th level according to the European Framework). An annual service contract is signed with the Reykjavik City's Department of Education and Youth, providing for extracurricular professional art education for pupils from preschool to lower secondary school age.

The aim of the school is to offer children as well as adult students a diverse education in the fields of art, design and crafts, art and cultural history are to promote personal, artistic expression and at the same time to promote general education and awareness of the value of art and culture for society, man-made environment and nature. Throughout the work of the Reykjavik Academy of Fine Arts, emphasis is placed on developing creative thinking, professionalism, courage and independence of students and strengthening their awareness of their responsibility for their own studies and future.

4.5. The situation in Italy

Local drama company "Barbe à Papa Teatro": it is a theatre company founded in the summer of 2018 based in Palermo. The company also runs training workshops for actresses and actors, and workshops dedicated to childhood and adolescence. Since 2020 they have been collaborating with the Partinico Solidale Association, taking care of training moments for children and young people, especially during the difficult period of COVID-19 pandemic. They strongly believe that theatre should go beyond the theatre - as a physical place - and seek an encounter with a new audience, outside the traditional circuits. For this reason, in parallel with our more "institutional" activities, they design extra-theatrical experiences and shows conceived for unconventional spaces and that can take place anywhere and in any condition. In the last year, the company has organised creative popular after-school activities and workshops, designed, managed and supervised by volunteers/activists of Partinico Solidale and the actors of Barbe à Papa company. The activities for children and young people include after-school activities and workshops on creative recycling and reuse, through self-expression, needs and desires, according to the practices of caring, listening and mutual support³⁶.

Local association “Le Giuggiole”: local association which welcomes ideas and people with the desire to broaden the horizons of children and their families through art, culture and sharing. The association organises activities for children in order to allow them to express themselves through art (painting, theatre workshop, etc)³⁷.

Local company “Raizes Teatro”: Raizes is a theatre company which promotes the protection of human rights through the arts and theatre. Founded in 2017 by the lawyer Alessandro Lenzi, it produces theatrical performances, carries out cultural training activities, and organizes exhibitions and cultural events about the world and human rights. Raizes carries out training activities for children, adolescents and adults who wish to approach the profession of actor or simply learn about theatre and its expressive possibilities³⁸.

4.6. The situation in UK

Arts Council England is a non-departmental public body sponsored by the Department for Culture, Media and Sport (DCMS). It is also a charity registered with the Charity Commission. Arts Council England is the national development agency for art, creativity and culture. Since 1994, Arts Council England has been responsible for distributing lottery funding to artists and cultural organisations. This is further distributed by 10 bridge organisations such as <https://www.artscouncil.org.uk/art-leadership/ive>. Their latest 10-year strategy ‘Let’s Create 2020-30 Vision’ aims to bring culture and the arts across the sector from museums to arts companies with a focus on inclusion, wellbeing and the economy with huge investments promised³⁹.

Local Cultural Educational Partnerships⁴⁰

Arts Council England in partnership with the Department for Education launched The Cultural Education Challenge to improve the alignment of cultural education for young people through Local Cultural Education Partnerships (LCEPs). In each Local Cultural Education Partnership, a Bridge Organisation works with schools, the local authority, voluntary and community organisations, Higher Education, Music Education Hubs, and other funders to drive a joined-up art and cultural offer locally, to share resources and bring about a more coherent and visible delivery of cultural education⁴¹.

37 <https://www.facebook.com/arcilegiuggiole>

38 <https://www.raizesteatro.it/>

39 <https://www.artscouncil.org.uk/letscreate>

40 <https://www.artscouncil.org.uk/children-and-young-people/working-partnership>

41 <https://www.gov.uk/government/organisations/department-for-education>

Creative Partnerships

It was the UK government's flagship creative learning programme, established in 2002 as part of the council's SR2000 settlement to develop young people's creativity through artists' engagement with schools in nominated areas across England. Following the 2010 election of the coalition government, funding was cut by the Department for Culture, Media and Sport and Arts Council England in 2011, with activity in schools ending in summer 2011. It impacted on Educational policy but arts in schools has seen a sharp decline since then⁴².

Artsmark⁴³

Artsmark is the creative quality national standard for schools and education settings, awarded by Arts Council England.

5. Role of artist educators in schools

5.1. The situation in Austria

In Austria it's not common that professional artists are teaching at schools. Regular teachers need a Bachelor or a Master degree in "Art education" to be able to teach arts at Secondary schools. The subject "Art education" deals with the role of visual and sensory aspects of arts in the present and in history. There are exceptions and it's common to bring architects or photographers to teach at art schools for example – they are valued for their practical experiences but they need to do at least a Bachelor degree at one of the teacher education universities. They can study part-time while they are already teaching the subject⁴⁴.

The curricula of classical schools also gives room for cooperation between professional artists and schools. The initiatives and funding programmes presented above under point two show that the Federal Ministry of Education is interested in promoting arts projects in schools. In the Primary school's curriculum⁴⁵ it says explicitly that the close

42 <https://www.creativitycultureeducation.org/wp-content/uploads/2018/10/A-Critical-Review-of-the-Creative-Partnerships-Archive.pdf>

43 <http://www.artsmark.org.uk/>

44 <https://www.ortweinschule.at/>

45 [lp_vs_gesamt_14055_\(1\).pdf, Zusammenarbeit mit Erziehungsberechtigten, schulischen und außerschulischen Einrichtungen", page 19](#)

contact between teachers and parents is particularly important but also the cooperation with the school and extracurricular institutions should be focused on.

In Austria, in schools with an “all-day-structure” (Primary and Secondary schools), there is more room for creativity, while in regular school types there are usually very few hours focusing on creative topics. For schools with an “all-day-structure” the curriculum states explicitly that there should be additional possibilities for development of creativity.

5.2. The situation in Germany

Non qualified teachers cannot teach in German schools. To teach Art in school it is necessary to have a teaching degree. Arts Educators without a teaching qualification can teach project weeks or workshops as a visitor in a school. Then you must have a police check applied for by the organisation and a contract before starting the job. Arts educators without teaching qualifications can also teach weekly after school programs, AGs or Wahlpflichtunterricht / Elective courses. These can have reports, performances, outcomes but are never a part of the students’ grade.

There are also art clubs at community centres and art schools that the arts educators can teach / give workshops weekly clubs without having a teaching degree. A good example of that is: <https://youngarts-nk.de/>, <https://www.dieremise.org/> or in youth programs at galleries, theatres etc.

Since 2019/2020, the University of the Arts in Berlin has been offering a master’s degree program to qualify visual artists to work as art teachers in high schools and secondary schools.

“Kontext Schule” a further education project for artists and teachers, has been in existence since 2009/2010. In each year, twelve teachers and artists are coached and develop projects together, thus testing the cooperation in the field of cultural education at schools.

5.3. The situation in Greece

An art educator (arts, music, drama) has the right to be appointed as permanent staff of a public school when he/she has completed his/her studies in Higher Education University Departments of Fine Arts, History of Art, Music/ Musicology, Theatrology or from Technical Schools of Graphic Design, Decoration and Preservation of Ancient/ Modern Art Works. The educator has to provide to the Ministry of Education or relevant paperwork to prove the studies.

Something worth mentioning in relation to the relationships of schools and school-related groups, is the fact that from the school year 2020-2021 onwards, each school unit of Primary and Secondary Education is obliged to have '*Internal Rules of Operation*' to address issues related to its operation. This may relate from activities outside the school environment, the connection with the respective families but also the condition of the school infrastructure and more. In specific under field 4. School Events-Activities of the new ministerial decision it is mentioned that "the School organizes a series of events / activities, aimed at connecting school and social life, enriching the existing knowledge of students, acquiring life skills and raising awareness on social issues. The in-school events, the school activities and participation in innovative schools' programs should be made with the initiatives, ideas and responsibility of the students themselves, because in this way they feel responsible, they highlight their abilities, inclinations, interests and talents". This gives the opportunity and initiative to students to connect with external experts like independent art educators or artistic collectives, always with the help of teachers and parents' association. There are also the Regional Primary and Secondary Education Secretariats which usually have to evaluate artistic or any other programme proposed for in-school activities from externals.

5.4. The situation in Iceland

Many drama teachers in Iceland are artist educators. Meaning they have formal training in drama and teaching license. Only the ones that have a license from The Ministry of Education, Science and Culture, can teach in compulsory education. Iceland offers many opportunities for artists to work (give a workshop) through programmes like Art for all. Art for all is a cultural project for children and youth under the auspices of and funded by the Icelandic Ministry of Education, Science and Culture. The aim is to choose and produce art events nationwide to give all children and youth equal opportunities in experiencing diverse and elaborate art events, regardless of their residential and economic situation.

The main focus is on culture for children and culture with children. The aim is to give students, during their ten years of schooling, a good overview and insight into diverse forms of art across different eras and cultures, including the Icelandic cultural heritage.

Artists can apply for workshops and if accepted they get permission to go in the schools under the name of Art for all. By doing this that way they hope to extend and increase the cultural supply and contribute to the cooperation of artists and art groups with the children and youth of our country while maintaining consistently high standards of quality and professionalism⁴⁶.

5.5. The situation in Italy

With the introduction of the new legislation (Decree 107/2015 “Buona Scuola), theatre activities are no longer an additional extracurricular activity, but a complementary educational choice, aimed at more effectively pursuing both institutional goals and curricular objectives. It is these that should be emphasised and as parameters for assessing the appropriateness of artistic performance experiences in relation to educational pathways.

Teachers must therefore use this activity as a way of promoting the development of the quality of education, understood from the point of view of both learning and social life. There are many ways teachers can freely choose:

- organising performances in local theatres or cinemas or in schools;
- participate in the national call for proposals, launched by MIUR, to promoting theatre practice in secondary schools;
- organise workshops with other schools for critical comparisons;
- participate in the numerous events organised to give visibility to artistic productions in schools (for instance the International Review of Theatre in Schools, regional or local festivals, competitions, etc);
- participate in short film festivals reserved for schools.

Many schools are already equipped with laboratories, while others are in the process of setting them up, and still many others do not have them. However, when setting up or maintaining a laboratory, there may be difficulties in terms of space, financial resources, human resources, etc.

In order to help schools in promoting theatre activities, the Ministry of Education, Universities and Research (MIUR) will sign new memoranda of understanding with external organisations that will make their various skills available in the field of theatre activities as an opportunity of continuing education for teachers.

5.6. The situation in UK

Yes, Professional artists can teach in school, but they would need to be checked for child protection. Some schools employ artists to teach specialist areas such as music through hubs. This is dependent on funding and varies between schools. The Local Cultural Education partnerships support artists but this is fragmented across the country with many areas not having effective organisation. There is no funding for Local Cultural Education Partnerships. Royal Shakespeare company run national training programmes with schools⁴⁷ and Story Makers is one of few UK drama hubs⁴⁸.

47 <https://www.rsc.org.uk/>

48 <https://www.leedsbeckett.ac.uk/research/story-makers-company/>

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