

December 2000

The Arts, Creativity and Cultural Education: An International Perspective

This is a series of thematic studies, published as part of the International Review of Curriculum and Assessment Frameworks project, carried out by the National Foundation for Educational Research in England and Wales (NFER) on behalf of the Qualifications and Curriculum Authority (QCA) in England.



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Qualifications and Curriculum Authority
83 Piccadilly
London
W1J 8QA

www.qca.org.uk/

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Caroline Sharp and Joanna Le Métais

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CONTENTS

ACKNOWLEDGEMENTS

EXECUTIVE SUMMARY	i
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1. INTRODUCTION.....	1
1.1 ABOUT THE THEMATIC STUDIES	1
1.2 A COMMON AGENDA	2
1.3 LEVERS TO EFFECT CHANGE	2
2. AIMS – WHAT DO WE WANT TO ACHIEVE?	3
2.1 DEVELOPING CREATIVITY	3
2.2 RESPONDING TO CULTURAL CHANGE	3
2.3 IMPLEMENTING EDUCATIONAL AIMS.....	4
2.4 KEY ISSUES.....	4
3. POLICY – WHAT ARE THE POSSIBLE CURRICULUM MODELS FOR THE ARTS?.....	5
3.1 THE STATUS AND VALUE OF THE ARTS IN SCHOOLS	5
3.2 THE PLACE OF THE ARTS IN EDUCATION	5
3.3 THE PLACE OF DRAMA AND DANCE	6
3.4 MODELS OF PROVISION.....	6
3.5 FINDING APPROPRIATE FORMS OF ASSESSMENT IN THE ARTS	7
3.6 KEY ISSUES.....	8
4. PRACTICE – HOW CAN WE PROVIDE HIGH QUALITY EXPERIENCES IN THE ARTS?	9
4.1 FOSTERING CREATIVITY THROUGH THE ARTS.....	9
4.2 DEVELOPING CULTURAL EDUCATION THROUGH THE ARTS	9
4.3 LEARNING OPPORTUNITIES WITHIN AND OUTSIDE THE CURRICULUM	10
4.4 PUPILS’ EXPERIENCE OF THE ARTS IN SCHOOLS	11
4.5 KEY ISSUES.....	12
5. SUPPORT – HOW TO PROMOTE EFFECTIVE TEACHING AND LEARNING?.....	13
5.1 PROFESSIONAL DEVELOPMENT.....	13
5.2 CURRICULUM GUIDANCE AND MATERIALS	13
5.3 THE ROLE OF ARTISTS AND CULTURAL ORGANISATIONS.....	14
5.4 WORKING TOGETHER TO RAISE THE PROFILE OF THE ARTS IN SCHOOLS.....	15
5.5 KEY ISSUES.....	15
6. PRIORITIES FOR ACTION	16
REFERENCES	18
APPENDIX 1 CREATIVITY AND THE ARTS: A BRIEFING PAPER	19
APPENDIX 2 PROGRAMME.....	53
APPENDIX 3 LIST OF PARTICIPANTS.....	55

EXECUTIVE SUMMARY

This report draws on information from 19¹ educational systems to provide a comparative analysis of the arts, creativity and cultural education. It is based on information from the *INCA* Archive (which provides detailed descriptions of different educational systems), together with discussions at a seminar, held in July 2000. This summary sets out the key facts, implications and priorities for action.

A common agenda

This study revealed that many countries share the same beliefs and priorities for the arts, creativity and cultural education. They also share the same challenges.

There is:

- a recognition that creativity is important, and that its development should be encouraged in schools;
- a realisation that cultural education is an essential component in helping pupils feel included and valued;
- an acknowledgement of the key role of the arts in the curriculum in developing creativity as well as cultural understanding;
- a concern about how to organise and manage the arts in the context of the demands of the whole curriculum, including the necessary emphasis on literacy and numeracy;
- a need to find effective ways of raising the profile and status of the arts in education.

One of the main outcomes from the seminar was the identification of the following focuses through which issues could be addressed.

- **Aims** – being explicit about what we want to achieve and why.
- **Policy** – exploring possible curriculum models.
- **Practice** – identifying the fundamental conditions for providing high quality experiences in the arts, enabling creativity and developing cultural understanding.
- **Support** – providing the training, guidance, resources and opportunities needed by teachers and schools to ensure those conditions.

¹ Australia, Canada, England, France, Germany, Hong Kong, Hungary, Italy, Northern Ireland, Republic of Ireland, Japan, Republic of Korea, the Netherlands, New Zealand, Singapore, Spain, Sweden, Switzerland, and the USA.

Aims – what we want to achieve

The study showed a new recognition of the key role of creativity in contributing to economic competitiveness. Countries facing cultural pressures as a result of globalisation are accepting that cultural education is important to preserve diversity and promote inter-cultural understanding. The arts are seen as providing a significant contribution to creativity and cultural development. Therefore, these appear as aims within many educational systems.

Countries are exploring the extent to which they need to:

- develop a clear rationale for education in creativity, cultural education and the arts;
- find effective ways to embed these educational aims within the curriculum and its delivery;
- monitor how well the aims are being delivered;
- identify and act upon the factors that facilitate/impede their realisation.

Policy – exploring possible curriculum models for the arts

The arts are universally considered to be an indispensable component of a well-rounded education – they are compulsory subjects in all 19 educational systems. Nevertheless, all seminar participants expressed concern about the relative status and value accorded to arts subjects in schools.

One of two main approaches have been adopted to framing the arts at policy level: a generic arts domain or separate subjects. One of the main concerns about a subject-based approach for the arts is the place of drama and dance within language and physical education respectively. In particular, it can be difficult to promote the expressive qualities of dance within a subject-area focused on physical exercise and sport.

Assessment in the arts was thought to be desirable, but there are significant challenges in finding an appropriate system.

Countries are exploring the extent to which they need to:

- investigate the apparent contradiction between support for the arts at policy level and the perceived low status for the arts in schools;
- find ways to raise the profile of the arts in schools;
- explore the implications of the different curriculum models;
- identify methods of assessment that are practical and reliable as well as sympathetic to the arts, creativity and cultural education.

Practice – providing high-quality experiences in the arts

There are common concerns about time and opportunity. Time allocations may be too small and/or fragmented to offer a coherent experience of the arts. Higher-achieving students are often encouraged to study subjects other than the arts. While there is no question that pupils are entitled to an arts education within school time, activities organised outside school hours have a great deal to offer for pupils with a particular interest in the arts. But it should be recognised that such programmes require considerable planning, organisation and support.

Pupils value subjects that have high status, are enjoyable and relevant to their lives. Unless the arts have these characteristics pupils will not wish to continue studying them.

Although the arts are thought of as ‘creative’ subjects, we cannot assume that this is how they are taught in schools. Experimentation, which is an important feature of the creative process, can appear at odds with an emphasis on educational accountability.

Human beings tend to feel most comfortable with their familiar cultural experiences and the challenge for teachers is to find ways of building bridges between pupils’ own experiences and those of others. The curriculum needs to encourage young people to be active participants in cultural transmission and change.

Countries are exploring the extent to which they need to help pupils recognise the value of the arts through:

- making arts experiences enjoyable and relevant;
- providing sufficient time for arts experiences;
- identifying the barriers to developing creativity in schools especially in relation to encouraging experimentation and risk taking within a supportive environment;
- enabling pupils to benefit from high-quality partnerships between artists, cultural organisations and schools.

Support for teaching and learning

The teacher is the key figure in delivering a relevant, creative and enjoyable experience of arts education. The study identified a number of priorities for support for teachers.

Countries are exploring the extent to which there is a need for:

- professional development aimed at improving primary teachers’ confidence in arts teaching and offering secondary teachers opportunities to develop new skills and replenish their own creativity;

- curriculum guidance and materials, especially to support teachers in providing creative and cultural education. (Several countries are making use of new technology to provide exciting arts materials for schools);
- coordinated programmes to provide all schools with access to professional artists and cultural organisations;
- local, regional and national networks to raise the profile of the arts in education. National festivals and competitions can showcase pupils' achievements in the arts.

1. INTRODUCTION

This international study has provided an opportunity to reflect on arts education in other countries, and to ask questions about why and how we do what we do, and with what effect on young people.

Following the work of the National Advisory Committee on Creative and Cultural Education (NACCCE, 1999), the Qualifications and Curriculum Authority (QCA) is undertaking two development projects focusing on creativity and the arts, to which this international thematic study will contribute.

1.1 About the thematic studies

This study is part of a programme of work for the International Review of Curriculum and Assessment Frameworks. The International Review is funded by QCA and carried out by the National Foundation for Educational Research (NFER). The programme comprises two main activities:

- the compilation and regular updating of a series of country descriptions, collectively known as the INCA Archive.²
- a series of thematic studies, the purpose of which is to complement the information available in the INCA Archive and to examine the implications and implementation of regulations. Each thematic study draws on INCA and on the contributions (both written and oral) of representatives from the International Review countries who are able to participate in an invitational seminar.

There have been five thematic studies to date, covering: educational aims and values; primary education; lower secondary education; mathematics; and citizenship. This sixth thematic study focuses on the arts, creativity and cultural education in 19 countries,³ ten of which were represented at a seminar held in England in July 2000 (see Appendix 3). Representatives from countries attending the seminar were asked to complete a questionnaire, divided into six main sections:

- curriculum organisation for the arts and creativity
- teaching expertise
- materials and resources
- assessment
- promoting creativity and cultural education
- future developments relating to the arts and creativity.

² The INCA Archive currently includes 16 countries: Australia, Canada, England, France, Germany, Hungary, Italy, Japan, Republic of Korea, the Netherlands, New Zealand, Singapore, Spain, Sweden, Switzerland and the USA. Information on Hong Kong, the Republic of Ireland, Wales and Northern Ireland is being collected for inclusion at a future date. The INCA Archive was last updated in December 1999 and is available on-line at www.inca.org.uk.

³ All the countries mentioned in footnote 2 except Wales.

The questionnaires, together with the *INCA* Archive entries, were used to compile a briefing paper in preparation for the seminar. The purpose of the paper was to summarise policy and practice in each country and to raise a number of issues to be addressed in the seminar. The briefing paper was later amended to include additional information provided by seminar participants and forms the first appendix to this report.

This report draws on information from all three sources (the *INCA* Archive, the briefing paper and the seminar discussions) to consider the implications for the arts, creativity and cultural education. The main report provides an overview of the position in participating countries, identifies the key issues and draws out the implications for action. The text includes specific examples of practice in participating countries. Appendix 1 provides detailed supporting evidence on a country-by-country basis. Appendix 3 gives a full list of seminar participants.

1.2 A common agenda

The study revealed that many countries have the same agenda for the arts, creativity and cultural education, although they may be responding in different ways. The agenda comprises the following items:

- a recognition that creativity is important, and that its development should be encouraged in schools;
- a realisation that cultural education is an essential component in helping pupils feel included and valued;
- an acknowledgement of the key role of the arts in the curriculum in developing creativity as well as cultural understanding;
- concern about how to organise and manage the arts in the context of the demands of the whole curriculum, including the necessary emphasis on literacy and numeracy;
- a need to find effective ways of raising the profile and status of the arts in education.

1.3 Levers to effect change

The thematic study led to an appreciation that, if we wish to address the agenda identified above, there is a need to make an impact in four main areas.

- **Aims** – being explicit about what we want to achieve and why.
- **Policy** – exploring possible curriculum models.
- **Practice** – identifying the fundamental conditions for providing high quality experiences in the arts, enabling creativity and developing cultural understanding.
- **Support** – providing the training, guidance, resources and opportunities needed by teachers and schools to ensure those conditions.

These four areas form the basis for discussion in the rest of this report.

2. AIMS – WHAT DO WE WANT TO ACHIEVE?

This section considers the role of curriculum aims in relation to the arts, creativity and cultural education. It focuses on the content of educational aims and the way in which these are implemented in schools.

2.1 Developing creativity

A number of countries are placing a new emphasis on the importance of developing creativity within the curriculum. One of the main reasons for this is the acknowledgement that creativity is essential to economic competitiveness. The technological revolution is having a major impact world-wide. It has increased competition within and between countries and has placed a high value on intellectual capital.

Not only is the economic situation changing, but the rate of change is escalating fast. Employers need people who are able to produce creative and innovative ideas because, if they fail to respond to new challenges, businesses will quickly be overtaken by their competitors. There is also a need for individuals to be flexible, given the fact that they can expect to change companies and even career paths several times in the course of their working lives.

These influences have led governments to acknowledge the importance of building 'creative capital' and to recognise that curricula and teaching methods must help fulfil this goal.

2.2 Responding to cultural change

According to the recent NACCCE Report, culture may be defined as: *The shared values and patterns of behaviour that characterise different social groups and communities.* (NACCCE, 1999, p.42.) In Sweden, one of the main aims of the education system is: *To pass on cultural heritage from one generation to the next.* This is a major function of all social institutions, whether or not it is explicitly stated.

There are a number of challenges for education arising from the pressure of globalisation. First, it is important for each country to strike a balance between maintaining its own cultural traditions and developing an understanding of those of people from other countries. Preserving cultural traditions and identities while simultaneously promoting inter-cultural understanding would seem to be an important challenge for the years ahead.

Second, there is a need to recognise the multicultural nature of our societies. For some countries, especially those that have experienced colonialism, recent developments have provided a chance to redress the balance between the imposed dominance of other cultural traditions and the resurgence of the identity of indigenous people. For example, the curricula in Hong Kong, Singapore, and the Republic of Korea have recently been changed to include more examples of traditional Asian arts. Similarly, the arts curriculum in New Zealand recognises the multicultural nature of the country's population, including Maori and Pacific Island nations, alongside European traditions and those of the major immigrant groups from Asia.

Many countries face issues of racism and discrimination against minority groups. There is a particular role for the arts in promoting inter-cultural understanding and valuing cultural diversity while working to increase social inclusion.

Third, there is a need to recognise the role of young people as active participants in, and creators of, culture. This has implications for an education system, which should celebrate popular as well as traditional cultural forms and equip children to take an active part in the process of cultural development.

2.3 Implementing educational aims

It is important to have clearly stated objectives, both at the level of the educational system as a whole, and within each curriculum area. Most countries (with the exception of those where decision-making is devolved to individual states or schools) have devised a set of statements which embody their aspirations for education.

Promoting creativity and cultural understanding and providing young people with a well-rounded education in the arts feature in the educational aims of many countries, including England. Although not all educational systems have developed detailed statements of educational aims, the arts, creativity and cultural education appear within many of those that do. (Further details of each country's aims for the arts, creativity and cultural education are given in Appendix 1, Section 1.)

The task of ensuring that curriculum aims are met is a challenging one. The statement of aims for the educational system and the fulfilment of those aims through key skills and subject syllabuses, are challenges which are being tackled in different ways.

Whereas most educational systems rely on their aims being met through combinations of curriculum subjects and key skills, some require a direct correspondence between the aims of each curriculum area and the aims of the system as a whole. For example, in Northern Ireland, all curriculum areas are expected to fulfil *all* the identified generic skills (including creativity and thinking skills), and in Singapore, work is underway to encourage the development of creativity (a national priority) within each area of the curriculum. However, in most other countries, the aims of the educational system are given a differential emphasis across the curriculum.

2.4 Key issues

Regardless of the way in which the aims are interpreted within the curriculum, the key issues would seem to be the need to:

- develop more specific aims with regard to creativity, cultural education and the arts;
- find effective ways to embed these aims within the curriculum and its delivery;
- monitor how well the aims are being delivered;
- identify and act upon the factors that facilitate/impede their realisation.

3. POLICY – WHAT ARE THE POSSIBLE CURRICULUM MODELS FOR THE ARTS?

This section addresses broad issues of status and value for the arts before considering alternative forms of curriculum organisation and raising the issue of appropriate methods of assessment.

3.1 The status and value of the arts in schools

Despite the fact that the arts have established their formal place in the school curriculum, there are widespread concerns about the status and value of the arts in practice (see Appendix 1, Section 2.4). All of the representatives attending the seminar agreed that the arts tend to be under-valued within their education systems. This makes it difficult to secure resources, provide high quality arts experiences and motivate teachers and young people to take part. Therefore, those seeking to redress the situation need to identify effective means of raising the profile of arts education and helping to secure its status within schools.

However, the general public's estimation of the arts may not be as low as is commonly assumed. A recent opinion poll, conducted for the Arts Council of England (Robinson, 2000), indicated that members of the general public value the arts and feel that they should be taught in school. In fact, 82 per cent of those questioned felt that the arts are *helpful to children's education*, and 95 per cent agreed with the suggestion that *children should have more experience of the arts at school*.

Representatives from other countries commented that parents do value arts activities, and that the range and quality of arts opportunities are often factors in parents' choice of school. Many parents also choose to pay for private music tuition for their children. The apparent contradiction between these differing perspectives on the value and status of arts education is worthy of further investigation.

3.2 The place of the arts in education

The study and experience of the arts is universally considered to be an indispensable component of a well-rounded education. Arts subjects form part of the compulsory curriculum in all 19 countries studied.

In most countries, arts subjects are compulsory to at least age 14, and in some cases to age 16 (see Appendix 1, Section 2). The age at which arts subjects become elective, rather than compulsory, is related to the broader organisation of each country's educational system. For example, some countries operate a differentiated system whereby secondary pupils attend different types of schools, or follow different 'pathways' according to their academic attainment and/or vocational preference. In some cases, curriculum coverage is compulsory up to the end of the lower secondary stage (at about age 14–16), and thereafter students are given a choice of subject areas. Where this occurs, the arts are commonly offered as elective subjects for upper secondary students.

Nevertheless, there are still major questions concerning the organisation of the curriculum and time allocations for arts subjects. For example, time allocations for the arts may be too small and/or too fragmented to offer a coherent experience of the arts. In addition, the proportion of secondary students studying the arts as elective subjects is often small, and the situation is exacerbated by the fact that higher-achieving students are often encouraged to study 'academic' subjects as opposed to the arts.

3.3 The place of drama and dance

Most countries include music and visual arts as compulsory subjects in their own right. Drama and dance also feature in most countries' curricula, but these are sometimes placed within non-arts subjects (such as language in the case of drama, and physical education in the case of dance). Where this pattern is adopted, there are concerns about ensuring pupils' access to dance and drama. Much depends on the expertise and interest of the particular teacher, whose main responsibility lies in teaching physical education or language and literature. There is particular concern for the position of dance as an expressive subject, which does not fit well within a subject area focused on physical exercise and sport. This may result in dance not being taught at all, or in an emphasis on the physical aspects of movement, to the exclusion of the creative and expressive nature of dance.

3.4 Models of provision

There are two main models of curriculum organisation for the arts: some educational systems conceptualise the arts as a curriculum domain, whereas others treat the arts as discrete subject areas.

The curriculum framework in New Zealand consists of seven Essential Learning Areas: language and languages; mathematics; science; technology; social sciences; the arts; health and physical well-being. The Arts Learning Area includes dance, drama, music, media and the visual arts. Each of these art-forms is viewed as a separate discipline, although teachers do not have to teach them separately. The concept of 'arts literacies' has been adopted as a unifying idea which can be applied across arts subjects.

In the Republic of Korea, the curriculum for young children (aged six to eight years) is divided into five curriculum areas. In addition to Korean and mathematics, there are three curriculum areas rejoicing in evocative titles: Joyful Life (visual arts, music and PE, including dance); Intelligent Life (social studies, science and problem-solving); and Disciplined Life (moral education).

The seminar participants identified a number of positive, and also some negative, consequences of conceptualising the arts as a curriculum domain.

Potential advantages of organising the arts within a domain include:

- helping to raise the profile and status of arts subjects;
- giving all arts subjects a clear identity as belonging to the creative arts. This form of organisation helps to secure the position of dance and drama as arts subjects;
- presenting opportunities to teach thematically, drawing on two or more art-form areas. Thematic teaching is felt to be particularly beneficial at primary level, because it harnesses young children's enthusiasm for exploration across subject boundaries;
- enhancing teaching expertise, because teachers can specialise in the arts as a domain, and this can help establish a career structure for curriculum specialists.

Potential disadvantages of organising the arts within a domain include:

- offering a pragmatic response to the problem of curriculum overload. If nothing is removed from the curriculum, time pressures remain acute. Domains may be given different time allocations, reflecting their perceived importance – the arts may be no better off in practice;
- the danger that separate disciplines within the arts could be seen as interchangeable, thereby losing their individual identity;
- devoting insufficient time and attention to developing skills in each art-form area;
- exacerbating a lack of teacher expertise, if a small number of staff within a school are expected to teach all arts subjects.

3.5 Finding appropriate forms of assessment in the arts

One of the common challenges facing all countries is how to achieve an appropriate form of assessment for the arts. Most of the seminar participants felt that some form of assessment is desirable, because it enables pupils to gain credit for their efforts in the arts, as in other subject areas. Some delegates spoke of pressures to introduce assessment systems in order to raise the status of arts subjects. For example, Hong Kong is about to introduce the requirement for all university entrants to have passed an assessment in arts education, in order to ensure that the arts are given an appropriate emphasis in secondary schools.

Some forms of assessment may not be conducive to fostering creative expression. Formal paper-and-pencil tests, while in use in some countries, were thought to be of limited value in assessing the creative and expressive arts. Most countries are developing more sympathetic methods, such as the assessment of portfolios by the pupils' own teachers. This raises issues of teacher workload as well as the need to establish common standards. Assessment in the arts is an area worthy of continued investigation and research.

3.6 Key issues

The key issues highlighted in relation to policy are the need to:

- investigate the apparent contradiction between the support for the arts at policy level and the perceived low status for the arts in schools;
- find ways to raise the profile of the arts in schools;
- explore the implications of the different curriculum models;
- identify methods of assessment that are practical, reliable and sympathetic to the arts, creativity and cultural education.

4. PRACTICE – HOW CAN WE PROVIDE HIGH QUALITY EXPERIENCES IN THE ARTS?

Much of the seminar discussion focused on the essential conditions for providing an effective arts education in practice. The debate encompassed both pedagogical and structural issues, taking pupils' experiences as the starting point.

4.1 Fostering creativity through the arts

Encouraging creativity requires careful planning so that pupils are helped to respond to creative challenges *within a given context*. As a recent report on creativity stated:

A central challenge for the education system is therefore to find ways of embedding learning in a range of meaningful contexts where students can use their knowledge and skills creatively to make an impact on the world around them.

(Seltzer and Bentley, 1999, p.10)

It is taken as axiomatic that arts subjects promote creativity; so much so that people asserting the importance of creativity are often careful to stress its wider application outside the arts. As the Design Council has argued: *Creativity is not the exclusive domain of the artist* (Design Council, 2000, p.6). Yet do pupils experience teaching and learning the arts as a fundamentally creative process? The seminar participants had to agree that it is not necessarily so.

It cannot be taken for granted that arts education encourages creativity. For example, both of the following scenarios of arts teaching clearly stifle creativity. In the first, the teacher provides materials and encourages children to *be creative*, or to *use your imagination*. In the second, the teacher leads the children through an exercise so 'closed' in nature as to discourage even the slightest deviation from the pre-ordained pattern. Although the second scenario is appropriate for practising and refining artistic skills, it is not in itself a creative process.

Teachers need to choose a context of relevance to young people's lives, select an interesting challenge and ensure that pupils have the necessary artistic skills. Providing choice, ensuring autonomy, encouraging teamwork, allowing experimentation and encouraging perseverance are key components of fostering creativity within the arts.

4.2 Developing cultural education through the arts

The ways in which the arts can help foster cultural understanding and development are linked to the multi-faceted nature of cultural education. Promoting understanding of different cultures is particularly challenging, because people often form strong preferences for familiar experiences. In other words, we tend to know what we like, and like what we know.

The participant from Hong Kong has carried out cross-cultural research into the reactions of young people to different musical forms (Morrison and Yeh, 1999). The researchers played pieces of music to university students in China, Hong Kong and the USA. The pieces were from three different traditions, namely: jazz; Western classical; and Chinese classical. Each group of students preferred the pieces which reflected their own culture. The Chinese students rated the Chinese music most highly, with the Western classical second, and the jazz last. The American students preferred the jazz and the Western classical pieces, and the students from Hong Kong responded well to all three. This research showed the strong influence of cultural familiarity on students' preferences in music.

So how can schools overcome the tendency to reject the unfamiliar and help to develop children's understanding of different cultures through the arts? One of the answers lies in building bridges, through identifying common features that are of relevance to the lives of young people. For example, the participant from Northern Ireland described an approach that she has found successful in helping young people to relate to the work of established artists. Beginning from the students' own perspective, the teacher encourages them to explore a theme or concept for themselves (for example, working on a musical theme to express environmental issues) before exposing them to the work of artists who have explored similar themes. Another way forward is to help young people to gain an insight into artistic products through dialogue with professional artists and arts organisations.

4.3 Learning opportunities within and outside the curriculum

All participating countries are facing problems of curriculum overload. The changing nature of our societies means that new priorities are continually being identified, and pressure is brought to bear on schools to ensure that young people have the requisite knowledge and skills (in languages, information technology, citizenship, drugs education and sexual health, to name but a few).

At the same time, several countries are currently placing an emphasis on developing basic skills of literacy and numeracy, and this has led to pressures on other subject areas, including the arts. These pressures have prompted a reconsideration of: the balance between compulsory and elective subjects; the content and organisation of the arts within the curriculum; and the relationship between the core activities that take place within curriculum time, and the possibilities offered by learning activities organised out of school hours.

Some of the important features of a curriculum conducive to high-quality learning experiences in the arts include a strong focus on three principles of entitlement, openness and flexibility.

As part of the preparation for the seminar, we asked representatives in each country to tell us about the balance between activities taking place in the classroom (within school time) and

extended work (arts activities taking place out of school hours). In almost all cases,⁴ we were informed that the curriculum for arts education was intended to be delivered within school time (see Appendix 1, Section 2.5). In other words, pupils are entitled to the full range of arts activities at school. However, there is also a great deal of exciting practice taking place outside school hours.

In Singapore, the government aims to encourage a 'vibrant arts culture in schools' through enrichment programmes (for example, artists in schools, visits and presentations) and 'co-curricular activities' (a programme of activities taking place after school). In secondary schools, the formal curriculum takes place during the morning (students attend between 7.00 and 1.00), leaving the afternoon free for co-curricular activities (from 1.00 to 6.30). The co-curricular programme offers a wide range of activities in all subject areas, including arts clubs, orchestra and bands. It encourages creativity, teamwork and communication skills. Each school receives a grant of about £4,000 per year to provide arts activities.

The context of activities taking place outside school hours has great potential for encouraging creative experiences in the arts. (In England, out-of-school learning activities are now known under the heading of 'study support'.) Pupils attend out of interest and are usually well motivated. There are opportunities to experiment and take risks, free from specific curriculum constraints. It is possible to build a study support programme of wide-ranging appeal and vibrancy to complement learning activities taking place during school time, but this requires considerable planning, organisation and support.

Arts activities should encourage openness and flexibility, regardless of whether these take place during, or outside, school hours. Experimentation is a fundamental part of the creative process. Naturally, experimentation brings with it the possibility of failure (which presents its own learning opportunities). For this reason it can be difficult for teachers to foster experimentation unless the system of accountability – curriculum requirements, assessment and school inspection – encourages them to do so.

4.4 Pupils' experience of the arts in schools

The challenge is to provide young people with an arts experience of sufficient depth and quality, of relevance to their lives and which they find enjoyable and stimulating. This has to happen within an environment that values the arts and celebrates their contribution to society. We cannot necessarily assume that this is how pupils experience the arts in schools.

⁴ The exception was in performing arts courses for secondary students in Tasmania.

The Northern Ireland Council for Curriculum Evaluation and Assessment focused on arts education from the perspective of the consumer, to consider whether pupils experience arts education in the way that curriculum planners intend. It asked NFER to gather pupils' views of the curriculum. The research revealed the influence of three main factors on pupils' experience of school subjects:

- *the perceived **status** of the subject (in school, among parents, and in the outside world);*
- *the **relevance** of the subject to their own lives; and*
- *their **enjoyment** of the subject at school.*

Sadly, arts subjects in general (and music in particular) scored relatively low on all three factors, and there was a downward trend in ratings for arts subjects as pupils moved through secondary school. This applied not only to lower-achieving pupils, but also to those who perform well at school.

4.5 Key issues

Although we recognise that the arts do not have the high status of other subjects, the idea that pupils do not experience arts lessons as either relevant or enjoyable presents considerable challenges to our assumptions about curriculum content and teaching approaches. It would be interesting to find out whether pupils in other countries have similar views.

Thus there is a need to help pupils recognise the value of the arts through:

- making arts experiences enjoyable and relevant;
- providing sufficient time for arts experiences;
- identifying the barriers to developing creativity in schools especially in relation to encouraging experimentation and risk taking within a supportive environment;
- enabling pupils to benefit from high-quality partnerships between artists, cultural organisations and schools.

5. SUPPORT – HOW TO PROMOTE EFFECTIVE TEACHING AND LEARNING?

The teacher is the key figure in delivering a relevant, creative and enjoyable experience of arts education. But he or she cannot do this without adequate support in terms of professional development, curriculum guidance and access to resources within and outside the school. (See Appendix 1, Sections 3 and 4 for further information on support and guidance for arts teaching in participating countries.)

5.1 Professional development

One of the top priorities identified in all countries was teacher training. Given that primary teachers are generalists, and that there is limited time devoted to arts within initial teacher training, it is not surprising that some primary teachers lack confidence in teaching the arts. For this reason, representatives from all countries agreed that the main focus should be on providing in-service courses for primary teachers.

At secondary level, arts teachers are usually curriculum specialists who have received a concentrated period of preparation in their subject area. However, there is still a need to provide both in-service courses to update teachers' skills (for example, in the use of new technology) and opportunities for teachers to replenish their own creativity.

5.2 Curriculum guidance and materials

Support for arts teaching may also be provided in the form of curriculum guidance, materials and resources. High-quality guidance and materials can be invaluable as a teaching resource, particularly in the area of cultural education, where currently resources can be expensive and difficult to obtain.

QCA and the Arts Council of England have recently published a useful guide for schools giving advice on how to involve artists and arts organisations in partnership projects (QCA and ACE, 2000). This publication has been distributed to all schools in the country. In addition, the Department for Education and Employment (DfEE) and the Department for Culture, Media and Sport (DCMS) have published 'A Vision for Museum Education' (GB. DCMS, 2000), which summarises current work on the effective use of cultural resources by schools.

Several countries have begun to exploit the potential of new technology to provide resources for arts education.

The government of the Republic of Korea is keen to emphasise traditional culture and to reintroduce the Korean language, which died out during the Japanese occupation of the country. Teachers are expected to follow the programmes of work set out in approved text books. The text books feature pictures of Korean art and examples of Korean songs. Teachers are provided with CDs of traditional songs and music so that they can help their classes to learn about their cultural heritage.

'Creative Explorer' is an interactive CD ROM which explores the creative processes of six New Zealand artists. This was funded by a grant from the national lottery, and is available to schools at a subsidised cost. Using 'Creative Explorer', students can engage in a number of activities, including: composing their own music; experimenting with visual composition; exploring dramatic improvisation; editing their own film clip; writing stories; and choreographing a dance. The resource includes a teacher's guide and contains information in English, Maori and Samoan.

In Sweden, the National Computer Net for Schools has a website called 'The Cultural Window'. This encourages schools to present work, and also offers examples of successful cooperation between schools and artists (for example, the site offers advice on writing from a professional author).

5.3 The role of artists and cultural organisations

All countries contributing to the background paper said that schools are encouraged to provide children with access to cultural resources, such as museums, galleries and artists. Some countries specify an entitlement for pupils to visit cultural venues (for example, schools in the Republic of Korea are expected to enable students to visit museums or galleries at least once a term). A variety of programmes have been developed to ensure children's contact with artists and cultural organisations, and the country's national Arts Council often plays a key role in organising such schemes.

The National Arts Council of Singapore has an Arts Education Programme which provides grants to arts groups offering high-quality arts experiences to schools. Schools organise enrichment programmes to enhance students' learning and appreciation of the arts, including visits to cultural institutions. Funding is available from the Singapore Totaliser Board to pay for up to 60 per cent of the costs of these activities.

The Netherlands has established a network of 'school supporting institutions' that specialise in cultural and artistic orientation and education. A new cultural programme is being developed for secondary students following a pre-vocational pathway. Young people put together a creative dossier, gaining a richer understanding of their chosen theme through visits to cultural and community venues. For example, one student developed a project on the cultural meaning and representation of horses through visits to a circus and art gallery. Another student investigated the architecture and decoration of religious buildings by visiting a mosque, a Catholic church and a Sikh temple. Students receive vouchers worth 50 guilders (about £15) which they can redeem in museums, galleries, theatres and other cultural venues.

5.4 Working together to raise the profile of the arts in schools

Seminar participants felt there was an urgent need to raise the status of the arts at all levels. As our colleague from Hong Kong said:

We should pose the question: 'What would it mean to do without the arts in our curriculum?' And we should explain the consequences. We need to promote a more open relationship between communities, societies and nations. We need to encourage research and stimulate networking among artists, art educators, and government and non-government officials in the development of the arts.

Headteachers play a key role in providing leadership for the arts in school. There is also a role for local advocacy and collaboration between schools, artists and community groups. Several countries organise national festivals, arts competitions and conferences, which have proved to be a good means of demonstrating excellence in arts education.

The government of Hong Kong has launched numerous programmes and initiatives to encourage the development of creativity in the arts, including the Schools' Creative Music Showcase, whereby students stage multi-media projects.

In New Zealand, many schools have developed exemplary programmes in the arts. The results are reflected in art exhibitions and at musical and cultural performances, such as the annual Auckland Secondary Schools' Maori and Pacific Islands Festival and the internationally successful Youth Choir.

5.5 Key issues

A consideration of professional development, curriculum guidance and resources led to agreement that there is a need for:

- professional development aimed at improving primary teachers' confidence in arts teaching and offering secondary teachers opportunities to develop new skills and replenish their own creativity;
- curriculum guidance and materials, especially to support teachers in providing creative and cultural education. (Several countries are making use of new technology to provide exciting arts materials for schools);
- coordinated programmes to provide all schools with access to professional artists and cultural organisations;
- local, regional and national networks to raise the profile of the arts in education. National festivals and competitions can serve to showcase pupils' achievements in the arts.

6. PRIORITIES FOR ACTION

This international study has demonstrated that different countries are facing a common agenda in relation to the place of the arts in schools. While the new focus on creativity and on cultural education provides opportunities for arts education, there are also considerable challenges of curriculum overload and the relative status of the arts in schools.

There is a need to address these challenges at all levels of the educational system, taking into account the potential impact of any changes on pupils, parents and teachers.

Managing the curriculum in schools and providing choice, flexibility and entitlement are considerable challenges. This study has enabled comparisons of different forms of curriculum organisation and allowed us to consider their potential advantages and disadvantages. One of the main conclusions is that where dance and drama are delivered as part of other subjects, their position as expressive subjects can be vulnerable.

The issue of the low status of arts subjects was a constant theme. Pupils do not feel motivated to study subjects which they consider to be of low importance to schools and employers, especially if those subjects are not enjoyable and have failed to demonstrate their relevance to young people.

Yet it does not have to be like this – the arts have a great potential to be personally rewarding and to deal with themes and issues of the utmost relevance to our lives.

The main priorities for action are set out below.

- Provide a clear rationale for the contribution of the arts to education, coupled with a system to monitor the implementation of educational aims in practice.
- Investigate the apparent contradiction between the support for the arts at policy level and the perceived low status for the arts in schools.
- Raise the profile of the arts in schools, building on the positive attitudes of parents to arts activities, and outlining the value of creative skills for the economy as well as for personal growth.
- Provide sufficient time for arts experiences and make the arts enjoyable and relevant.
- Develop assessment frameworks that are sympathetic to creative development, while addressing issues of practicality and reliability.
- Identify the barriers to developing creativity in schools especially in relation to encouraging experimentation and risk taking within a supportive environment.
- Enable all pupils to benefit from high-quality partnerships between artists, cultural organisations and schools through coordinated programmes.

- Provide opportunities for teachers to share good practice among themselves and with the public at large through, for example, the development of national festivals and competitions to showcase the arts in schools.
- Focus support on the preparation and training of teachers to develop their confidence in teaching the arts, particularly at primary level.
- Provide exemplars and materials to support teachers in developing children's creativity and cultural understanding.

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**INTERNATIONAL REVIEW OF CURRICULUM AND
ASSESSMENT FRAMEWORKS
CREATIVITY AND THE ARTS: A BRIEFING PAPER**

CONTENTS

INTRODUCTION.....	21
1. EDUCATIONAL AIMS: THE PLACE OF THE ARTS, CREATIVITY AND CULTURAL EDUCATION	22
1.1 THE ARTS.....	22
1.2 CREATIVITY	23
1.3 CULTURAL EDUCATION.....	24
2. THE ARTS IN THE CURRICULUM.....	25
2.1 THE ARTS AS COMPULSORY ELEMENTS – ART AND MUSIC EDUCATION	25
2.2 DANCE AND DRAMA AS COMPULSORY SUBJECTS.....	26
2.3 TIME ALLOCATIONS FOR ARTS SUBJECTS.....	27
2.4 THE STATUS OF THE ARTS IN THE CURRICULUM.....	28
2.5 THE BALANCE BETWEEN ACTIVITIES WITHIN AND OUTSIDE SCHOOL HOURS.....	29
2.6 CONTENT OF THE ARTS CURRICULUM	30
3. TEACHING EXPERTISE AND CURRICULUM GUIDANCE	33
3.1 SPECIALIST ARTS TEACHERS.....	33
3.2 TEACHER TRAINING IN THE ARTS	33
3.3 GUIDANCE FOR ARTS TEACHING	34
4. MATERIALS AND RESOURCES	35
4.1 SPACE, MATERIALS AND RESOURCES FOR ARTS SUBJECTS.....	35
4.2 ACCESS TO CULTURAL RESOURCES AND GUIDANCE ON ARTS PARTNERSHIPS.....	36
5. ASSESSMENT	38
6. PROMOTING CREATIVITY AND CULTURAL EDUCATION	41
6.1 ENCOURAGEMENT OF STUDENTS’ CREATIVITY IN THE CURRICULUM IN GENERAL	41
6.2 LINKS BETWEEN DEVELOPING CREATIVITY AND THE ARTS CURRICULUM.....	42
6.3 CULTURAL EDUCATION THROUGH THE ARTS CURRICULUM.....	44
6.4 EXEMPLARY PROGRAMMES FOR ENCOURAGING CREATIVITY AND THE ARTS	46
6.5 THE USE OF INFORMATION AND COMMUNICATION TECHNOLOGY FOR ENCOURAGING CREATIVITY	47
7. FUTURE DEVELOPMENTS	49
8. KEY ISSUES TO BE ADDRESSED IN THE SEMINAR	51
8.1 WHAT IS THE ROLE AND STATUS OF THE ARTS IN THE CURRICULUM?	51
8.2 WHAT IS THE NATURE OF THE PROVISION FOR THE ARTS IN SCHOOLS?	51
8.3 WHAT ARE THE MOST SIGNIFICANT CONTRIBUTIONS OF AN ARTS EDUCATION TO THE CULTURAL DEVELOPMENT OF YOUNG PEOPLE?	51
8.4 WHAT ARE THE MOST SIGNIFICANT CONTRIBUTIONS OF AN ARTS EDUCATION TO THE DEVELOPMENT OF CREATIVITY IN YOUNG PEOPLE?	52
8.5 LOOKING TO THE FUTURE – ADDRESSING THE KEY ISSUES	52

INTRODUCTION

This thematic study focuses on the creativity and the arts in 19 countries,⁵ ten of which were represented at a seminar to be held in England in July 2000. Representatives from the countries attending the seminar were asked to complete a questionnaire, divided into six main sections:

- curriculum organisation
- teaching expertise
- materials and resources
- assessment
- promoting creativity and cultural education
- future developments relating to the arts and creativity.

The questionnaires, together with the *INCA* Archive entries, were used to compile this briefing paper in preparation for the seminar.

⁵ Australia, Canada, England, France, Germany, Hong Kong, Hungary, Italy, Northern Ireland, Republic of Ireland, Japan, Republic of Korea, the Netherlands, New Zealand, Singapore, Spain, Sweden, Switzerland, and the USA.

1. EDUCATIONAL AIMS: THE PLACE OF THE ARTS, CREATIVITY AND CULTURAL EDUCATION

The *INCA* Archive⁶ has information about the educational aims of contributing countries. This was the main source used to address the following question.

- *What is the place of the arts, creativity and cultural education within the educational aims of contributing countries?*

Although most countries have devised a statement about the aims and objectives of their educational provision, it is important to note that these vary considerably in their detail and comprehensiveness. For example, in countries with a federal system of government (**Australia, Canada, Germany, Spain, Switzerland** and the **USA**), responsibility for education rests with the individual states or provinces. Although there may be a general statement about the aims and values of education at national level, the details are determined by the regional authorities. Similarly, in **Hungary** and the **Netherlands**, statements of educational aims are kept brief, because much of the decision-making power has been devolved to individual schools. On the other hand, countries with highly centralised systems (such as **Japan, the Republic of Korea** and **Singapore**) tend to have detailed statements of educational aims, which make explicit references to societal needs and values.

The National Curriculum for **England**, introduced following the 1988 Educational Reform Act made no reference to educational aims. However, as a result of a recent curriculum review, England's curriculum 2000 now has detailed values, aims and purposes underpinning the school curriculum.

An examination of the *INCA* Archive revealed the presence of the arts, creativity and/or cultural education within the stated educational aims of several countries. This is outlined below (more detailed information about the promotion of creative and cultural education through the arts is given later in this report).

1.1 The Arts

Five countries specify the development of artistic skills as a national objective. It is evident from the responses that there are different nuances in relation to the perceived function of arts education. For example, **Australia** and the **USA** conceptualise the arts as an entitlement for all children whereas **France** aims to provide opportunities for the expression of artistic *talent*. **England** specifies the development of an appreciation of aesthetic aspirations and achievements and **Spain** focuses on *sensitivity* to the arts (perhaps implying aesthetic appreciation) as a part of preparation for adult life.

⁶ O'DONNELL, S., GREENAWAY, E., LE METAIS, J. and MICKLETHWAITE, C. (2000). *INCA: The International Review of Curriculum and Assessment Frameworks Archive*. Third edn. [online]. Available: <http://www.inca.org.uk> [2 October, 2000].

Australia	The arts is one of eight national Key Learning Areas within the agreed common national goals for primary and secondary education.
England	The curriculum should encourage pupils to appreciate human aspirations and achievements in aesthetic, scientific, technological and social fields, and prompt a personal response to a range of experiences and ideas.
France	The objectives of primary education include opportunities to exercise or develop intelligence, sensitivity and manual, physical and artistic aptitudes.
Spain	General upper secondary education aims to prepare students for higher education, training or employment by fostering a number of skills, including 'artistic and literary sensitivity.'
USA	One of the six agreed goals for the year 2000 is for students to demonstrate competency over challenging subject matter in a range of curriculum areas, including the arts.

1.2 Creativity

Six countries mention aspects of creativity among their aims. Although some endorse the development of creativity as an end in itself, others emphasise creativity as a means of personal expression (the **Republic of Korea**), and/or as a prerequisite for functioning in modern society (**England, Japan, the Republic of Korea, and the USA**). Interestingly, **Japan** introduced an emphasis on creativity as a major curriculum component in 1995. This came about in recognition of the need to respond to social and economic change and in reaction to concerns that the existing system was resulting in excessive competitiveness, bullying and refusal to attend school.

England	By providing rich and varied contexts for pupils to acquire, develop and apply a broad range of knowledge, understanding and skills, the curriculum should enable pupils to think creatively and critically, to solve problems and to make a difference for the better. It should give them the opportunity to become creative, innovative, enterprising and capable of leadership to equip them for their future lives as workers and citizens.
Germany	At primary level, emphasis is placed on particular skills, including 'developing children's creative ability' and 'developing children's ability for independent learning, critical thinking and learning by their own experience.'
Japan	The most important objectives for education in the twenty-first century include nurturing children's capacity to cope positively with changes in society, as well as providing a sound base for fostering children's creativity.
Republic of Korea	A well educated person is healthy, independent, creative and moral. Objectives of primary and lower secondary education include expressing one's own feelings and ideas. Upper secondary education aims to develop world citizens, including creative thinking.
Netherlands	The principles of primary education include the promotion of emotional, mental and creative development.
USA	Every school in America will ensure that all students learn to use their minds well, so they may be prepared for responsible citizenship, further learning and productive employment in the nation's modern economy.

1.3 Cultural Education

Eight countries refer to cultural development in their educational aims. While cultural development is not the sole preserve of arts education, there are often close associations between cultural development and the arts, as the statements from **Canada** and **France** demonstrate (see below). **Sweden** conceives of cultural transmission as a major function of the education system. **England** views understanding of the cultural heritages of its people within a context of equal opportunities and personal growth. **Australia, Canada, England** and **New Zealand** all refer explicitly to the need to respect and preserve the diverse cultural heritages of their citizens,⁷ whereas the **Republic of Korea** sees the need to develop Korean culture in relation to a global context.

- Australia** One of the National Goals for Schooling in the Twenty-First Century⁸ is that schooling should be socially just, so that: students are free from discrimination based on sex, language, culture and ethnicity, religion or disability; all students understand and acknowledge the value of Aboriginal and Torres Strait Islander cultures to Australian society; and all students understand the value of cultural and linguistic diversity.
- Canada** Publicly-funded schools are expected to preserve diverse cultural heritages through curriculum areas including art, music and drama.
- England** The curriculum has two main aims: to provide opportunities for all pupils to learn and to achieve; and to promote pupils' spiritual, moral, social and cultural development and to prepare all pupils for the opportunities, responsibilities and experiences of life. Cultural education is part of both these aims. The first aim states that the curriculum should contribute to the development of a pupil's sense of identity through knowledge and understanding of the spiritual, moral, social, and cultural heritages of Britain's diverse society and of the local, national, European, Commonwealth and global dimensions of their lives. The second aim refers to the development of pupils' knowledge, understanding and appreciation of their own and different beliefs and cultures and how these influence individuals and societies.
- France** Secondary schooling is expected to develop a taste for taking part in cultural and artistic activities.
- Italy** Primary school education includes the promotion of 'initial cultural literacy'.
- Republic of Korea** The objectives of primary and lower secondary education include understanding and appreciating tradition and culture. Upper secondary education aims to develop world citizens, including developing Korean traditions and culture in relation to a global setting.
- New Zealand** The educational goals include a respect for the diverse ethnic and cultural heritage of New Zealand people.
- Sweden** Education involves passing on cultural heritage from one generation to the next.

⁷ The Aborigine and Torres Strait Islander peoples (Australia), the First Nation peoples and the Inuit peoples (Canada) and the Maori and Pacific Island peoples (New Zealand) as well as those of European descent.

⁸ Known as the Adelaide Declaration, 1999.

2. THE ARTS IN THE CURRICULUM

The representatives from countries attending the seminar were asked to respond to the following questions about the place of the arts in the curriculum.

- *Is there a defined curriculum for the arts? If so, which arts subjects are included?*
- *Are certain arts subjects offered as non-compulsory elements? If so, which ones are compulsory?*
- *Is the amount of time to be spent on arts subjects specified? If so, how much time is specified for each subject area?*
- *What is the status of the arts in the curriculum?*
- *What is the intended balance between classroom (i.e. within school time) and extended work (i.e. arts activities taking place out-of-school-hours)?*
- *What is the broad content of the arts curriculum? In particular, what is the balance between arts participation and arts appreciation?*

2.1 The Arts as Compulsory Elements – Art and Music Education

Information about the arts in the curriculum is drawn primarily from the questionnaire responses, supplemented by the *INCA* Archive for countries not attending the seminar. This showed that there were two main approaches to organising the curriculum. In some countries, the curriculum is divided into broad curricular areas, whereas others conceptualise it in relation to a number of separate subjects. Where broad curriculum areas are defined (as in **Australia, Germany, Hong Kong, Hungary, Northern Ireland, the Republic of Ireland, the Netherlands, New Zealand** and **Spain**) these invariably include ‘the arts’, ‘the creative arts’ or ‘aesthetic education’. ‘The arts’ commonly comprises visual arts⁹ and music, but in some cases it includes other subjects, such as drama, dance and, less commonly, media arts.

Regardless of the organisational approach, visual arts and music are an accepted part of education, at least for younger children. These subjects are a compulsory component of the primary/elementary curriculum in all 19 countries contributing to this study. In countries where responsibility for educational policy is devolved to individual states or provinces (**Australia, Canada, Germany, Spain, Switzerland** and the **USA**), visual arts and music are part of the primary school curriculum.

In most countries, the lower secondary curriculum includes visual arts and music as compulsory elements for students to around the age of 14. There are three main exceptions to this. In **Germany**, the arts may be either compulsory or elective, depending on the type of secondary school attended. In **Hong Kong** and the **Netherlands**, lower secondary students choose to study two out of four ‘arts’ subjects. In the case of **Hong Kong**, students choose two from: art and design, music, design and technology and home economics. In the **Netherlands**, the choice is between visual arts, music, dance or drama.

⁹ The term ‘visual arts’ is used to distinguish (visual) arts from other art-form areas. However, where individual responses are quoted we have tended to use each country’s descriptor for this area of the curriculum (e.g. ‘art and design’).

Thereafter, the curriculum becomes more differentiated, and students aged 14 or more are offered a choice from a number of elective subjects, including the arts. However, some countries require students over the age of 14 to study visual arts and music. In **Japan** and the **Republic of Korea**, visual arts and music are compulsory to age 15 (the end of compulsory education), and both subject areas are compulsory for students up to age 16 in **France, Hungary, New Zealand, Singapore** and **Spain**.

2.2 Dance and Drama as Compulsory Subjects

Although commonly offered as elective options for older students, drama and dance are not usually part of the compulsory curriculum in their own right. However, these subjects may feature as part of broader subject areas (for example, dance/movement may be part of the curriculum for physical education (PE) and drama may be part of literature studies or the arts). Information from eight of the 19 countries mentioned drama, and seven mentioned dance/movement as compulsory elements of the curriculum (although only six of them featured both drama and dance).

Australia	In most states, 'the arts' cover visual arts, music, dance, drama and, in some cases media studies. Some aspects of media studies are taught through technology and, in the Northern Territory, dance is included as part of health and physical education.
England	Drama is part of the English curriculum (speaking and listening) and dance activities are part of PE. English and PE (including drama and dance) are compulsory for students until age 16 (the end of compulsory education).
Germany	Most <i>Länder</i> include aesthetic activities as a compulsory part of primary education. Drama, music, visual arts and handicrafts are often brought together as part of an interdisciplinary subject area, although music and visual arts are also taught separately.
Hong Kong	Dance is part of the PE curriculum, which is compulsory for both primary and secondary students.
Hungary	The arts is one of ten cultural domains. It encompasses dance and drama, singing and music, visual arts, motion picture and media studies. These are all compulsory elements of the curriculum up to age 16.
Northern Ireland	Drama is part of the English curriculum and dance appears as a compulsory element within PE. Both of these are compulsory elements of the respective subjects up to age 14.
Republic of Ireland	Arts education, comprising drama, visual arts and music, is compulsory at primary level.
Netherlands	Primary education includes expressive activities, such as drawing, crafts, music and 'play and movement' (which encompasses elements of movement/dance and drama). However, 'play and movement' is not taught in every primary school.
New Zealand	The arts (comprising dance, drama, music and visual arts) is one of seven essential learning areas for primary and secondary students, up to the age of 16 (the end of compulsory education).
Sweden	Theatre is included in Swedish language, and dance is included in music and sports. These are compulsory areas up to age 16 (the end of compulsory education).

2.3 Time Allocations for Arts Subjects

In five of the countries, there are recommended time allocations for arts subjects.

Recommended Time for Arts Subjects		
Country	Primary	Lower secondary
Australia	The amount of time to be spent on the arts subjects is specified in three states, and the time ranges between two to two and a half hours per week.	Time allocations do not apply in secondary schools except to designate different TCE examination syllabuses in Tasmania (Years 9-12).
England	Time allocations cannot be specified without a change in the law. However the Dearing Review of the whole curriculum ¹⁰ recommended about five per cent of curriculum time for National Curriculum subjects of art and music, based on the revised programmes of study. This amounts to one hour per week for each subject for children to age seven and 1.25 hours per week per subject for pupils aged seven to 14.	
Hong Kong	Two 35-minute periods for music and three for art and craft per week.	Suggested minimum time for practical and technical subjects (PE, art and design, music, design and technology and home economics) is 15–20 per cent of curriculum time
Northern Ireland	No compulsory time is specified, but published guidance suggests that art and music should have approximately five per cent of curriculum time.	
Republic of Ireland	Minimum recommended time for arts education (visual arts, music and drama) is three hours per week	Music, craft and design are compulsory, but time allocation is at the discretion of the school
Republic of Korea	Fine arts and music are each taught for 68 periods of 40 minutes for students in Grades 3 to 6 (aged 8+ to 12).	Fine arts: 35 periods (45 minutes) per year for Grade 7 (aged 12–13), and 68 periods for Grade 8 (aged 13–14). Music: 68 periods per year for Grade 7, and 34 periods for Grade 8
Netherlands	No time allocations are specified.	Students choose two of four arts activities. 280 hours is recommended for arts studies during the first three years of secondary education, although schools may vary this.
New Zealand	No time allocations are specified.	
Spain	Guidelines (which can be varied by Autonomous Communities): 140 hours for first cycle; 105 hours in each of the second and third cycles (to cover plastic arts, music and drama)	Guidelines (which can be varied by Autonomous Communities): Plastic and visual education 70 hours in each of the first and second cycles. Music: 70 hours in first cycle and 35 hours in second cycle
Singapore	General Art Programme: one hour per week. General Music Programme: one hour a week for students in primary 1–4 (aged 6 to 10), and 30 minutes per week for students in primary 5 (aged 10 to 11).	The General Art Programme is provided for an hour per week. The General Music Programme is provided for 30 minutes per week.
Sweden¹¹	230 hours of art, 330 hours of craft and 500 hours of sport/health during the nine years of compulsory education	

¹⁰ DEARING, R. (1994). *The National Curriculum and Its Assessment: Final Report*. London: SCAA.

¹¹ In Sweden, compulsory education (for students aged 7 to 16), is not divided into separate primary and secondary phases.

2.4 The Status of the Arts in the Curriculum

The relative status of the arts in the curriculum has been a matter of considerable debate in **England**. From September 1998, primary schools were exempted from teaching the full programmes of study for the non-core subjects, including art and music. They were encouraged to 'maintain breadth and balance in the curriculum' while they introduced the national literacy strategy (1998 – 99) and the national numeracy strategy (1999 – 2000). In February 1998, a national advisory committee was established to take stock of current provision and to make proposals for principles, policies and practice on creative and cultural education.¹² Following the review of the National Curriculum, the programmes for art and design, music and physical education will again be statutory from September 2000. In addition, the Secretary of State for Education asked the QCA to take work forward on creativity and the arts. This seminar is one of the first steps in response to this remit. Other initiatives have sought to raise the status and standards of the arts in England, such as the introduction of specialist 'art colleges' and 'beacon schools'.

In all States and Territories in **Australia**, the arts constitute one of the key learning areas and part of the core curriculum, although individual schools often decide which of the performing and/or visual arts to offer. Respondents from **Hong Kong, Northern Ireland, the Republic of Ireland, the Republic of Korea, New Zealand** and **Sweden** all indicated that other subjects took precedence over the arts. For example, the response from **Sweden** explained that arts subjects are: *'A bit neglected with time.'*

Our respondent from **Northern Ireland** explained that although 'the Creative and Expressive Arts' has exactly the same status as other areas of study, in reality the area of study is undermined by factors such as the non-statutory end of Key Stage assessment and a lack of confidence among primary teachers, particularly in music. In addition, the selective examinations at the end of primary schooling also undermine the status of arts subjects. On the other hand: *'These subjects do form an essential part of the public perception of schools through exhibitions, concerts and school shows which are an important dimension of school life and public relations in Northern Ireland.'*

Similarly, our contact in the **Republic of Ireland** commented that while arts education has equal status with each of the other six curriculum areas at primary level, at secondary level the arts are seen as: *'Fairly peripheral: at senior level, in particular, only a minority of students take an arts subject for public examination.'* In **Hong Kong**: *'Aesthetic growth is one of the educational aims. In practice, traditional academic-biased attitudes, held by the general public, parents and some school administrators has made the promotion of art and music in some schools difficult.'*

¹² NACCCE REPORT. GREAT BRITAIN. DEPARTMENT FOR EDUCATION AND EMPLOYMENT and DEPARTMENT FOR CULTURE, MEDIA AND SPORT. NATIONAL ADVISORY COMMITTEE ON CREATIVE AND CULTURAL EDUCATION (1999). *All Our Futures: Creativity, Culture & Education*. London: DfEE.

2.5 The Balance Between Activities Within and Outside School Hours

We asked the representatives attending the seminar to tell us about the balance between activities taking place in the classroom (i.e. within school time) and extended work (i.e. arts activities taking place out-of-school-hours). In almost all cases, we were informed that the curriculum for arts education was intended to be delivered within school time. However, several of the questionnaire responses contained information about additional arts activities available outside school hours.

Australia Although most schools offer extra-curricular activities, in most of the States and Territories, it is intended that programmes within school hours will provide the major proportion of arts learning. The exception is in Tasmania where there is a significant out of hours component involved in performance and production for those senior secondary students who opt to study the performing arts.

England Out of school activities are becoming more widely available, thanks to funding from the National Lottery. Many schools provide arts clubs and activities out of school time. Arts colleges and beacon schools that have demonstrated excellent practice in the arts have additional funding to engage other schools in their area in activities that will strengthen statutory provision and provide for different groups of young classes, for example, through providing master classes for more able children. Funds have also been provided to support musical instrumental and vocal tuition and to increase opportunities for group performance in music. These funds have been allocated to Local Education Authorities to enable them to maintain and extend current provision.

Hong Kong Students are encouraged to engage in arts activities outside school hours, e.g. rehearsals, performances, visits to galleries and museums.

Northern Ireland There is no statutory requirement for extra-curricular arts activity in schools and the extent varies from school to school. However, most music teachers run choirs and orchestras as extra-curricular activities.

Republic of Korea A total of 68 periods of extra-curricular activities are offered each year. In addition, all schools offer after-school programmes including arts activities, with a small fee charged to students who attend.

New Zealand There are out-of-school activities for students, particularly music, dance, drama and, to a lesser extent, in the visual arts.

Singapore Students are allowed a choice of co-curricular activities (CCAs) outside school time. The arts activities are an important part of the CCA programme in schools.

Spain There are out-of-school arts activities, at the discretion of the school.

2.6 Content of the Arts Curriculum

The questionnaire asked our informants to tell us about the broad content of the arts curriculum. Answers to this question varied in their level of detail, with most of our respondents focusing on the second part of the question, which concerned the balance between arts participation and arts appreciation within the curriculum.

In most countries, the balance was weighted in favour of arts participation. However, in one case (the **Republic of Ireland**) our respondent explained that equal weight was given to arts participation and appreciation.

In most **Australian** States and Territories, the focus is on three aspects: creating, presenting and responding; criticism and aesthetics; and past and present contexts. For example, the new QSCC 2001 syllabus acknowledges that engagement in arts learning and reflection on arts experiences are both important components of a balanced arts programme. Reflection is encouraged within the making processes as well as on products. Outcomes are organised in each strand as follows:

- dance — choreographing, performing, appreciating;
- drama — forming, presenting, responding;
- media — constructing media, producing meaning, responding to meanings;
- music — aurally identifying and responding, singing and playing, reading and writing music;
- visual arts — making images and objects, making and displaying, appraising images and objects.

In **England**, the programmes of study for visual art and music emphasise both arts participation and arts appreciation. Arts participation is a fundamental part of the curriculum, with children's skills of arts appreciation being developed through their involvement in their own work and their exposure to the work of others. The visual arts curriculum (art and design) will, in future, include the main elements of: exploring and developing ideas; investigating and making art, craft and design; evaluating and developing pupils' own work. Music also has three areas: 'performing skills'; 'composing skills'; and 'appraising skills'. These skills are underpinned with 'listening and applying knowledge and understanding'.

The response from **Hong Kong** differed from that of the other countries. Rather than focusing on content, the curriculum stresses the importance of developing children's arts capabilities through one, or a combination of, arts subjects. Arts education comprises visual, performing and literary arts, which may be taught in an integrated approach. As children get older, the curriculum becomes more differentiated into separate art forms. Our informant explains: *'It is not the context of each art form, but the latent capabilities that underpin each art form that matter.'*

The respondent from **Northern Ireland** emphasised that the curriculum model for arts education does not conceive of appreciation and participation as distinct areas. The curriculum model is based on the interaction between making and responding/appreciating. In music in particular, the model is very much focused on learning through creating.

The questionnaire response from the **Republic of Korea** provided information about the visual arts and music. In both cases, a greater emphasis was placed on participation than on appreciation. The Korean visual arts curriculum is divided into three areas, namely: arts participation; aesthetic perception; and arts appreciation. However, the majority of the curriculum is devoted to arts participation: *'The ratio of content in school textbooks for each of these areas [participation, aesthetic perception and arts appreciation] is approximately 70 :20 :10.'* There are two main elements within the music curriculum, namely 'understanding' and 'activities' – the ratio of content in school textbooks favours active participation by a ratio of about 25: 75.

In the **Netherlands**, arts activities for primary school children focus on practical work and reflection. Secondary school students aged 12 to 16 following pre-vocational secondary (VMBO) courses (age 12–16) follow either a 'general common core' or a vocationally-oriented curriculum. Students following the common core study two out of four arts subjects. Within each art-form area, the curriculum is divided into two main elements: practical arts activities/assignments (which take up most of the time) and 'theory and reflection'. Within the vocational curriculum, the compulsory arts element focuses on 'cultural and artistic orientation' which emphasises cultural experiences and arts appreciation, as our informant explained: *'Confrontation with the arts and reflection are the most important elements.'*

All secondary school students following senior general secondary (*HAVO*, age 12–17) or pre-university (*VWO*, age 12–18) courses must complete the common core curriculum (*basisvorming*) during their first three years. This includes 280 hours of arts education (two subjects from visual arts, music, dance, drama). Thereafter:

- During the two years leading to their final examinations, *HAVO* students follow courses in the 'Arts and Culture 1' core (music, drawing, handicrafts, dance and drama 120 hours). Those choosing the 'Culture and the Arts' specialisation have additional courses in 'Culture and the Arts 2' (120 hours) and 'Culture and the Arts 3' (240 hours) choosing one of the following: art and design; music; drama or dance (240 hours).
- During the three years leading to their final examinations, *VWO* students follow courses in the 'Arts and Culture 1' core (music, drawing, handicrafts, dance and drama 200 hours). Those choosing the 'Culture and Society' specialisation take further courses in the half-subject 'Culture and the Arts 2' (200 hours) plus additional courses in 'Culture and the Arts 3' (280 hours) choosing one of the following: art and design; music; drama or dance.

In **New Zealand**, the new curriculum for the arts has three main aims:

- to enable students to develop literacies in dance, drama, music and the visual arts
- to assist students to participate in and develop a lifelong interest in the arts
- to broaden understanding of and involvement in the arts in New Zealand.

The idea of 'developing literacies in the arts' has been introduced as a central and unifying concept. Literacies in the arts require an understanding of particular cultural and practical conventions within each arts discipline. Learning within each discipline is approached through four interrelated strands: 'Developing practical knowledge in the arts'; 'Developing ideas in the arts'; 'Communicating and interpreting in the arts'; and 'Understanding the arts in context'.

In **Singapore**, the curriculum for both visual arts and music emphasises practical participation. The visual arts syllabus aims to stimulate imagination and develop creativity through the creation of two- and three-dimensional art works. At primary and lower secondary level, visual arts includes drawing, design, craft and art appreciation. The music curriculum comprises performing, creating and listening.

In **Spain**, the purpose of primary education is provide a global education and pupils have to practice and take active part in performance of the arts as well as developing an appreciation of the arts. The purpose of secondary level is to provide an integrated education and, through participation in artistic education, pupils develop an appreciation of the arts in the social science area of studies.

3. TEACHING EXPERTISE AND CURRICULUM GUIDANCE

- *Are arts subjects taught by people with specialist training and/or experience in the art-form?*
- *What teacher training is provided in the arts? Do all initial teacher training courses include the arts, or only those for arts specialists? If training in the arts forms part of initial training for all teachers, which arts are included and how much time is devoted to the arts?*
- *Are there guidelines for teaching the arts?*

3.1 Specialist Arts Teachers

In **Spain**, arts subjects are taught by specialist teachers. Elsewhere, the use of specialists for teaching arts subjects is strongly related to the phase of education. In all responding countries, primary teachers are generalists and are expected to teach all aspects of the curriculum, including the arts (although several respondents pointed out that primary teachers may choose to study the arts as a specialist subject). Teaching of arts subjects by specialists was a rarity at primary level, although respondents in the **Republic of Korea** and the **Netherlands** added that primary schools may choose to employ specialist teachers to teach the arts. (In the case of the Netherlands, these teachers may be drawn from ‘school supporting institutions’ – organisations that specialise in cultural and artistic orientation and education). In **Australia**, most primary teachers are generalists but schools may release teachers for specialist teaching (usually in visual arts or music) or use peripatetic specialists. Music is taught by specialists in Queensland.

At secondary level, arts teachers are expected to be specialists, and are trained accordingly. The main exception to this was in **Hong Kong**, where approximately 20 per cent of secondary arts teachers do not have specialist training. The Hong Kong authorities are seeking to ensure that all arts teachers are appropriately trained by requiring all new teachers to have appropriate specialist training and by providing training courses for existing untrained arts teachers.

3.2 Teacher Training in the Arts

In most countries, primary teacher training courses provide some preparation for arts teaching, with the option of a main study in the arts for student teachers with a particular interest in the area. The arts subjects included in the core training programme for all primary teachers are dictated by the arts subjects that are part of each country’s curriculum for primary schools. However, our respondent from **Northern Ireland** commented that: *‘Only a small unit of arts provision is included in the initial training for primary teachers’*, and added: *‘The emphasis on skill development in such a short period of time has not contributed well to students’ confidence in their ability to implement subject requirements.’* Provision in **Australia** varies: in New South Wales *‘The arts form part of pre-service training. However, it is possible for primary teachers to have very little contact with the arts’* while in Queensland, education courses for general primary teachers include a compulsory requirement of 1-2 semester units on an arts discipline (e.g. drama) and 1-2 semester units on arts curriculum studies.

In the case of secondary teachers, those intending to specialise in the arts either already hold a degree in the subject, or follow a non-graduate training course with a substantial focus on their main subject area. It was difficult for our respondents to specify the amount of time devoted to the arts within the initial teacher training. However, our respondent from **Hong Kong** explained that approximately one fifth of the time is devoted to a student's main study. In **Australia**, secondary teachers in Queensland must have at least one third of their first degree in their first teaching area (e.g. visual arts) and one sixth of their degree in their second teaching area. Secondary arts teachers in Tasmania currently take a Fine Arts or Performing Arts degree, followed by a Bachelor of Teaching degree.

3.3 Guidance for Arts Teaching

All countries participating in the seminar reported that teachers had access to guidelines for arts teaching, although some interpreted this to include the provision of exemplars.

Australia	All states provide guidelines for the teaching of the arts, as part of syllabuses or as separate guidelines and support materials.
England	Schemes of work for arts and design and for music have been published to support the revised National Curriculum. These contain guidance for teachers in primary and secondary schools on developing a scheme and give detailed examples of units of work.
Hong Kong	Official syllabuses in art and music provide guidelines for teaching these arts subjects.
Northern Ireland	There are national guidelines for music education at Key Stage 2 (ages seven to 11) and for contextual studies in art for Key Stages 1 and 2 (four to 11). These are also used by some teachers within the post-primary sector. Each of the five Education and Library Boards within Northern Ireland has a statutory role in providing support for teachers in relation to the curriculum and each Board has a Creative and Expressive Arts team which provides support for schools.
Republic of Ireland	Each of the curriculum statements in the Primary School Curriculum (1999) is accompanied with extensive guidelines for teachers. There are also guidelines for arts teaching at secondary level.
Republic of Korea	The national curriculum for visual arts and music is supported by government authorised textbooks and teachers' guides.
Netherlands	Several methods have been developed, one of which aims to prepare primary teachers with a minimum of art training to create lessons with a satisfactory quality. Methods are available for drawing, handicraft and music for all types of secondary education. Methods are being developed for dance, drama and audio-visual design and CKV2 (cultural and artistic orientation course for higher vocational students).
New Zealand	Guidelines for the visual arts and music were developed for the earlier syllabuses. A programme of guideline development, associated with professional development, is being finalised by the Ministry to support the implementation of the new arts curriculum (due for release in summer 2000). The Ministry of Education's website has an 'arts world' where teachers can access materials to support their arts programmes.
Singapore	The Ministry of Education develops the art and music syllabuses in consultation with school practitioners, academic experts from the tertiary institutions and resource persons from external organisations. The syllabuses serve as useful guidelines for teaching the arts subjects at the various levels and courses in schools.
Spain	The Ministry for Science, Education and Sports provides guidelines for schools.
Sweden	There are guidelines for teaching the arts in the syllabus for each specific subject.

4. MATERIALS AND RESOURCES

- *Is there any official guidance on the space, materials and resources necessary to practice arts subjects?*
- *Do students have access to cultural resources (e.g. visits to museums and galleries, contacts with visiting artists)?*
- *Has any guidance been produced to help schools develop partnerships with arts practitioners/arts organisations?*

4.1 Space, Materials and Resources for Arts Subjects

Four countries (the **Republic of Ireland**, the **Republic of Korea**, the **Netherlands**, and **Sweden**) have no official guidance on space, materials and resources for arts subjects. **Australia**, **England** and **Northern Ireland** offer some basic guidelines on these issues. In **New Zealand**, the matter is currently under review as part of the plans for the new curriculum in the arts.

In **Australia**, such guidelines may be included in curriculum support or syllabus documents. In Queensland, Workplace Health and Safety documents specify some requirements e.g. sprung floors for dance, darkrooms, use of chemicals, voice care and instrument cleaning. In Western Australia, a generic architectural brief for primary art centres and integrated Art/Media facilities for secondary schools exists and is still used.

In **England** there are guidelines on accommodation for arts subjects. There is also guidance on health and safety, and the curriculum for art and design requires schools to teach pupils about health and safety issues, including behaviour. School inspectors licensed by the Office for Standards in Education (OFSTED) are required to report on factors affecting the quality of teaching and learning, including staffing, resources and accommodation.

In **Northern Ireland**, there is no guidance on space, materials or resources other than that implied by the Statutory Orders (for example, pupils must work in groups and have access to musical instruments, and in art and design they must have access to a range of methods and materials, including work in two and three dimensions).

The following four countries have more detailed official guidance on the space and equipment necessary for arts education. In **Hong Kong**, there are specifications for the size of rooms, furniture and equipment for teaching art and music. In **New Zealand**, the matter is currently under review, and building codes are being updated to take account of the new arts curriculum (although these will apply to new schools only). In **Singapore**, each primary school has two art rooms and two music rooms. Secondary schools have one music room and two art rooms plus a room for project work, casting or storage. Facilities such as ceramic kilns, printing presses and darkrooms are provided according to the arts programme and the needs of the school.

Music equipment includes furniture, hi-fi systems and instruments such as piano and percussion. In **Spain**, schools follow official guidance on space, materials and resources.

4.2 Access to Cultural Resources and Guidance on Arts Partnerships

All participating countries said that schools are encouraged to provide children with access to cultural resources, such as museums, galleries and artists. Several respondents mentioned the involvement of their Arts Councils in organising schemes and activities. However, the degree of emphasis on this aspect of cultural experience varied within and between countries. For example, in **Australia** and **Sweden**, contact with cultural resources is decided by the individual school and in **Northern Ireland** there is no statutory requirement for pupils to visit arts venues, although a large number of schools do undertake such visits as enrichment for arts learning activities. Our respondent from the **Republic of Ireland** explained that, while access to cultural resources is a requirement for secondary schools, primary schools in urban areas have much better access to such resources than those in rural areas (about half of the Republic of Ireland's primary schools are located in rural areas).

The involvement of arts organisations was actively promoted in some countries. For example, in Australia, there are Commonwealth government programmes such as Ausdance and (State) government funded initiatives, including:

- Artists in Residence, in Victoria, Queensland, New South Wales
- the Artists in Schools programme and Database, and targeted school resources, in Tasmania
- State funded education officers in major state arts organisations such as the Queensland Art Gallery
- collaborations with art galleries, and the Opera House in New South Wales
- funded education officers in major arts organisations such as the Queensland Art Gallery
- a booklet for all South Australian schools *Connections between Artists and Teachers*.

In **Hong Kong**, we are told that both schools and arts organisations play an active part in promoting arts activities. Schools in the **Republic of Korea** are expected to enable students to visit museums or galleries at least once per semester. In the **Netherlands**, primary schools may call on experts from 'school-supporting institutions' to assist with arts teaching, and secondary schools are expected to provide contact with arts organisations and artists. This is a particular feature of the arts curriculum for students following a vocational pathway: schools organise visits to exhibitions, concerts, theatres and to see artists in their studios. In **Singapore**, schools organise enrichment programmes to enhance students' learning and appreciation of the arts, including arts tours and excursions. Funding is available from the Singapore Totaliser Board to pay for up to 60 per cent of the costs of arts activities organised by the National Arts Council and local arts groups. In **Spain**, visits to museums and art galleries are organised by schools and arts teachers. Museums send information to schools to

encourage visits. However, there are no centralised guidelines and each school produces its own educative project.

Most countries do not provide guidance to schools on developing partnerships with artists and arts organisations. However, our respondent in the **Republic of Ireland** commented: '*There are signs that this may be a part of future development.*'

In **England**, the Qualifications and Curriculum Authority and the Arts Council of England have recently published a guide¹³ for schools on how to involve artists and arts organisations. This publication has been distributed to all schools in the country. In addition, the Department for Culture, Media and Sport (DCMS) has published *A Vision for Museum Education*,¹⁴ which summarises current work on the effective use of cultural resources and offers a number of proposals for taking this forward.

In **New Zealand**, the guidelines for the visual arts and music curriculum provide advice on accessing community arts resources.

¹³ QUALIFICATIONS AND CURRICULUM AUTHORITY and ARTS COUNCIL OF ENGLAND (2000). *From Policy to Partnership: Developing the Arts in Schools*. London: Arts Council of England.

¹⁴ GREAT BRITAIN. DEPARTMENT FOR CULTURE, MEDIA AND SPORT (2000). *The Learning Power of Museums – a Vision for Museum Education*. London: DCMS.

5. ASSESSMENT

- *Which approaches are used to monitor and assess progress and achievement in the arts?*
- *Are there formal compulsory arrangements for the assessment of the arts at particular points in time? If so, when do these assessments take place and what is assessed?*

The answers to these questions made it clear that in most countries arts subjects are not subject to formal compulsory assessment, except in the case of secondary students studying the arts as elective subjects. However, it is common for the arts to be assessed more informally, by teachers. Although assessment is most often utilised to provide information on the progress and achievement of individuals, two countries (the **Netherlands** and **Singapore**) used assessment to monitor the implementation of the curriculum. Popular methods of arts assessment included portfolios of work and observation as well as the assessment of art work and tests of subject knowledge. Each country's responses to the two questions is summarised below.

Australia

In most States and Territories, the assessment of the arts is school based (except for public examinations at upper secondary level). Syllabus documents which have an outcomes approach provide guidance for teachers. The forms of assessment include teacher observation, student-teacher consultation, focused analysis of student's performances and products, peer and self-assessment. In Victoria, annotated work samples and a database of '40 ideas on assessment' are available for teachers.

England

From September 2000, teachers will be provided with eight level descriptions and a description of exceptional performance to use when they make judgements about progress in art and design, music and physical education (including dance). These are broad benchmarks of attainment for pupils aged five to 14. At 14, the end of compulsory education in art and design and music, teachers will be required to sum up and report on attainment using these level descriptions.

Older students may choose to study art, music, and/or performing arts as elective subjects, and they may enter for examinations in GCSE or General National Vocational Qualification (GNVQ) at 16 years or for AS/A level or a vocational A level at 18 years. These public examinations are usually based on a combination of continuous assessment plus examination/performance. There are a range of other options such as graded examinations in music. The QCA is currently reviewing and accrediting qualifications related to media and cultural industries as part of a large programme of work to develop a national qualifications framework.

Hong Kong

Arts education is assessed either internally by teachers or as part of a formal public examination. Students take the Hong Kong Certificate Exam (HKCE) in secondary Year 5 (aged 16–17) and the Hong Kong Advanced Level Exam (HKAL) for students in Year 7 (aged 18–19). Music and art and design are offered for both HKCE and HKAL.

Northern Ireland

The Statutory Orders are accompanied by level descriptions which may be used to report pupils' progress at the end of a Key Stage. Their use is non-statutory, although many schools do report subject attainment by levels. There is no formal assessment unless a student is taking GCSE or GCE examinations (public examinations taken at age 16 or 18 respectively).

Republic of Ireland

The Education Act (1998) states that the school principal (headteacher) and teachers shall regularly evaluate and periodically report results to students and their parents. For secondary students taking arts subjects there is a terminal assessment at the end of compulsory schooling (at age 15) and at the end of the senior cycle (age 17 or 18).

Republic of Korea

When teachers evaluate students, they tend to employ performance assessment, using portfolios in the case of visual arts. Teachers observe and evaluate processes and products of students' art activities. Teachers should record students' grades for fine arts and music twice a semester. Teachers tend to evaluate students during the course of teaching and write down their accumulated grades in the 'School Life Recorder'.

Netherlands

Examination and evaluation are not compulsory at primary level. The general core curriculum for lower secondary students (aged 12–15) is assessed after the first two or three years to find out whether the core objectives have been achieved. (A recent evaluation by the Education Inspectorate has shown that the objective of reflection has not been achieved.) There are no consequences for students arising from these tests. Older students taking the course in cultural and artistic orientation are assessed by a school-devised examination. Students taking arts courses at a higher level may choose an arts subject for their final examination. Students complete a practical assignment, which is assessed by the school. Students also take a national examination dealing mostly with art history and art reflection.

New Zealand

The guidelines on the visual arts and music syllabuses provide advice to teachers on assessing student progress and achievement. Guidelines for the new curriculum will also contain advice, including exemplars of student work and associated comment. There are formal arrangements for public examinations in Years 11 and 13 (pupils aged 16–17 and 18–19 respectively). Each level has its own set of requirements, external assessment components, and national moderation procedures. Dance and drama will be included in the new assessment and qualifications system and the National Certificate of Educational Achievement.

Singapore

Assessment of art and music is mainly to monitor the effective implementation of the syllabuses and programmes in schools. In art, continual assessment may include process diaries, peer evaluation, classroom presentations, sketches and work in progress. For music, continual assessment plays an important role in detailing the students' progress in arriving at their final product (e.g. an essay, composition or performance). In the GCE Normal (age 16), GCE Ordinary Level (age 16 or 17) and GCE Advanced level (age 18+) examinations, coursework is a compulsory element.¹⁵

Spain

There are assessment criteria for each curriculum area which schools have to follow. Assessment criteria are expressed in terms of targets to be met at the end of primary and compulsory secondary education, with objectives for each cycle within the phases. In primary education, assessment is continuous (using tests) and comprehensive (covering all subject areas). Pupils are required to achieve the targets and teachers have an obligation to enable them to do so. At compulsory secondary level, assessment is continuous and integrated.

Sweden

There are no formal compulsory assessments in arts subjects.

¹⁵ Students on the 'Special' and 'Express' courses take the Singapore Cambridge (*UCLES*) *GCE 'O' Level* examination at the end of secondary year four (S4). Students in the 'Normal (Academic)' and Normal (Technical) courses take the Singapore Cambridge (*UCLES*) *GCE 'N' Level* examination at the end of S4. Those who meet the criteria go on for a fifth year of study, at the end of which they take the Singapore Cambridge (*UCLES*) *GCE 'O' Level* examination.¹⁵

6. PROMOTING CREATIVITY AND CULTURAL EDUCATION

- *How is the development of students' creativity encouraged in the curriculum (for example, through the development of thinking skills, problem solving or emotional intelligence)?*
- *Which links exist between developing students' creativity and the arts curriculum?*
- *Are there any explicit requirements that relate to cultural development within arts subjects?*
- *Is an emphasis given to any particular cultures in the arts curriculum? If so, which cultures and why were these chosen?*
- *Are there any exemplary programmes/initiatives to encourage students' creativity and/or the arts?*
- *How are new information and communication technologies (ICT) used in innovative ways to encourage students' creativity in education within the arts or in other areas of the curriculum?*

6.1 Encouragement of Students' Creativity in the Curriculum in General

As noted at the beginning of this briefing paper, six of the 16 countries currently contributing to the *INCA* Archive (**England, Germany, Japan, the Netherlands, the Republic of Korea** and the **USA**) expressed an intention to develop children's creativity as one of the aims of their educational systems. Three of the countries contributing questionnaires in preparation for the seminar provided information on the development of children's creativity within the curriculum as a whole (as opposed to creativity within the arts curriculum).

Australia, Hong Kong, the Republic of Korea and **Singapore** encourage the development of creativity throughout the curriculum. In addition, children attending schools in **Hong Kong** and **Singapore** are taught specific creative thinking and problem-solving techniques.

Thinking skills, problem solving or emotional intelligence are all embedded in programmes in most **Australian** States and Territories.

In the **Hong Kong** curriculum, there are a number of generic elements conducive to lifelong learning, which are emphasised throughout all stages of schooling and in all Key Learning Areas. These include problem-solving, critical thinking and creativity. Our respondent explains how this is achieved in practice. *'To develop students' creativity, teachers ask them to go beyond the given information, allow them time to think, strengthen their creative abilities, reward their creative efforts and value their creative attributes. Students are taught creative thinking techniques, and the creative problem-solving model.'*

The national curriculum in the **Republic of Korea** emphasises the development of students' creativity across all subjects. Teachers are expected to use one instructional hour per week for creative educational activities, especially in the five main subjects (Korean, English, mathematics, social studies and science). However, our respondent informs us that this guidance is not necessarily being implemented in practice.

In **Singapore**, creativity and thinking skills are viewed as essential skills for students to meet the challenges of the new millennium. The abilities and talents of all students are developed through an emphasis on independent learning. There is a thinking skills programme. Information technology is encouraged as a useful learning tool. It enables students to communicate with learners and professionals abroad so that they can share best practice, programmes and activities.

In **Spain**, the development of pupils' creativity is encouraged throughout the curriculum. Pupils are taught to make work hypotheses, to research the information from a variety of sources, to compose a coherent argument and to reach independent conclusions.

6.2 Links Between Developing Creativity and the Arts Curriculum

All countries viewed the development of creativity as one of the major objectives of the arts curriculum, although some countries promoted this objective more strongly at certain stages of education (see the responses from the **Republic of Ireland** and the **Netherlands**). Most respondents answered the question at some length, as can be seen from the following statements.

Australia

In Queensland, the QSCC 2001 syllabus identifies the contribution of The Arts to the development of the attributes of a life long learner: a knowledgeable person with deep understanding, a complex thinker, a responsive creator, an active investigator, an effective communicator, a participant in an interdependent world, and a reflective and self-directed learner. It also describes the particular contribution of The Arts to four cross-curricula priorities: literacy, numeracy, life skills and a futures perspective. In Tasmania, Teaching and Learning firmly takes account of preferred learning styles and the development of student capabilities is at the core of best practice. The five capabilities are articulated as the Creative, Kinaesthetic, Linguistic, Personal and Rational. The arts are seen as playing a key role in the development of each of these capabilities. Creativity is identified as one of the Curriculum Framework Overarching Outcomes in Western Australia. Schools must make provision to address creativity in the curriculum. In the word of the respondent: *'The arts are seen as the primary link for developing creativity. However, determining what creativity is, how you develop it and valuing it is another question.'*

England

Creativity is promoted in art and design and music in a statement that defines the distinctive contribution of each subject to the school curriculum. This is exemplified in the curriculum for art and design through the four programmes of study: exploration and developing ideas; investigating and making; evaluating and developing work; and acquiring knowledge and understanding. The music curriculum entails active participation in performing, composing and

appraising. It develops creativity through encouraging exploration, choice, and the use of knowledge and skills in the production of students' own work and their responses to the work of others.

Hong Kong

In Hong Kong, the development of creativity is the responsibility of teachers in all subject areas, as our respondent explained: *'In designing the school curriculum, it is important for each Key Learning Area to take note of the general principles of creativity education so as to enhance the creative abilities of our students.'*

Northern Ireland

Our respondent from Northern Ireland pointed out that most teachers would consider creativity to be the essential ingredient of an arts education.

Republic of Ireland

The aims of arts education at primary level (children aged four to 12) include enabling the child to:

- explore, clarify, and express ideas and feelings through a range of arts activities
- develop aesthetic awareness
- practice the skills necessary for creative expression
- solve problems creatively through imaginative thinking.

At secondary level, creativity is an important element of the transition year. (The transition year is an extra year after the completion of compulsory secondary education and before the senior cycle begins, in which students gain a wide educational experience not directly related to the Leaving Certificate Examination syllabuses). Many students are involved in activities such as film making and drama during the transition year.

Republic of Korea

The national curriculum for arts recommends making links between developing students' creativity and arts activities. It especially encourages students to develop their own arts perspectives.

Netherlands

The promotion of creativity is a major feature of the arts programme at primary level (ages four to 12), and some projects organised by art teachers or art advisers are particularly aimed at the creative development of students. At secondary level, the development of creativity is promoted in several domains, including: 'the working process as a typical form of production – the student's actions as to problem-solving'; and 'the student's report of personal experience or opinion'. There are elements of creativity in art appreciation, which encourages students to

examine the considerations that play a role in making choices. There is a similar reference to creativity in the other arts subjects, but a greater part of the time is allotted to performance and appreciation of what others have created.

New Zealand

The development of students' creativity is integral to the new arts curriculum. 'Developing Ideas in the Arts' (the development of the student's own creative ideas) comprises one of the four strands of the new arts curriculum.

Singapore

The visual arts and music syllabuses are currently being revised, for implementation in 2001. The emphasis of the revised syllabuses will be on arts appreciation, process skills, creativity and an understanding of cultural processes. The revised syllabus for the general art (visual arts) programme will shift the focus from developing technical skills to exploring the creative processes of art-making through themes. Teaching will adopt a developmental approach through the processes of exploring, expressing and evaluating. The revised general music programme will place emphasis on the processes of music learning instead of the acquisition of knowledge and skills. Through purposeful listening, instrumental playing and creative music making activities, students will sharpen their critical thinking as they make informed comments and reasoned evaluation in their responses and choices, and develop greater appreciation and enjoyment of music.

Spain

In primary education there are links between all subject areas because the transfer of knowledge and skills is a major objective. At compulsory secondary level integration is one of the main objectives.

6.3 Cultural Education Through the Arts Curriculum

As with the development of creativity, cultural education is seen as an essential component of the arts curriculum in all responding countries. In some cases, cultural education is identified as a specific element within the syllabus. For example, in **Hong Kong**, the understanding of the cultural dimensions of the arts and their contribution to society is the subject of 'Understanding the Arts in Context'— one of four strands in the arts education framework. A similar model is about to be implemented in **New Zealand**, with 'Understanding the Arts in Context' featuring as one of four strands. In the **Netherlands**, the secondary arts curriculum comprises a number of domains, one of which aims: 'To develop students' insights into the culture in which we live.'

The answers to the question about references to particular cultures were influenced by each country's cultural history (including colonialism) and the ethnic composition of the population.

Whereas some countries (such as **England**, **Northern Ireland** and the **Republic of Ireland**) make reference to the arts of other cultures, **Australia** and **New Zealand** place a strong emphasis on multiculturalism within the arts curriculum. In Asian countries (**Hong Kong**, the **Republic of Korea** and **Singapore**) there is a move to balance the existing Western-dominated curricula by incorporating the study of Asian art-forms. This is explained in more detail below.

In **Australia**, Aboriginal Education policy must be addressed and most arts guidelines emphasise the study of Australian art and that of other peoples, from historical and contemporary contexts. In New South Wales, there are multi-cultural education guidelines. Teachers need to work closely with these to develop programmes in art. In Queensland, the QSCC 2001 syllabus outcomes require that examples of arts works and repertoire come from a range of historical and cultural contexts. 'Arts in Society' is one of the four arts outcomes in Western Australia, and makes clear reference to cultural understanding.

Hong Kong is experiencing a period of adaptation following the withdrawal of British colonial power. As our respondent explained:

'Hong Kong has been under British rule for over 150 years and the structure of the education system greatly resembles that of the British. Upon the signing of the 1984 Sino-British Joint Declaration, the school curriculum witnessed some shifts, including the study of previously sensitive material and the introduction of new subjects such as government and public affairs. There was a greater awareness of Chinese culture and a focus on the local context. Chinese arts elements are gradually gaining attention and a place in the arts curriculum.'

In **England**, the statutory requirements for art and design and music require pupils to engage with the arts of different times and cultures. Similarly, in **Northern Ireland**, the programmes of study for the arts require pupils to have access to a wide range of musical styles and cultural artefacts, which teachers are free to choose. The arts curriculum in the **Republic of Ireland** aims to give children as wide an experience of the arts as possible, although special attention is given to Irish culture.

In the **Republic of Korea**, the visual arts curriculum refers to Korean culture through the teaching of 'diverse ethnic crafts and culture'; and the music curriculum contains diverse ethnic music, Korean traditional songs and musical instruments. Our respondent went on to explain that this represented a fundamental change in emphasis, dating from the 1990s:

'In the past, the subject of fine arts was so westernised that it was not easy to find Korean traditional arts activities in the curriculum or textbooks. Nowadays, Korean traditional culture is being more emphasised than before.'

The curriculum in **New Zealand** places a particular emphasis on the arts of the Maori and of the Pacific Island nations. The curriculum also recognises the multicultural nature of New Zealand, including the predominantly European background of the population and the major immigrant groups from Asia. Schools are required to recognise the particular cultural and ethnic diversity of their student population.

In **Singapore**, there is a move away from an emphasis on Western music and art. The new general music programme includes a repertoire of music from local and regional cultures and the revised GCE 'O' level syllabus for visual arts will focus on art from Singapore and south-east Asia.

In **Spain**, the pupils' cultural development underpins all subject areas and is clearly identified in specific objectives and contents. There is no emphasis given to particular cultures, but as the curriculum is subject to the control of the Autonomous Communities, regional considerations can influence this aspect.

6.4 Exemplary Programmes for Encouraging Creativity and the Arts

Six respondents provided information about exemplary programmes for encouraging creativity and the arts. Initiatives in three countries, namely **Hong Kong**, the **Republic of Ireland** and the **Netherlands** focused on the involvement of artists and arts organisations. Details of all the programmes referred to by our seminar participants are given below.

Australia

There are numerous initiatives.

Highlighting the arts as curriculum priority in Tasmania schools over the last three years has given rise to exemplary programmes involving all strands.

Initiatives which focus on building cross-curricular links. In New South Wales, a draft Environmental policy includes a focus on the relationship between the arts and the environment. In Tasmanian primary schools, links are often made between the Languages other than English (LOTE) studied and the arts and cultural practices of those countries/cultures.

Awards and programmes for the talented: Minister's Awards for Excellence in Art – for Year 11&12 visual arts students; Excellence in Youth Arts (for Yrs 8-10); Young Film Makers Awards; Musically Outstanding Students & Fanfare for Musically Gifted Students (Queensland). The Western Australia Education Department Secondary Special Placement Program that identifies gifted and talented students in a range of areas including art, dance, music and drama. Students are selected in a competitive process for placement into one of about 10 specialist arts schools. A few Non-Government schools also have arts specialist programmes.

Secondary schools which have a special focus on the arts or one of the arts (Queensland and Victoria). The Queensland Dance School of Excellence is a partnership between a high school and the Queensland Ballet Company and the College of Arts Secondary (Victoria) has a specialist emphasis on dance and music in years 9-12.

Local, Regional and State events including performances and exhibitions, give the arts a high profile in the community (nation-wide), including school bands etc.

England

Work is progressing on two projects focusing on creativity and the arts.

Hong Kong	The government has launched numerous programmes and initiatives to encourage the development of creativity in the arts. These include the Schools' Creative Music Showcase (whereby students stage multi-media projects); and the three-year Artists-in-Schools Programme.
Northern Ireland	The curriculum advisory body for Northern Ireland has produced curriculum guidance for teaching visual arts and music in primary schools.
Republic of Ireland	There are various initiatives, but few are formally related to the school curriculum. The Arts Council is promoting programmes such as a writers in schools scheme and the Ark (in Temple Bar, Dublin) offers a wide range of artistic activities to young people.
Netherlands	The Ministry of Education, Culture and Science is motivating students to get involved in art and culture. One scheme offers fifty-guilder vouchers, to be spent on cultural activities. The Ministry is also encouraging cultural organisations to make their programmes more attractive to students. Examples include: orchestras visiting schools; a project with the Rijksmuseum to develop workbooks for secondary students; and a list of artists and organisations which organise workshops for schools.
New Zealand	Exemplary programmes exist in many schools throughout New Zealand. The results of their programmes are reflected in art exhibitions and at musical and cultural performances, for example the annual Auckland Secondary Schools' Maori and Pacific Islands Festival and the internationally successful Youth Choir.
Singapore	The National Education and Information Technology initiatives have infused the art and music programmes. Interesting and useful webpages are identified in the Ministry's Internet Educational Resources Webpages.
Spain	There are no particular programmes other than continuing professional development for teachers.

6.5 The Use of Information and Communication Technology for Encouraging Creativity

Although the use of ICT is a feature of all countries' educational systems, its potential for encouraging creativity may be less well developed. The use of ICT in the teaching of visual arts and music is encouraged in most countries, although this is dependent on the availability of equipment and teacher training, as our respondents from **Australia** and the **Republic of Korea** pointed out. Some countries (such as **Hong Kong**, **New Zealand** and **Singapore**) have made particular progress in this area through specific government initiatives to develop the creative use of ICT.

Australia	<p>In Tasmania, ICT has been a focus for the last three years – state-wide video production programmes, digital art and other such programmes have occurred. Professional development of teachers is high on the agenda. Syllabus development in media technologies, Graphic and digital art, Audio Design, Theatre production and the like have focused on new and emerging technologies. The development of audio CDs of original compositions, contemporary music making and the like have been a feature of current developments.</p> <p>In other States and Territories teachers and students are also encouraged and supported to use new technology to develop visual art and media courses and create art works that make wide use of computer programs and web-based applications. From Level 5 in visual communication there is a <i>requirement</i> to use technology (Victoria). However, the Northern Territory points to the constraints imposed by resources: '<i>The use of technology – in particular the internet/world wide web - is very limited due to the cost of telephone access to a service provider.</i>'</p>
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England	The statutory requirements for art and design and music require the use of ICT, make reference to the use of the internet and highlight opportunities for the use of ICT within the programmes of study.
Hong Kong	In 1995, two projects were launched with the aim of promoting the use of ICT in art and music teaching, and developing suitable methodology and teaching materials.
Northern Ireland	Revisions to the programmes of study have identified a number of generic skills, including ICT skills. All subjects will be required to identify how they contribute to the development of generic skills.
Republic of Ireland	ICT is an important and powerful learning strategy in every curriculum area, but the use of ICT to encourage creativity is only beginning to be addressed at secondary level.
Republic of Korea	Computer graphics is part of the fine arts curriculum for primary students in Grades 5 and 6 (ages 10–12). The use of ICT is encouraged in design but many schools cannot deliver this because they do not have sufficient high quality computers or qualified teachers. There is no specific reference to the use of ICT within the music curriculum.
New Zealand	The new curriculum contains specific references to ICT on the achievement objectives and strands at all levels of the curriculum. All areas of the curriculum are supported by the Ministry's Information and Communications Technology Strategy.
Singapore	The National Education and Information Technology initiatives have been infused in the art and music instructional programmes. For example, students participate in mass singing of community and national songs on a regular basis. The Ministry's Internet Educational Resources webpage identifies useful websites for teachers.
Spain	Since the mid-1980s there has been a considerable investment in providing schools with ICT equipment and in training teachers (Atheneam and Mercury projects).
Sweden	There is a massive implementation of using ICT in schools, including using it in creative ways.

7. FUTURE DEVELOPMENTS

We were interested to find out whether there were any curriculum changes planned in relation to the arts and/or to encouraging students' creativity. The responses to the questionnaire informed us that all participating countries are going through a period of curriculum change. One of the major influences here would appear to be a concern to meet the challenges of the new millennium.

In **Australia**, curriculum changes are at various stages in the different States and Territories. A reform of the arts curriculum has been completed in Victoria (February 2000). A new Years 1 to 10 arts syllabus is currently under development by the Queensland School Curriculum Council and will be available to schools in 2001. The Years 11-12 syllabuses in drama and visual arts are currently being revised by the Board of Senior Secondary School Studies. An Extension subject syllabus is in existence for music and extension subjects are being considered for music (composition), dance and visual art. Full implementation of the Western Australia Curriculum Framework will require schools to ensure that the arts are an integral part of the curriculum. A review of post-compulsory education is currently under way and will provide an opportunity for these issues to be considered. Tasmania is undertaking a review of the curriculum over the next five years. The place, value and status of the arts in the education, training and lives of all Tasmanians will figure prominently in the consultation, debate and design. New South Wales reports that the curriculum 'is changing all the time'.

Curriculum reform is having various effects on the place and content of the arts in education. In some cases, the time commitment given to the arts has been reduced. This has happened in **England**, where the programmes of study for the non-core subjects have been reduced and made less prescriptive to give schools more flexibility. The revised National Curriculum for England will be introduced from September 2000.

In the **Netherlands**, there are contradictory influences at work, although our respondent comments that the future 'is not rosy' as far as arts subjects are concerned. At primary level, attention is being focused on reading, writing and arithmetic, with the result that time is taken away from the arts. On the other hand, Howard Gardner's theory of Multiple Intelligences¹⁶ is gaining attention and his ideas are being applied to educational practice. At secondary level, arts subjects have been increasing, but they are now coming under fire. New subjects such as cultural and art education were implemented later than planned. The number of hours devoted to the arts in the first years of secondary school are being reduced and fewer schools are offering the arts as examination subjects.

¹⁶ See, for example, GARDNER, H. (1993). *Frames of Mind: the Theory of Multiple Intelligences*. Second edn. London: Fontana Press.

More positive developments in relation to the arts are reported in three countries. In **New Zealand**, the new curriculum is about to be implemented in schools. This includes a restructuring of the arts curriculum and the development of a national syllabus for dance and drama. The government of the **Republic of Korea** is planning to set up specialist schools for gifted students, including students with particular aptitudes in the arts.

In **Singapore**, the Ministry of Education is collaborating with arts institutions and organisations to further develop arts education. This initiative has three main objectives: to develop a greater appreciation of the arts among students; to develop and harness the full range of students' talents and abilities in the arts; and to enhance appreciation of cultural heritage and social bonding through the arts.

Three respondents pointed to developments in encouraging creativity. In **Hong Kong**, creativity is seen as fundamental to upholding the territory's competitiveness and as a means of preparing for a knowledge-based economy and society. In **Northern Ireland**, newly-defined generic skills include personal skills and thinking skills. Each generic skill has a sub-set of contributory skills. For example, creativity appears as a personal skill and creative thinking appears under thinking skills. As part of the current subject review (due to be completed in March 2001) all subjects will be required to identify how they contribute to the development of the generic skills. The **Spanish** participant reported that there are no official intentions to change the arts curriculum as the implementation of the 1990 reforms are only just being completed. In **Sweden**, our respondent informs us that encouraging creativity is a major influence in curriculum reform.

8. KEY ISSUES TO BE ADDRESSED IN THE SEMINAR

There are clearly many things that the countries contributing to *INCA* have in common regarding the place and content of the arts curriculum. There are also a number of differences in approach to teaching the arts, cultural education and developing pupils' creativity. The purpose of the seminar is to go beyond the information presented in this paper and to learn more about policy and practice in each other's countries. The key issues for discussion during the seminar are given below.

8.1 What is the Role and Status of the Arts in the Curriculum?

There are a number of issues relating to the role and status of the arts in the curriculum. While all countries include at least some arts education as part of the compulsory curriculum, there are differences in what is included and why. Some of the questions for discussion are:

- What is the rationale for the inclusion of the arts in the curriculum?
- What are the aims for an arts education?
- Which criteria are used to judge the success of arts education?
- To what extent are the aims achieved and what factors support or constrain their potential impact on young people?

8.2 What is the Nature of the Provision for the Arts in Schools?

Some countries envisage 'the arts' as a major area of the curriculum, whereas others divide the curriculum into separate subject areas. Visual arts and music would seem to form the basis of a compulsory arts curriculum in most countries, although some also include drama, dance, and other art-forms such as film. It will be interesting to explore the thinking that informs these different curriculum models, and their consequences for young people's education.

- How are the arts defined within the whole curriculum?
- Which art-forms are required and/or optional and why?
- Which extended curricular experiences are recommended and/or available?
- What are the expectations for young people's attainment in the arts?
- How are the arts assessed?
- To what extent does the structure of provision and assessment support or constrain young people's attainment in the arts?

8.3 What are the most Significant Contributions of an Arts Education to the Cultural Development of Young People?

Education is a mechanism for cultural transmission, and all subjects in the curriculum contribute to this. However, there would seem to be a particular role for the arts in cultural development, although cultural development as part of the arts curriculum appears to have different emphases in different countries.

- What is the rationale and aims for cultural development in the curriculum?

- What balance is required/recommended between indigenous and world cultures, 'high' and 'popular' traditions and past and contemporary art forms?
- What are the criteria for judging success?
- To what extent are the aims for cultural development being achieved through an arts education and what factors support or constrain their potential contribution?

8.4 What are the most Significant Contributions of an Arts Education to the Development of Creativity in Young People?

We live in a rapidly changing society, where the demands of a global economy mean that flexibility, critical thinking, problem-solving and the ability to respond creatively are being recognised as important traits.

The NACCCE Report¹⁷ defines creativity as: '*Imaginative activity fashioned so as to produce outcomes that are both original and of value.*' It will be interesting to explore our understanding of the role of education in fostering creativity, and the contribution of arts education to that end.

- What is the rationale and aims for the development of creativity in the curriculum?
- What are the criteria for judging success?
- To what extent are the aims for creative development being achieved through an arts education and what factors support or constrain their potential contribution?

8.5 Looking to the Future – Addressing the Key Issues

All the countries participating in the seminar are undergoing a period of curriculum change. Given this, and the continuing debate about the role and status of the arts, we need to exchange information and to consider whether and how we might work together in the future.

- What are the main areas of future work? Is any guidance being produced?
- What changes are being considered in relation to the arts and creativity within curriculum policy documentation and/or qualifications?
- Which are the key issues facing us all? In what ways could the countries present at the seminar work together on the issues identified?

¹⁷ NACCCE REPORT. GREAT BRITAIN. DEPARTMENT FOR EDUCATION AND EMPLOYMENT and DEPARTMENT FOR CULTURE, MEDIA AND SPORT. NATIONAL ADVISORY COMMITTEE ON CREATIVE AND CULTURAL EDUCATION (1999). *All Our Futures: Creativity, Culture & Education*. London: DFEE.

QCA INTERNATIONAL SEMINAR
Creativity and the Arts: an International Perspective

Linton Lodge Hotel, Oxford,
5-7 July 2000

PROGRAMME

Wednesday 5 July 2000

19.00 Reception and dinner at the hotel

Thursday 6 July 2000

9.00 Welcome and Introduction

Dr Ian Colwill, Principal Manager – Policy and Coordination
 Qualifications and Curriculum Authority

Session 1: Introductory Session: Creativity and the Arts

<i>Presenters</i>	<i>Purpose</i>
9.10 Dr Joanna Le Métais, NFER	Explanation of the main principles and working methods of the International Review of Curriculum and Assessment Frameworks project and the background and purposes of the seminar
9.20 Ms Caroline Sharp, NFER	To introduce issues facing policy makers with regard to the arts and creativity in order to identify general trends and potential innovative solutions, drawing on information contained in the background paper
9.50 All overseas participants	Each participant to mention 2-3 key issues in relation to the development of the arts debate in his/her country.

Session 2: The place of the arts in the school curriculum

<i>Presenters</i>	<i>Key issues and questions to explore</i>
11.15 Mr Kerry Harvey, New Zealand	What is the role and status of the Arts in the curriculum? What is the rationale for the inclusion of the arts in the curriculum? What are the aims for an arts education?
11.25 Mrs Jenny Scharf, Northern Ireland	What are the criteria for judging the success of an arts education? To what extent are the aims for the arts achieved and what factors support or constrain their potential impact on young people's education?
11.35 Discussion	

Session 3: Provision for the arts in and beyond the school curriculum	
<i>Presenters</i>	Key issues and questions to explore
14.15 Ms Eeke Wervers, The Netherlands	<p>What are the most significant contributions of an arts education to the cultural development of young people?</p> <p>How are the arts defined within the whole curriculum? Which artforms are required and/or optional and why? What extended curricular experiences are recommended and/or available? What are the expectations for young people's attainment in the arts? How are the arts assessed? To what extent does the structure of provision and assessment support or constrain young people's attainment in the arts?</p>
14.25 Mr Paul Brennan, Republic of Ireland	
14.35 Discussion	
Session 4: Cultural development in arts education	
<i>Presenters</i>	Key issues and questions to explore
16.15 Mrs Margot Blom, Sweden	<p>What are the most significant contributions of an arts education to the cultural development of young people?</p> <p>What is the rationale and aims for cultural development in the curriculum? What balance is required/recommended between indigenous and world cultures, 'high' and 'popular' traditions and past and contemporary art forms? What are the criteria for judging success? To what extent are the aims for cultural development being achieved through an arts education and what factors support or constrain their potential contribution?</p>
16.25 Professor Chaechun Gim, South Korea	
16.35 Discussion	

Friday 7 July 2000

Session 5: Creativity

<i>Presenters</i>	Key issues and questions to explore
9.00 Mrs Gloria Royo, Spain	<p>What are the most significant contributions of an arts education to the development of creativity in young people?</p> <p>What is the rationale and aims for the development of creativity in the curriculum? What are the criteria for judging success? To what extent are the aims for creative development being achieved through an arts education and what factors support or constrain their potential contribution?</p>
9.10 Mrs Anne Soh, Singapore	
9.20 Discussion	

Session 6: Looking to the future

<i>Presenters</i>	Key issues and questions to explore
11.00 Mr Cheung-Shing Yeh, Hong Kong	<p>How do we address the key issues raised?</p> <p>What are the main areas of future work? Is any guidance being produced? What changes are being considered in relation to the arts and creativity within curriculum policy documentation and/or qualifications? What are the key issues facing us all? In what ways could the countries present work together on the issues identified?</p>
11.10 Mr Tony Knight, England	
11.20 Discussion	

12.30 Final plenary

INVITATIONAL SEMINAR 5-7 JULY 2000 at LINTON LODGE HOTEL, OXFORD

LIST OF PARTICIPANTS

OVERSEAS	
HONG KONG	Mr Cheung-Shing Yeh Curriculum Development Officer Curriculum Development Institute Hong Kong Education Department
NETHERLANDS	Ms Eeke Wervers Coordinator Art Education Dutch Institute for Curriculum Development SLO
NEW ZEALAND	Mr Kerry Harvey Ministry of Education
NORTHERN IRELAND	Mrs Jenny Scharf Principal Officer Curriculum and Assessment CCEA
REPUBLIC OF IRELAND	Mr Paul Brennan National Council for Curriculum and Assessment
SINGAPORE	Mrs Anne Soh Senior Curriculum Specialist/Music Humanities and Aesthetics Branch Curriculum Planning and Development Division, Ministry of Education
SOUTH KOREA	Professor Chaechun Gim Department of Education Yeungnam University
SPAIN	Mrs Gloria Royo Ministry of Education
SWEDEN	Mrs Margot Blom Director of Education National Agency for Education

UNITED KINGDOM	
Dr Ian Colwill Principal Manager - Policy and Coordination Curriculum	Qualifications and Curriculum Authority Curriculum Division
Mr Tony Knight Principal Subject Officer – Music/The Arts and Culture	Qualifications and Curriculum Authority Curriculum Division
Mrs Margaret Talboys Principal Subject Officer – Art and Design	Qualifications and Curriculum Authority Curriculum Division
Mr David Handley Principal Officer – International Relations	Qualifications and Curriculum Authority Curriculum Division
Ms Karen Blackshaw Curriculum Support Officer	Qualifications and Curriculum Authority Curriculum Division
Dr Joanna Le Métails Head, International Project Development	National Foundation for Educational Research
Miss Caroline Sharp Principal Research Officer	National Foundation for Educational Research
Mrs Sharon O'Donnell Senior Information Officer	National Foundation for Educational Research
Mrs Jill Ware Departmental Administrator	National Foundation for Educational Research
Ms Norinne Betjemann	Arts Council
Ms Sian Morgan	Department for Culture, Media and Sport

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