

**Case study thirty-two: Council of Europe: *Culture, Creativity and the Young Project***

Chief investigator(s) and/or investigation team:	General Directorate of Education, Culture and Heritage, Youth and Sport
Contact details:	<a href="http://www.coe.int/T/E/Cultural_Co-operation/Culture/Other_projects/Creativity_young">http://www.coe.int/T/E/Cultural_Co- operation/Culture/Other_projects/Creativity_young</a>

**Aims**

To recognise the importance of arts education for the overall development of the individual and its contribution to the preparation of young people to face the challenges of the developing society on the one hand, and the secondary place of the arts in many inside and outside school processes within the member states, generating the necessity for further research and action in the field of arts education.

The main aims were:

- To facilitate regional, national and international debate on the role of arts education;
- To stimulate networking, the setting up of partnerships and the exchange of information at regional, national and international levels between both governmental and non-governmental organisations, and;
- To identify and encourage good practice in the field of arts education in the member States.

## **Project outline**

The project referred to and studied European school systems and processes of arts education in the classroom but at the same time moved beyond formal education. It equally emphasised the involvement of young people in other creative and cultural processes within, for example, youth services, non-governmental organisations, museums and galleries or their own spontaneous cultural activities. Thus, in its duration, the Culture, Creativity and the Young project examines the existing situation of, and curriculum provision for, arts education in the schools of member states as well as the involvement of professional artists in education and extra-curricular activities both in and outside schools - such as concerts, theatre performances, exhibitions, literary circles, which young people could attend and/or participate in.

## **Research methods**

A survey and an international colloquy were carried out to provide and examine evidence about arts education in the member states in order to generate the background for the implementation of the project.

## **Results**

The findings of the survey reveal a considerable diversity in the provision for the arts in schools varying from strict prescriptions of content and assessment criteria to be followed by all schools at national level, to the existence of general frameworks leaving the organisation of curriculum content and methods at the discretion of each school.

The study of arts education provision in these countries in many cases also shows an inconsistency between national policy statements, which strongly emphasises the importance of the cultural dimension of education and of encouraging artistic and aesthetic development in young people, and the existing practice, where the status of and provision for arts education appear less prominent. Moreover, emphasis on academic and technical education often places the arts in the periphery of the curricula encouraging polarities between the arts and the sciences. Such facts are reinforced by the existence, in many countries, of separate ministries of education and culture often resulting in the development of independent responsibilities.

### **Main Impact**

There is a need for strong advocacy at the national level and within Brussels. The data derived from this research should be more directly brought to the attention of governments.

### **Main Challenges**

- Lack of commitment at an EU level to the value of arts education.