Arts Education and Creativity

World Conference on Arts Education

“Building Creative Capacities for the 21st Century”

Lisbon, Portugal, 6-9 March 2006

Working Document

UNESCO
This document has been produced for the World Conference on Arts Education “Building Creative Capacities for the 21st Century” (6-9 March 2006, Lisbon, Portugal).

It is based on conclusions from preparatory work that was carried out in the different geo-cultural regions in relation to arts education and creativity.

This document was prepared by of the Division of Arts and Cultural Enterprise of UNESCO Sector for Culture.

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## World Conference on Arts Education
### “Building Creative Capacities for the 21st Century”

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Introduction

The document presents the current status of Arts Education in theory and practice in prospect of different dimensions, with a thematic approach and at geo-cultural level.

The first part consists of four regional reports, which recapitulate the main outcomes and results of the discussions that were undertaken during a series of Regional Conferences in preparation for the World Conference in Asia/Pacific (November 2005, Seoul), Caribbean (June 2005, St. Augustine), Europe/North America (September 2005, Vilnius), Latin America (November 2005, Bogotá), in addition to conclusive statements of recommendations and declarations.

The second part of the document elaborates on two national case studies of Mali and Oman, which touches on the subject of Arts Education curriculum development and implementing arts education programmes in partnership with local cultural institutions, such as museums.

The document concludes with a report based on an international expert meeting in Australia (September 2005, Melbourne), which brings together different actors and specialists in the field of Arts Education in order to present an overview of how to improve the quality of arts education.

The original versions of the papers and reports, from which the texts of this document were elaborated, can be viewed online at:

http://www.unesco.org/culture/lea
I. Regional reports

A. Asia and the Pacific

1. Arts education and creativity in Asia and the Pacific

Introduction

The Asia and Pacific Regional Conference emphasized the importance of arts education as an essential area of quality education for peace and sustainable development. Moreover, it stipulated that quality education could not be accomplished without quality arts education. The effects of arts education towards peaceful coexistence have been demonstrated; however, they need to be studied and developed more thoroughly, particularly in connection to violence, which is one of the important global concerns of our contemporary societies.

In the Republic of Korea, the Government has recognized the importance of arts education and the consequential need for policy support and implementation. This recognition provided the foundations of an announcement by the Ministry of Culture and Tourism (MCT) and the Ministry of Education and Human Resources Development (MOE) to promote a comprehensive initiative to facilitate arts education. Over the last two years, the Ministries have planned and implemented various policies to promote national arts education across the country. The enactment of The Arts Education Support Law is underway to provide further institutional support.

Two fields within society are positively affected by arts education. Firstly, it creates a demand for professionals in the arts with an understanding and appreciation of cultural diversity. Secondly, it supports the programmes and activities that are needed to establish respect for each other’s diversity of historical experience and culture.

a. Arts in the educational development of the child

The UNESCO Director-General’s international appeal to promote arts education in formal and non-formal settings stressed the message, “Creativity is our hope”. Within this framework, the need to reform education systems in the region to include the “Arts in Education” approach, its benefits and its relation to the “art for art’s sake” method was extensively discussed.

The key features of the Arts in Education (AiE) approach include:

- AiE uses the arts as a tool for equipping students with knowledge and skills across the curriculum to stimulate cognitive development and to encourage innovative and creative thinking.
- The AiE approach is often explained using the concept of “multiple intelligences”, reflecting the belief that there are many kinds of intelligence and a number of ways of learning.

It is also worth mentioning that many researchers have pointed out that, through engendering a range of cross-cutting skills and abilities in learners and by motivating students to take an active role in the classroom, the AiE approach can contribute significantly to the overall development of students.

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2 Samuel Lee, Secretary-General, Korean National Commission for UNESCO
3 Mi-kyung Lee, Member of Parliament and Chairperson of the Culture and Tourism Committee of the Korean National Assembly
4 Dongchae Chung, Minister for Culture and Tourism, Republic of Korea
5 Sheldon Shaeffer, Director, UNESCO Office in Bangkok
participation in class, arts education is recognized as a means of achieving one of UNESCO’s central educational goals: quality education. It is, therefore, critical that the arts be given a central place in all educational programmes and activities, both formal and informal, with the ultimate goal of mainstreaming arts education worldwide6.

b. Current Policy related to Arts Education in the Asia-Pacific Region

A survey conducted in the Asia-Pacific Region revealed that arts education is present on the official curriculum of 42% of all countries in the Region. For the majority of countries surveyed, the ministries of culture and education handle arts education in an independent or joint capacity, and the implementation of integrated learning transpires in a variety of pedagogical approaches. The major obstacles to arts education were identified as lack of budget, resources and expertise7.

In Australia, for instance, education is the joint responsibility of Federal and State Governments. Federal Government directs policy, research and national programmes, whereas State and Territory Governments are responsible for school management, curriculum, accreditation and assessment. Within the framework of strategies such as the National Statement on Education and the Arts, programmes such as the Boys from the Bush have been launched in rural Australia, which have successfully improved the participation and achievement of primary school boys through dance, music and public speaking8. However, it was reported that quality in arts education was a vital constituent to better fulfil the objectives of the programmes.

Other examples such as Japan, Kyrgyz Republic, Bhutan, Malaysia and Maldives, demonstrate an integration of arts education in the primary and secondary school curriculum. In Mongolia and Bangladesh, for instance, some arts education is taught at secondary level, but the teaching methods don’t focus on promoting children’s abilities in creativity and critical thinking. In Cambodia, a three-year plan to integrate arts education into the curricula is currently being developed.

One of the obstacles that arts education faces is that it is often taught theoretically at the primary level, and as elective subjects in secondary schools. Artistic practices are based on children’s artistic expressions, which are the foundations for creativity, problem solving and critical thinking. The challenges for implementing arts education in Asia include a lack of teacher training, resources and a solid government plan. Moreover, “western” models, which are used in most Asian countries, do not take into consideration Asian traditional cultures, which are not separated from everyday life, and are performed with local materials in a more playful atmosphere outside of formal educational settings, so that children can develop their skills of observation, expression and imagination9.

It was noted that in some countries, such as New Zealand, unprecedented reforms in arts education over the last five years include the implementation of the Arts in New Zealand curriculum and a national standards-based assessment10. As a bi-cultural nation, New Zealand has dual arts curricula, which was implemented in 2003. While the English curriculum follows a standard “western” model, the Maori curriculum encompasses the beliefs, values and customary arts of the indigenous population. The benefits of the new credit-based system of education for arts education includes learning programmes that are designed to meet student needs, where arts subjects are weighted the same as maths or science on the curriculum and where credit is

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7 Hyeon-seon Jeong, Gyeongin National University of Education, Republic of Korea
8 Sally Basser, General Manager, Indigenous Arts and Training, Department of Communications, Information and Technology and the Arts, Australia
9 Tarzan Rai, Designer, Curriculum Development Centre, Nepal
10 Helen Cooper, Senior Arts Advisor, Ministry of Education New Zealand
attributed for learning outside the classroom. Parallel to this reform is that teachers are asked to completely review their teaching practice, and that families, whanau, and the community have an involvement in the educational process. This new policy brought about a shift in practice from encouraging educators to look at learner-based outcomes, to recognizing evidence- and collaborative-based practices, therefore establishing the view of the arts as a critical entry point to school life for the family and the community. Other countries in the Region that have Maori populations such as Fiji and the Cook Islands have similar approaches to arts education, however, they are not yet entirely developed.

Some participants remarked on the increase of mobility within the Region, which has contributed to greater migration issues and the marginalization of arts education. Democratization in decentralization may be possible by going into the periphery communities and encouraging cultural expression through the arts. There is a need for subsidised arts training for teachers and greater developments are required in the areas of partnership programmes and media production, such as radio programmes. The links between the UN Millennium Development Goals, the UNESCO Universal Declaration on Cultural Diversity and arts-education projects have to be mainstreamed to help reduce poverty.\textsuperscript{11}

In a number of countries in the Pacific, such as the Solomon Islands, Vanuatu and Tonga, the arts are very important because they are skills that people bring back to their villages. The arts are a living tradition through which beliefs about the environment and lifestyle are expressed.\textsuperscript{12} To some extent, several governments are recognizing the importance of arts education as a process of addressing the issue of “the dormant giant”; in other words, the national cultures which are left behind.\textsuperscript{13}

In conclusion, it is important to stress the following common issues in addressing arts education:

1. The need to promote a bilingual/multilingual education system.
2. The importance of the traditional arts within an integrated learning process, both in formal and informal education.
3. The great imbalance in the quality of arts education, as it is largely taught outside the curriculum by NGOs.
4. The acknowledgement of educational reforms currently being undertaken and which strongly emphasize the arts.
5. The encouragement of teachers to upgrade their skills.\textsuperscript{14}

c. Advocacy and Evidence of the impact of Arts Education

**Need for Imagination and Creativity**

Imagination and creativity need to be relocated to the core of the social agenda. Member States are increasingly being confronted with various global concerns that highlight the necessity of the arts in influencing the direction of current issues. Max Wyman described some of the evident and less evident benefits that the arts perpetuate, and contended for the re-introduction of creative activity at all stages of learning:

“Pyramid of influence” for arts-education advocacy:\textsuperscript{15}

- To policy-makers and politicians: emphasize what imagination-based education can do for a society, and what it can do to contribute to building a better world for all

\textsuperscript{11} Cecile Guidote Alvarez, Executive Director, National Commission for Culture and the Arts Philippines
\textsuperscript{12} Nipon Dechachart, Instructor, Bunditpatanasilpa Institute and Arts Expert, Ministry of Culture, Thailand
\textsuperscript{13} Timothy Omani, Principal Curriculum Officer, Curriculum Development Centre, Ministry of Education and Human Resources Development, Solomon Islands
\textsuperscript{14} Erick Natuoivi, Vanuatu Institute of Teacher Education, Vanuatu
\textsuperscript{15} Max Wyman, President, Canadian National Commission for UNESCO
• To teachers and teacher trainers: emphasize what arts education can do to help them nurture intellectual, imaginative and spiritual growth in the individual
• To the arts community: find new ways to reach out to present and future audiences.
• To parents and general population: emphasize what arts education can do for human development and to instil essential human values.

Can we talk about Arts Education in general?  
In some “less developed” countries, there is the perceived need to develop arts education according to the model presented by “developed” countries. However, in the “developed” countries the arts are absent from everyday life and are the preserve of the elite. It is critical to pull art and arts education out of the limiting boxes that they have been placed in, and to bring back into focus the uses and purposes of art in traditional Asian societies and the many human needs that the arts help to meet.

There are four key areas of learning through the arts that must be advocated.16

1. Creative, perceptual and cognitive skills
• Heightened concentration, special skills, hand-brain capabilities.

2. Aesthetic skills and ideas of Asian art practices
• Asia previously had what we are now trying to retrieve: arts that were transformational and transmittal.
• The arts were totally integrated with living.
• Don’t look back to traditional art forms per se, but rather look back into Asian cultures for the purpose and aesthetic values of the arts to find the answers.

3. Communication and sharing skills
• Arts education must shift from learning how to make art to learning through art.
• Compulsory art classes loaded with information and techniques must be changed.

4. An understanding of our culture and values.

These are some of the many challenges and issues that arts education will have to face and improve.

Quality Education and Arts Education
Are we successful in educating young people to develop the knowledge, skills and qualities necessary to meet the demands of today’s world? How effective have the current school curricula been? Are they valuable today and will they be relevant tomorrow? Are there better and more efficient ways for us to deal with pressing education and societal goals?

The answers to those questions point to a great need to comprehensively restructure current school curricula and teaching practices17.

Quality arts education, which promotes emotional development, as well as cognitive achievement, is a key factor to achieve quality education18.

The definition of quality in arts-education teaching – by applying five of Cecilia Braslawski’s19 ten principles of quality education to arts education – can be approached through the following principles:

1. Relevance of the teaching content in relation to the social and cultural environment of the child. The concept deals with inner-contentment, well-being, independent thinking and

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16 Shakti Maira, Artist, India
17 Kyung-he Sung, Korea Institute of Curriculum and Evaluation, Republic of Korea
18 Tereza Wagner, Senior Programme Specialist, Division of Arts and Cultural Enterprises, UNESCO, Paris
19 Former Director of the International Bureau of Education, UNESCO, Geneva
other feelings which create enjoyable or satisfying learning conditions. Practices should have universal scope but be locally relevant. In addition, they should be both active and reflective and also practical and theoretical.

2. **Teamwork** has many benefits and is *per se* part and parcel of arts education. An interdisciplinary approach to knowledge is another important pedagogical method for improving quality education.

3. **Partnerships** between schools, families, cultural and artistic institutions and the community. The contributions of external cultural organizations and institutes bring new value, guidance and pedagogical support to tuition, and encourage teachers to showcase students’ work, thus also convincing parents of the benefits of arts education. Artists and recognized creative agents should also be included in the teaching process.

4. **Planned curricula for each grade level** provide guidance and structure for the teaching of arts practices on each grade level. Project-based work should be encouraged, and time structured to allow for formal teaching and practice.

5. **Pluralism and the quality of teaching methods**: the divide between practitioners and theoreticians has become a huge problem for arts education. Teachers should be allowed more freedom to investigate new methods of teaching and, if they wish, contribute to research in this field.

Case studies and research are beginning to show that the arts make a valuable contribution to the total education of children especially in relation to academic performance, attitudes to school, and perceptions of learning. According to research on the impact of arts within education, the benefits of arts education fall into three main areas; the child, the teaching and learning environment, and the community.

**Characteristics of good arts programmes:**
- active partnerships with creative people and organizations
- accessible to all children
- ongoing professional development
- flexible organizational structures
- shared responsibility for planning and implementation
- permeable boundaries between the school, organization and the community
- detailed assessment and evaluation strategies

It is most important to point out that arts education can be a meaningful tool for promoting emotionally well balanced young people, and may have therapeutic effects on children with special needs, only when quality is met.

**d. Case studies**

**Policy – Inter-ministerial Partnership: Arts Education in the Republic of Korea**

Since an Arts Education Policy was launched in 2003, major results have been achieved through cooperation between the two ministries of culture and education. The policy operates within a framework of five central objectives:

- Establishment of policy directions and the expansion of consensus
- Research projects
- Weekly Arts Education Policy Forums online and off-line
- Arts education TV programmes, e.g. *Visits to the World’s Arts Education Sites*
- Internet hub site for arts education [http://arte.ne.kr](http://arte.ne.kr)

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20 Anne Bamford, Director of the Engine Room, Wimbledon School of Arts, London, UK
21 Hoseong Yong, Director of the Culture & Arts Education Division, Arts Bureau, Ministry of Culture and Tourism, Republic of Korea
• Monthly webzine and weekly newsletter
• Arts Education case-study book
• Official White Paper

Vitalization of arts education in schools
• Cooperation between ministries of culture, education and local government
• Classroom lectures, extracurricular activities, special-skill training
• A pool of visiting arts instructors to 32% of primary to senior public schools
• Local governments provide matching fund for visiting teacher placements

Vitalization of arts education in social areas
• Training programmes at existing cultural facilities
• Arts programmes for prisoners and immigrant spouses

Training of arts-education professionals
• Mandatory and voluntary training programmes
• Self-study groups
• Professional training centre to be established 2006

Systems support for arts education
• Via the Korea Arts and Culture Education Service (the main Conference organizers) and their website

As of 2006, Korea will begin the systematic implementation of arts education in the curriculum, with legislative support to follow.

**Partnership: renegotiating parameters**

To make any programme successful, there is a need to employ the working methods of arts education within an Asian concept of integrative and collaborative working styles. An example of this can be seen in the arts-in-heritage education project, *Children of the City*, in which young people aged 10 to 16 explore their cultural and historical identities through the heritage of the inner city.

The major components, which constitute the framework of the *Children of the City* project, include:

Recruitment of Participants
• Project approval on annual basis (not project-to-project) from the Education Department.
• Contact school principals with letters and project brochures.
• Approach principals and students with “school briefings”.
• Creativity and persistence when recruiting from schools.

Local Networking
• Conducted with the belief that the arts are found in local culture and should not be taken out of context.
• Stakeholders from different fields of competence and other parts of the community are invited to participate.
• Reason for local networking has consciously arisen from an Asian context – the belief that the community should share in the responsibility of delivering the arts.
• Each participant has a role that they are comfortable with and their involvement is tailored to the needs of the project.

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22 Janet Pillai, Coordinator of the Arts Education Programme for Young People, University Sains, Malaysia
Partnerships and Funding
- Institutional and organizational affiliation with heritage organizations and arts institutions are very important, and contribute to the provision of human, physical and financial resources.
- The Government provides core funding, but private companies and community organizations provide small amounts of money for educational purposes. Only “clean” partnerships are accepted.

Human Resources
- University: students on practicum, graduate students, lecturers.
- Community: city residents, students, teachers, researchers, artists, historians, architects.
- Focus is on establishing long-term relationships and sustainable partnerships.

Space and Equipment
- Many spaces in the city are used (e.g. vacant shops, heritage sites), which are negotiated with proprietors.
- Donations and equipment come from the community. As the project concerns their children, the local area and community, no requests have ever been refused.

Approach to Training
- Carried out in real heritage sites.
- Trainees investigate data analysis, research a topic, interview people, collect data, sit in groups and discuss, present their documentation in creative or artistic ways and report back to a facilitator.

Dissemination
- Exhibitions in public spaces, e.g. marketplace, streets and schools.
- Children’s work published in three languages and distributed to the community.
- All data that is taken from the community is given back to the community.

These are the main issues that should be considered and eventually requested in the process of implementing a project that combines artistic creation and heritage.

Arts Education Programmes: New methods of teaching and learning
The Hong Kong Institute of Contemporary Culture has created a new school for arts education, the Lee Shau Kee School of Creativity. The School caters for students between the secondary and community college level and serves as an arts incubator, a place of innovation and a community-oriented, multimedia arts centre.
Its design is sensitive to its role as a community space and features a semi-public promenade as well as teaching blocks, a multimedia theatre, a library and a gallery. The school curriculum and timetable features innovations such as an entire day devoted to creativity with no formal classes, and daily activities such as seminars, study groups, performances and exhibitions, where students can perform and exhibit their work.

The range of partnerships, which includes becoming a UNESCO Observatory, has concluded with three example projects:
- Light-rifice Summer Techno art camp is a two-day art camp for 200 secondary students, where they explore the intersection between technology and art. The camp features four-

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23 Ada Wong, Chairperson of Hong Kong Institute of Contemporary Culture, Hong Kong

24 See Asia-Pacific Arts in Education Observatory Programme Proposal, p.12 of this document
way interaction, with students as participants, artists as mentors, and teachers and university students providing creative documentation.

- The Creative Campus TV project involves schools setting up campus television, and features open lectures, artists-in-residence programmes and screenings.
- Liberating Lab – Interactive Teaching and Learning Through Multimedia Arts is another multi-stakeholder model that studies globalization, health, media and other issues of global concern and distributes a teaching kit.

Observations and reflections in connection to Arts Education skills and competences:

- Scarcity of cross-sectoral talents.
- Inflexibility of schools with regards to timetable (some were resistant to change and were rigid in their interaction with ‘external’ institutions).
- Level of commitment of different stakeholders, due to short length of projects. It is hoped that this will change with the completion of the school.
- Insufficient documentation and assessment of outcomes.
- Sustainability of partnerships.

Asia-Pacific Arts in Education Observatory Programme proposal

The establishment of a series of sub-regional Observatories to function as clearinghouses of information about the instrumental uses of arts in education are outlined in UNESCO’s Action Plan Asia. The Observatories will work within a close network of institutions to collect information and then synthesize and repackage it for wider dissemination.

The Observatories will focus on the cross-curricula potential of the arts in generating greater achievements, discoveries and expressions of creativity. Furthermore, it will introduce opportunities for challenging current education models in providing new possibilities in learning, including the creation of closer ties between the humanities, the sciences and the arts.

The Observatories will also make the acknowledgment of Best Practices in Arts Education a focus in its programme. Research on viable alternatives for the profession enhances vocational opportunities and empowers teachers as agents of change that, in turn, encourages an outcome-focused curriculum development.

The Australian Observatory on Multi-Disciplinary Research in the Arts was recently established within the faculty of Architecture, Building and Planning at the University of Melbourne. The Observatory is based on the principle that specialized areas of learning are considerably enhanced in a multi-disciplinary learning environment with the collaborative support of schools, tertiary institutions and NGOs.

One of its expected results is to act as a research hub and clearinghouse for research projects. The outcome will be supported through the production of active websites, refereed journals and through the identification and promotion of evidence-based collaborative arts projects. In addition, the Observatory will serve as an active link to outreach areas, such as rural and indigenous communities. The capacity to attract funds, however, has presented a crucial issue to ensure the success of the initiative.

25 Lindsay Joubert, Senior Lecturer, Faculty of Architecture, Building and Planning, University of Melbourne, Australia
26 See www.unescobkk.org/fileadmin/user_upload/culture/Arts_Education/-_Action_Plan_Asia_-_.pdf
2. Recommendations

a. Edited version

The delegates to the UNESCO Asia-Pacific Regional Conference in Preparation for the ‘World Conference on Arts Education’ held in Seoul, Republic of Korea, 23-25 November 2005, co-organized by the Ministry of Culture and Tourism of the Republic of Korea, UNESCO and the Korean National Commission for UNESCO,

- Understand the challenges to cultural diversity posed by globalization, and the increasing need for imagination, creativity and collaboration as societies become more knowledge-based;
- Recognize the need for countries of the Asia-Pacific Region to develop educational and cultural strategies and policies that transmit and sustain cultural and aesthetic values and identity, so as to enhance and promote cultural diversity and to develop peaceful and prosperous societies;
- Recognize the value and applicability of the arts in the learning process and their role in: developing cognitive and social skills; promoting innovative thinking and creativity; and encouraging behaviours and values which underlie social tolerance and respect for diversity;
- Recognize that arts education brings about improved learning and skills development in terms of flexible structures (such as time, discipline and roles), relevance to the learner (meaningfully connected with the lives of children and their social and cultural environment), and cooperation between formal and informal learning systems and resources;
- Acknowledge that art in Asia-Pacific societies was traditionally part of everyday life and played a key role in cultural transmission and in community and individual transformation;
- Recognize that the convergence between the traditional conception of arts in Asia-Pacific societies and the more recent understanding that learning through the arts can lead to improved learning and skills development;
- Acknowledge that arts education, like all types of education, must be of high quality to be effective;
- Understand that arts education, by engendering a range of cross-cutting skills and abilities and raising student motivation and active participation in class, can contribute to increasing the quality of education, and thereby achieving one of UNESCO’s six Education for All (EFA) goals.

In light of the above, and in order to maximize the opportunity of this Conference, the delegates, in drawing on the experiences of the Asia-Pacific Region, endorse the following recommendations for UNESCO and for the World Conference on Arts Education:

Advocacy concerning the Impact of Learning in and through the Arts

1. Raise public awareness and promote the value and social impact of arts education, creating a demand for arts education and skilled arts educators.
2. Share information and evidence with stakeholders, including governments, communities, the media, NGOs and the private sector.
3. Provide leadership, support and assistance for arts teaching and learning.
4. Promote active participation in and accessibility to the arts for all children as a core component of education.

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27 Document edited after its approval by the participants of the Conference
**Research and International/Regional Cooperation**

1. Encourage collaborative research and dissemination of research results about the role the arts play in learning, particularly in children’s development (physical and neurological) and among vulnerable groups.
2. Promote ongoing evaluation of the emotional, social, cultural, cognitive and creative impacts of arts education.
3. Encourage research and rediscovery of the traditional use of arts in learning and every-day life.
4. Promote knowledge-sharing and networking through the establishment of Arts in Education Observatories (clearinghouses) in the Asia-Pacific Region, with UNESCO Chairs and the UNITWIN Network.\(^{28}\)
5. Promote international support for training teachers in arts education and for curriculum development, to widen coverage and improve the quality of arts education, particularly in resource challenged countries.

**Inter-ministerial Cooperation and Partnership between the Public and Private Sectors**

1. Promote partnership among all concerned ministries and governmental organizations to develop coherent and sustainable arts education policies and strategies.
2. Recognize the importance of the active involvement in education of arts and cultural institutions, foundations, media, industry, and members of the private sector.
3. Encourage the joint development of strategies for implementation and monitoring, so as to ensure the quality of arts education.

**Cooperation between Schools and Communities**

1. Encourage active and sustainable partnerships between educational contexts (formal and non-formal) and the wider community.
2. Facilitate participation in learning contexts by local arts practitioners and the inclusion of local art forms and techniques in learning processes in order to strengthen local cultures and identity.
3. Mobilize local resources within communities to develop arts education programmes, through cooperation between schools and parents, community organizations and institutions, so as to enable communities to share in the responsibility of transmitting cultural values and local art forms.
4. Implement and evaluate collaborative school-community projects that are based on the principles of inclusive cooperation, integration and relevance.

**Training Arts Education Practitioners**

1. Support ongoing professional development of teachers, artists and community workers, in order to develop arts professionals with an appreciation of cultural diversity and who can develop their students’ potential to create, critique and innovate.
2. Encourage the use of local, contextualized and sustainable human and material resources as both the providers and the content of quality education.
3. Provide resources and learning materials to assist educators to develop, utilize, and share new arts-rich pedagogy.
4. Provide assistance to enable arts education practitioners to harness technological developments which enable arts education to reach marginalized groups, and facilitate the creation of innovative knowledge products and the sharing of knowledge.
5. Encourage effective documentation and sharing of knowledge among educators and learners.

\(^{28}\) Refer to ‘Action Plan Asia: Arts in Asian Education Observatories’, *Educating for Creativity: Bringing the Arts and Culture into Asian Education*, Report of the Asian Regional Symposia on Arts Education, UNESCO 2005
The delegates furthermore acknowledge the importance of facilitating regular reflection and continuous improvement, and the Asia-Pacific Region supports the offer of the Republic of Korea to host a second World Conference on Arts Education.

b. Original text approved by delegates in Seoul

The delegates to the UNESCO Asia-Pacific Regional Conference in Preparation for the World Conference on Arts Education held in Seoul, Republic of Korea, from 23 to 25 November 2005, co-organised by the Ministry of Culture and Tourism of the Republic of Korea, UNESCO and the Korean National Commission for UNESCO,

- Understand the opportunities of the modern world economies and societies which increasingly need the skills of imagination, creativity and collaboration;
- Reflecting the growing recognition of the value and applicability of the arts in the learning process;
- Understand that art in Asia Pacific societies has traditionally played a key role in cultural transmission, community and individual transformation and develops emotional, cognitive and social skills;
- Recognise the need for Asia Pacific countries to transmit and sustain cultural and aesthetic values and identity by developing appropriate educational and cultural strategies and policies to meet these challenges;
- Recognise the opportunity in the convergence between the traditional conception of arts in Asia Pacific societies and the more recent understanding of learning in and through the arts can lead to improved learning and skill development;
- Understand that quality arts education is necessary to accomplish improved learning and skill development for which the key components include: flexible structures (such as time, discipline and roles); relevance to the learner (meaningfully connected with the lives of children and their social and cultural environment); and cooperation between formal and informal learning systems and resources.

In light of the above, in order to maximize the opportunity of this convergence, the delegates endorse the following recommendations emanating from the experiences of the Asia Pacific for UNESCO and the World Conference on Arts Education:

**Advocacy of Impact of Learning in and through the Arts**

1. Promote the value and social impact through raising awareness and building a consensus around the benefits.
2. Share information, research and evidence with parents and other stakeholders, including government, the business community, the media and NGOs.
3. Provide leadership, support and assistance for teaching and learning.
4. Promote active participation in and accessibility to the arts for all children as a core component of education.

**Research and International/Regional Cooperation**

1. Encourage collaborative research and dissemination into the role the arts play in learning and development, particularly children’s development.
2. Promote continued assessment and evaluation of the impact of learning and skills development (e.g. emotional, social, cultural, cognitive and creative) through the arts.
3. Encourage rediscovery and research of the use of arts traditionally used in children’s learning and development (physical and neurological).
4. Promote knowledge-sharing and networking through the establishment of Arts in Education Observatories with UNESCO chairs and UNITWIN Network in the Asia-Pacific Region, which will act as a clearing house.  
5. Promote international development research and cooperation for teacher training and curriculum development, to widen coverage and improve quality of arts education, particularly in resource challenged countries.

**Inter-ministerial Cooperation and Partnership between the Public and Private Sectors**

1. Promote partnership among all concerned various ministries and governmental organizations to develop coherent and sustainable arts education strategies.
2. Recognize the importance of the active involvement of educational, arts and cultural institutions, industry, foundations, media and other members of the private sector.
3. Encourage the joint development of implementation and monitoring strategies to ensure the quality of arts education.

**Cooperation between Schools and Communities**

1. Encourage active and sustainable partnerships between schools, artists and the wider community.
2. Mobilize and synergize local resources within communities to develop arts education programmes, through the cooperation of schools, parents and community organizations and institutions.
3. Collaborate on the implementation and evaluation of school-community projects that are based on the principles of inclusive cooperation, integration and relevance.

**Training Arts Education Practitioners**

1. Support the role of the arts in education through ongoing professional development among all educators including teachers, artists and community workers.
2. Encourage the use of local, contextualized and sustainable human and material resources as both the providers and the content of quality education.
3. Provide resources and learning materials to assist educators to develop, utilize and share new, arts rich pedagogy.
4. Encourage effective and reflective documentation and sharing among and for educators and the learners.

The delegates furthermore acknowledge the importance of facilitating regular reflection and continuous improvement and the Asia-Pacific Region supports the offer of the Republic of Korea to host a second World Conference on Arts Education.

**B. Latin America and the Caribbean**

1. **Arts Education in the Caribbean**

**Introduction**

Caribbean societies nowadays are facing a social crisis with many important issues to handle. Above all, these societies are challenged by an increase in violence and related socio-economic

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problems. Social values are diminishing as the family environment loses its strength. In this context, the school has to assume more responsibilities and a more important role in addressing these social problems in order to help children and adolescents understand the society in which they live.

In recent years, the Caribbean region has started to see and use “arts” within a broadened context as a means of addressing problems. Arts education (which includes writing, visual arts, music, film, drama, theatre and dance) cannot be a universal and general solution to all the concerns the Caribbean has to confront, in particular because of the cultural complexity of this region. There is no single and simple solution. Still, arts education can be a way to understand, approach and address social difficulties which confront present Caribbean communities.

The forum was aimed at assessing and focusing on the role of arts for societies-in-crisis and stressed the idea of the arts as being a real motor of self, regional and national development in tackling violence and fostering creativity. It therefore underlined the positive changes arts could bring, especially to the youth, through their involvement in music, carnival arts, theatre, dance, visual arts, creative writing and poetry.

a. Cultural dynamics: heritage and traditions

Caribbean society reflects a complex, multi-cultural framework; one that is characterized by cultural diversity. In comparing current Caribbean societies-in-crisis with the “Gordian Knot”, it can be argued that in difficult times like these, even if problems seem to have been “abolished”, they have not been solved\(^31\). Through this metaphor, it is easy to understand that the Caribbean is confronted by a thorny situation that requires an audacious and original response. It brings us to the question of whether arts education can be a method to untie the knots of Caribbean society instead of simply cutting through them in other ways.

Arts and culture are intimately related, as arts contribute to and are part of national and individual identity. Not only does arts education shape children’s behaviour and vision of life, it also provides a means of responding to the present crisis that Caribbean communities are experiencing. Cultural heritage and traditions must provide strong links to the past, but they should not prevent societies from evolving. The world changes, as does culture and people and it seems essential that the arts— for instance drama, storytelling and folklore— should play an important part and be used in providing an answer to today’s issues.

To achieve that goal, and to provide greater equality in the Caribbean, the arts have to be made available to everyone, especially to every child, as soon as possible. This is not always simple because social, economic, status and geo-cultural factors remain important issues in Caribbean societies.

Carnival remains the main cultural and artistic event where Caribbean heritage and traditions are performed. Some projects have been created to preserve it. Arts-in-Action (AiA), for instance, is a non-profit public-education programme created by the Centre for Creative and Festival Arts (CCFA) in 1994 to extend the work of the Centre into rural and urban communities of Trinidad and Tobago. It uses theatre performances, not only in schools, but also in community groups and corporations. “Arts-in-Action” is a programme which is deeply committed to promoting arts activities in the social and personal development of young people. Through Forum Theatre and theatre-in-education techniques for conflict resolution and mediation, AiA aims to provide an answer to social problems, such as HIV/AIDS prevention, violence, and alcohol and drug

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addiction. AiA also uses theatre to modernize folklore, and to promote creativity and Carnival heritage.

Thanks to another AiA project called Liberating Imagination for Expression (L.I.F.E.), carnival arts are also used as tools for social rehabilitation and skills development of ex-delinquents. In 2004, the Inter American Development Bank declared Arts-in-Action as an exemplary and noteworthy youth-driven project.

b. Arts and Society

Arts and society are inter-dependent. Arts have an impact on society and on individuals, in particular children, youths at risk or afflicted people (trauma victims or HIV/AIDS sufferers, for instance). Arts education can indeed have a positive, optimistic influence on society. “The great transforming power of the arts”32 is seen in the way they change attitudes and perceptions, making people aware, and encouraging their creativity (in finding a solution to a problem, for example). Arts, in general, affect society in a positive way. Therefore, great efforts have been made by governments and private organizations to recognize the benefits of arts and to promote arts programmes.

Steelpan, the new musical instrument created in the 20th Century by under-privileged youths, has become a national cultural art form of Trinidad and Tobago. This is an example of arts in cultural diversity and a way to overcome violence. In bringing groups of economically deprived youth together, “steel bands” represent a real social phenomenon at the heart of the cultural heritage and have become a cultural symbol of the islands. These bands promote cultural diversity and create bonds between youths who gather as friends and musicians. This icon of Trinidad and Tobago has evolved with the changes in society (the bands integrate more and more women, for example), and has become a full-blown culture with a world steel band music festival, many private pan schools and courses at university.

The Youth Training Centre (YTC) for incarcerated young men in Trinidad can be regarded as an encouraging practice of arts in action. It is a centre that works for juvenile delinquents’ rehabilitation. Most of the boys at the YTC come from single-parent families or from the streets, living most of the time on their own. Through drama or music education, they gain self-knowledge, growth, confidence and hope. The philosophy of the Centre is that there is good in everybody and that the positive must be stressed. The emphasis is on education rather than punishment.

As part of its educative programme, the CCFA has created a training curriculum at the Youth Training Centre. This drama-based intervention gives young people opportunities to express their talents, deal with their own difficulties and develop social and potentially economic skills.

The Area Youth Foundation (AYF) in Kingston, Jamaica, is another successful example of good practice in the field of Arts Education. It is a charitable organization for arts and education, which works with inner-city young people (13-25). This foundation promotes the personal development of youth through arts-based programmes (in particular theatre and drama). It also aims to support formal education and skills training. Moreover, the AYF produces, promotes and disseminates recordings of productions created by participants. The main positive benefits of this project are improvements in young people’s self-esteem and social relations.

c. Arts in Social Therapy

Expressive arts also provide opportunities and positive tools for social therapy. Playback Theatre, a form of interactive and improvisational theatre in which participants tell stories from their own lives, encourages rehabilitation and helps treat post-traumatic stress in individuals. Playback Theatre stories are used in educational, therapeutic, social and arts settings.

After Hurricane Ivan hit Grenada in 2004, for example, this drama technique was used to help afflicted people talk about and express their traumatic experiences. This therapeutic technique, which is promoted by IDEA, was implemented by Tracie Rogers who adapted it to the socio-cultural history and identity of Grenada. It also promotes tolerance and dialogue, encouraging people to overcome social and cultural barriers.

Another practical example of the positive and rehabilitative power of arts is the practice of visual art-work with children affected by the 2004 Tsunami in Sri Lanka, such as the practice facilitated by Dani Lyndersay. Interactive theatre, music and visual arts can play a very important role in the recovery process for people, in particular children, who have suffered traumatic experiences. Artistic activities like drawing, painting and sculpting can help children express what they feel and think in a different way.

d. Arts Education and cultural diversity

First of all, on the subject of education, it was put forward that there is no essential division between pedagogical and aesthetic theatre. On the contrary, theatre can be both instrumental and artistic, and it is even through the aesthetic that theatre can be instrumental. Theatre can convey a message, be instructive and be entertainment at the same time. Examples of educationally original theatre for young people, in particular asylum seekers, have been mentioned.

Cultural pluralism is one the main features of Caribbean countries. However, school curricula still do not reflect the diversity of the region and are mostly biased to western paradigms, which are neither adapted to nor representative of Caribbean social conditions and needs. Consequently, there is an urgent need to incorporate a culturally diverse repertoire in arts and to underline and preserve cultural heterogeneity. However, in order to have every culture represented within the Caribbean diversity, all cultures need to be promoted to an equal extent.

The Caribbean has a rich culture of festival performances, rituals, folklore, music, dance and beliefs. This can be a strength in fostering creativity and facing current issues. In this respect, the Convention on Cultural Diversity, which was adopted by UNESCO in October 2005, intends, “to preserve and protect the cultural heritage of all nations especially the smaller and more vulnerable ones”.

Conclusions

It is very difficult to generalize the situation in the Caribbean in terms of arts-education policy. Most of the time, arts in schools do not provide a real answer to the modern world and environmental context. The creation of the Caribbean Contemporary Arts (CCA7) in 1997, which promotes a solid policy in terms of arts supports and infrastructures, helped a lot in this respect. However, in general, Caribbean countries are still on the margins as far as using artistic heritage and traditions for contemporary creations is concerned.

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33 Rogers, Tracie. ‘De Day We See Wind in Grenada: Community Dialogue & Healing through Playback Theatre’. Cf. School of Playback Theatre website: www.playbackschool.org. Tracie Rogers is a Drama Therapist & Part-time Lecturer at the University of the West Indies, St. Augustine Campus, Trinidad. Cf. Lea international op.cit.
34 Lyndersay, Dani. 2004 Tsunami Lessons: Weaving the Expressive Arts for healing products, Centre for Creative and Festival Arts, St Augustine, Trinidad. Cf. Lea international op.cit.
35 Jackson, Anthony. ‘The dialogic, the aesthetic and the Daily express...’ Cf. Lea international op.cit.
Arts education is, as yet, inadequately adapted to the socio-cultural context, even though it is improving. An educational model is still lacking, but a single one will not suffice. Arts have to adapt to the changing world in order to respond to the social crisis. This is the main challenge that arts and arts education in particular are facing today in the Caribbean, and one that they are surely up to. Thus, in order to meet this challenge, social, cultural and educational institutions are eagerly awaited to back up arts education, with UNESCO being one of its first and principal supports.

The Conference adopted a set of recommendations which is included in the Final Declaration, and which is reproduced hereafter.

2. Declaration

We, the participants of the 2nd Caribbean International Arts Education Symposium: The Practice & Prospects of Arts Education for Societies-in-Crisis, which was held in St. Augustine, Trinidad, from June 26th to 30th, 2005, under the auspices of The University of West Indies, Centre for Creative & Festival Arts;

WHERAS
The Symposium, in collaboration with UNESCO and the Trinidad & Tobago Ministry of Education, brought together some 80 practitioners of arts education, representative of the Caribbean region: Aruba, Barbados, Grenada, Guyana, Jamaica, Montserrat, St. Lucia, Suriname, Trinidad & Tobago, as well as from Europe, Canada, the United States, Central and South America, South-East Asia and the Caribbean Diaspora, and with a participating audience of approximately 250 artists, teachers, students, policy makers and observers;

WHERAS
Cultural Dynamics, Social Praxis, Pedagogy, Policy: Practice and Prospects were the themes shared and discussed through papers, practical and interactive demonstrations and roundtable discussions;

WHERAS
Caribbean nations represent a confluence of cultures from the four corners of the earth: a unique combination of ethnicities, nationalities, languages and topography. This cultural complexity has spawned a creative energy and a natural ability through each of the creative and expressive arts: music, dance, visual arts, drama, film, and literature;

WHERAS
This cultural complexity has produced indigenous perspectives and practices in education that are specifically Caribbean and non-western;

WHERAS
Despite the fact that most practising artists in the Caribbean have not been exposed to formal institutions of training, many of the unique and innovative results, e.g. steel pan, reggae, rapso, calypso and carnival, have gained international recognition and are being replicated throughout the Caribbean Diaspora and the world;

WHERAS
Within the Caribbean and its diasporic nations, there are crises as in other post-industrial societies, such as:

- increasing levels of crime and violence
- decreasing levels of literacy
• drug-related issues
• communal & gang warfare
• gender inequalities and male under-achievement
• domestic violence
• child abuse and barrel36 children
• political corruption
• unemployment, and
• health and natural disasters

WHEREAS
The Caribbean Symposium participants were exposed to Caribbean-focussed techniques and strategies which have indicated that the arts are of value in the healing or the searching for solutions to the growing Caribbean and international problems and that, furthermore, arts education (inside and outside of school) is a viable instrument which can prepare the Caribbean child to take his/her place in the globalized system without losing his/her identity;

WHEREAS
It was also recognized at the Symposium that the problems and crises in society cannot be solved without the immediate global implementation of arts education and, that while the arts are not a panacea for all ills, they are indispensable to the solutions;

Therefore be it
RESOLVED that the following recommendations be directed to the relevant authorities in the region:
1. Arts education policy acknowledge and articulate the links between communities, educational and social institutions and the world of work;
2. The arts be implemented throughout the Caribbean school system, within the curriculum and as positive alternatives outside of the school environment;
3. Trained human resources, inside and outside of educational institutions, be made available in order to permit and foster the growth and promotion of Caribbean arts education;
4. Professional training for artists and teachers be made available to enhance the quality of arts-education delivery in the region;
5. Material resources necessary for the effective delivery of the arts: space, media, tools, books, etc., be produced and made available to all Caribbean schools and libraries;
6. A complete databank of Caribbean human and material arts-education resources be researched, documented and made available to all educational institutions and on the Internet;
7. The current oral culture of societies-in-crisis be documented;

Be it further
RESOLVED that the following be internationally recognized as Caribbean Best Practices in Arts Education:
1. Area Youth Foundation (Jamaica)
2. Arts-in-Action (Trinidad)
3. Playback Theatre (Grenada)
4. I.C.T.A. (Invention & Creativity Through the Arts – Trinidad)
5. Carnival Legacy (Trinidad)
6. Mas Camp (Trinidad)
7. Carnival in the Diaspora (e.g. Luton Carnival Project, UK)
8. Forum Theatre for Prison rehabilitation

36 Children whose parents reside abroad and support their families by sending barrel-shaped containers of clothing and other material necessities.
9. Steel Pan as a pedagogic practice and crisis resolution
10. Reggae Studies (Jamaica)
11. Festival & Carnival Arts Studies (Trinidad & Tobago)

Be it further RESOLVED that the following recommendations be directed to UNESCO:
1. UNESCO make provision in its upcoming budget to foster arts education in the Caribbean and to promote its inclusion in school curricula;
2. UNESCO continue to include arts education in its international programmes;
3. UNESCO acknowledge and include in its programme for the World Conference on Arts Education in Lisbon, Portugal, March 2006;
4. the above recommendations from the 2005 Caribbean Regional Arts Education Symposium; and
5. Caribbean examples from the reports on Best Practices, Workshops and theoretical perspectives in arts education;
6. UNESCO promotes research on arts education in the Caribbean (such as the impact of Best Practices listed above) in order to inform the development of future initiatives in this expanding field.

3. Towards Quality Arts Education: Challenges and Opportunities in Latin America

Introduction

Latin American countries are in essence multicultural. In each of them, diverse language and cultural communities live side by side, all with their own very different but rich traditions and artistic practices. This variety, and the fact that it is rooted in so many communities, is now – with the growing recognition of the importance of cultural diversity – considered to be a vital asset in the development and intellectual awakening of these countries. Though this diversity was, until recently, often experienced by the populations as a weakness, reducing learning and knowledge to particular cultural values and traditions, this worldwide movement towards recognizing national and regional cultures and communities has led the governments of Latin American countries to contemplate the possibility of introducing cultural and artistic activities into the overall learning programme of young people, both in and outside the school.

Teaching related to arts education mainly takes place outside of the school system and it is mainly thanks to ministries of culture and public or private cultural institutions that it is promoted. Reforms have nevertheless been undertaken and have brought about a greater integration of arts education in the school environment, asking that it be made part of school curricula.

This brief report aims to review the progress made in terms of educational policies in the training of teachers and the implementation of partnerships for the teaching of art disciplines in the countries of this region.

37 Original version in Spanish
38 See the Convention on the protection and promotion of diversity in cultural expressions, approved during UNESCO’s 33rd General Conference, November 2005.
a. Arts education and cultural and educational policies

“We must stop loving sciences and the arts as though they were two enemy sisters.” This idea, taken from Gabriel Garcia Marquez’s Manifesto on education, summarizes well the malaise surrounding arts education. In fact, though there is consensus about the fundamental nature of artistic practices for the balanced development of a human being, the prospect of setting up school curricula that promote these practices is accompanied by the fear of seeing the sciences demoted. Everything suggests that public authorities consider arts and sciences as fields that stand apart from each other, contrary to the Colombian Nobel prize winner who sees them as complementary.

If a person’s creativity is developed by exercising a discipline, it is stimulated even more through the practical experience of art. The child discovers his or her creative potential through play and repetition, which paves the way to action and creativity. Arts education, in developing young people’s emotional intelligence and imagination, creates an awareness of diversity in practices and cultures as well as of their environment, which in turn makes them attentive to environmental and development issues. This is why public programmes for arts education and creative practices are chiefly aimed at children living in underprivileged or socially vulnerable milieus. Creative activities for them are a way to resist the degradation of their surroundings and their self-image. Art enables them to keep their cultural heritage alive and at the same time opens up new possibilities to be stimulated.

The experience in Mexico is significant in this respect. As part of their deliberations on cultural diversity and the benefits of this diversity for sustainable development and the wellbeing of societies, Mexico recently carried out a pilot experiment concerning the comprehensive reform of the secondary school. This pilot programme foresees that an intercultural perspective be brought into subjects that are taught, and that indigenous spoken languages and traditional cultures be made part of the teaching curriculum. Study programmes were designed for the eight largest geo-cultural groups in the country. Their objectives are:

- To promote a stronger recognition of the cultural differences in each region of the country and to adjust educational contents in order to improve the quality of teaching for children experiencing great learning difficulties and regular failure at school.
- To promote cultural identities and respect for the other and for the self, by better enhancing national cultures.
- To promote language diversity as a decisive cultural value.

The examples of Colombia and Chile are also worthy of note. The national plan for music and cohabitation (PNMC-2003-2006), set up by the Colombian Ministry of Culture, aims at promoting music practice and knowledge as well as social participation, for instance, by creating music schools all over the territory. The purpose of this large-scale programme is to develop the creative capital of Colombian youth. In Chile, a great effort was made to expand the teaching of arts (visual arts, music and theatre) in the school environment, and to produce textbooks and teaching curricula.

The aim of these programmes is also to create new audiences for the arts and culture, and at the same time encourage creative initiative and provide the most deprived with new opportunities to access knowledge and learning.

39 Ruiz, Clarissa. La Educación artística, factor vinculante de la cultura y la educación, Lineamientos de política para la educación artística en Colombia. Cf. www.unesco.org/culture/lea
b. The training of teachers and a profile of their knowledge of art and creativity

Generally speaking, it is important to emphasize that the teachers who are responsible for teaching arts must be at the centre of any reform in arts education, and must be able to follow the revision of the curricula step-by-step. This is an excellent way to ensure their acceptance of the proposed educational project and their competence in the various artistic fields. Great importance must be given to the training of teachers in visual arts, dance, music, theatre, etc., if the quality of arts education, and thereby of school education in general, is to improve. For instance, the initial training of art teachers must not only take into account new teaching methods that emphasize the creativity and traditional know-how of the community, but also the use of electronic tools as a means of artistic production and learning and a source of knowledge that can no longer be ignored.

In the case where generalist teachers, who do not necessarily master the subject, have to teach the arts, it is suggested that they choose an artist to work together with them in the class. It seems important, however, to define the profile of teachers both in primary and secondary school, as well as in extracurricular art activities. The question must be asked, when should artists participate in the teaching, and whether one must speak of teaching artists or artist teachers, or both.

Teacher training in art disciplines today faces a serious lack of funding. In Cuba, the Government has set up televised music-teaching programmes to meet teachers’ needs. In countries such as Haiti, Costa Rica or Honduras, alternative solutions have been found, but do not entirely resolve this shortcoming.

The main purpose of arts education is not to train artists, but to kindle aesthetic sensitivity in the child and the adolescent, to initiate them to the practices and language of the arts and to develop their creativity. Generalist primary-school teachers must be able to receive adequate training in at least two art disciplines, of which the standard could be defined on a national level. In addition, teaching support can be given by professionals from cultural institutions (music centres, museums, theatres, etc.) and/or artists.

It is essential on each school level to define an educational project that will be implemented in partnership with a cultural institution chosen by the school. More importantly, since one of the learning methods in art subjects is to encourage the student to do research and take part actively, the teacher’s own knowledge becomes of secondary importance in the knowledge-transmission process. This method in fact downplay relativizes the knowledge of the teacher – in particular in terms of the students’ behaviour- and is based on the students’ desire and intentions towards the artistic object. In as far as possible, it limits the giving of instructions, promotes the students’ autonomy and respects their critical ability.

The training of teachers is a key issue that cannot be resolved without the help of existing training and research centres. To this effect, UNESCO chairs specializing in this field could be associated in the research, in particular the following:

- *Teacher training through distance learning* at the Minas Gerais University (Brazil);
- *Regional network for the improvement of teaching quality and equity in Latin America* at the Universidad del Valle (Colombia);
- *Education sciences* at the Latin American and Caribbean pedagogical institute (Cuba); and
- *Education and human development* at the Ayrton Senna Institute (Brazil).
c. The co-operation of artists and their communities as well as cultural and artistic institutions in the education process of the child and adolescent

Arts education that initiates children and adolescents in artistic techniques and language, as we have said, builds cultural identities and reinforces self-confidence and respect of the other and his culture. In this way, it also opens the door to multiculturalism. In order to introduce the child to the practical experience of art and its diverse expressions, arts education must look at both traditional expressions of art and those developed on its contemporary side. It is at the intersection of these two cultural reference fields that the child evolves within his or her community. Cultural institutions such as museums, music centres, culture centres, theatres and cinemas as well as craft centres are all places that must be promoted. They must be able to contribute to the educational effort of each nation and more specifically to the education of the arts.

Another rich source lies with artists themselves: dancers, actors, musicians, poets, writers, painters, sculptors and craftspeople all have undeniable skills in terms of creativity, action and reflection. They are the go-betweens from one artistic tradition to another. They are also the living memory of a community’s art and culture and the magicians that transform these traditions into future memory. Their role in arts education is evident, but the ways in which they could participate still need to be defined.

A number of very positive and interesting experiments are being promoted in many countries, mainly by socio-cultural NGOs, and financed by public or private funds. The UNESCO-supported programme *Opening Up Spaces*40 in Brazil is a good example. This programme lends support to schools in underprivileged areas that suffer from great social and economic tension. The programme is currently implemented with success in over 6 000 public schools in Pernambouco, Bahia, Rio de Janeiro, São Paulo, Rio Grande do Sul, Minas Gerais and Piauí. Over five million people, including children, adolescents, young people and adults, are involved in this extracurricular programme. The main principle is to open up school establishments to students, their families and the community over weekends, and to offer them artistic, cultural, scientific, sports, social and civic activities, depending on the possibilities of each establishment. Launched in 2000, this project has had a very positive effect in reducing juvenile violence in the communities where it is implemented. It is interesting to note that the workshops held in each school are, in 80% of the cases, run by volunteers that spontaneously came forward to the local co-ordinators of the project. Their profiles vary widely with, of course, a large number of artists and craftspeople working in different fields of art and craft, but also socio-cultural organizers and social-service workers. The programme is a model of solidarity and mutual aid within a community that stands together to fight poverty, violence and intolerance, and that wants to develop knowledge through different forms of learning and action.

Other examples could be named such as the one in Honduras, promoted with the help of the Inter-American Development Bank (IADB) as part of the *Comprehensive Pilot Programme to Fight Urban Poverty*, which includes an arts-education section for children of travelling salespeople, or in Ecuador, where a programme training audiences for the arts has been launched with young people and their families in underprivileged areas.

Also worth mentioning is the very large and fruitful music-education programme, *Youth Orchestras*, started by the Venezuelan conductor Antonio Abreu, which in a matter of 20 years has spread with great success to a large number of countries in the region. It has turned several

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generations of young people away from violence and has awoken true musical callings. The Argentinean pianist Miguel Angel Estrella, within his association Hope Music, founded in the 1970s, has done very worthwhile social work mainly in the Jujuy province. The initiative also spread to other countries of the subcontinent. More recently, the Colombian choreographer and dancer Alvaro Restrepo’s project La Escuela del Cuerpo has shown very encouraging results, pleading for more sustained recognition for the role of art and high-quality arts education in the development of young people who live in deprived areas.

The richness and variety of both public and private initiatives set up to curb poverty and violence in this region is one of the main features of educative action in the field of arts and creativity. But in spite of their extent in terms of time and space, they remain isolated phenomena that are set up by the will of individuals within the framework of a true solidarity action towards crippled communities.

4. Declaration of Bogotá

The participants at the Latin American and Latin Caribbean Regional Conference, “Towards Quality Arts Education: Challenges and Opportunities”, organized in Bogotá, Colombia, 28-30 November 2005 by the Ministries of Education and Culture of Colombia and the Regional Office for Culture in Latin America and the Caribbean (ORCALS), with the support of the Regional Office for Education in Latin America and the Caribbean (OREALC), UNESCO and the Regional Centre for Book Promotion in Latin America and the Caribbean (CERLALC);

Having the following purpose:
That Member States of the Region promote a quality arts education for all that encourages and develops sensitivity and creativity in their peoples and is aimed at building a future based on the appreciation and protection of the natural and cultural heritage, as well as on solidarity and respect for cultural diversity;
And that national, regional, Latin American, and Caribbean exchanges and cooperation be encouraged;

On the basis of:
The principles contained in the Mexico City Declaration on Cultural Policies (Mexico City, 1982), the World Congress on the Status of the Artist (Paris, 1997), the Recommendations of the Intergovernmental Conference on Cultural Policies for Development (Stockholm, 1998), the International Appeal for the Promotion of Arts Education and Creativity at School made by the Director-General of UNESCO during the 30th session of the UNESCO General Conference (Paris, 1999), the UNESCO Universal Declaration on Cultural Diversity (Paris, 2001), the strategic objectives of the Regional Educational Project for Latin America and the Caribbean (PREALC) (Havana, 2002) and the UNESCO Conventions concerning the Protection of the World Cultural and Natural Heritage (Paris, 1972), on the Safeguarding of the Intangible Cultural Heritage (Paris 2003), and on the Protection and Promotion of the Diversity of Cultural Expressions (Paris, 2005);


Noting that:
1. The development, through arts education, of an aesthetic sense and creativity, and of creative, critical thinking and reflection as inherent to the human condition, is the right of every child and young person;
2. The Member States of the Region possess a rich natural and cultural heritage, both tangible and intangible, which is under threat from multiple complex, sociocultural and environmental changes;
3. Attention must be paid to the requirements and demands arising from artistic and cultural changes;
4. Greater awareness must be created among children and young people of themselves and of their natural and cultural environment;
5. Access for all to cultural goods must be among the objectives of education and cultural systems;
6. Current living conditions require education to provide new visions and strategies for meeting the challenges of the present and building the future;
7. Arts education, as a form of political and civic construction, constitutes a basic tool for social inclusion;
8. Arts education makes a fundamental contribution towards achieving the above-listed objectives and capacities;
9. Arts education plays a strategic role in safeguarding tangible and intangible cultural heritage.

Considering that:
1. In most States in the Region, education policies place little value on arts education, and this is reflected in the isolation and devaluation of this area of knowledge;
2. In the Region, it is observed that the cultural and educational areas are dissociated, with two separate agendas often moving in parallel or in opposite directions;
3. In the pedagogical policies, strategies and practices of its arts education, the Region’s cultural diversity fails to achieve the level of intense, full expression required for the affirmation and development of local and regional identities;
4. The very limited relation observed between the different levels and modalities of arts education hinders articulation between significant experiences and developments;
5. Countries recognize that there are insufficient teacher training programmes specializing in arts education;
6. There exist significant experiences in arts education, undertaken spontaneously, that are neither researched nor systematized;
7. Budgets for arts education are either inexistent or insufficient to cover its development needs;
8. Recognition of artists and their participation in the processes of arts education is insufficient;
9. The competencies and mechanisms for articulating formal and non-formal arts education between institutions of the educational and cultural sectors are undefined;
10. Continuity of commitment and activities influencing the constitution of and support for the State’s public policies on arts education is affected by changes of government.

Adopt the following Bogotá Declaration on Arts Education within the framework of the preparation for the World Conference on Arts Education to take place in Lisbon, Portugal, in March 2006;

Undertake to:
Provide follow-up to the Appeal to Member States launched by the Director-General of UNESCO for the Promotion of Arts Education and Creativity at School by taking administrative, financial and legal measures to make this education compulsory in schools from preschool education up to the last year of secondary education.

In close cooperation with the UNESCO Regional Offices for Education and Culture and other intergovernmental bodies, promote arts education by practising the following:

1. Recognizing the special nature of the pedagogical training and practice that sustains the identity of the arts educator;
2. Training teachers in the theory and practice of arts education;
3. Developing and implementing arts education at the different levels and in the different modalities of education programmes from an interdisciplinary and transdisciplinary perspective, the purpose being to open up new aesthetic channels;
4. Encouraging the participation in primary and secondary education of artists, tradition-bearers and cultural promoters in order to enrich pupils’ creative use of the different forms of artistic expression;
5. Facilitating coordination between cultural and educational institutions in each country so that they can agree upon and implement policies and activities for the development of arts education;
6. Creating cooperative networks between Member States in the Region and within their respective education and cultural systems, including NGOs, civil society and international organizations, so as to base the successful development of arts education on cooperative activities and alliances;
7. Encouraging the participation and organization of arts education teachers, both nationally and internationally, so that they acquire greater social representativity and professional capacity;
8. Promoting knowledge of sociocultural and environmental problems in arts education programmes so that pupils develop values concerning their environment, a sense of belonging to their cultural reality and of commitment to the search for sustainable development;
9. Designing policies for national and regional research in the area of arts education, taking into account the specificities of ancestral cultures as well as vulnerable population groups;
10. Preparing and implementing regional and international training and research projects;
11. Systematizing significant experiences that can serve in preparing quality indicators for arts education, and promoting the exchange of experiences;
12. Recording and evaluating bibliographical resources and other sources of information on arts education existing in the Region, with a view to their republication and dissemination.
13. Promoting the allocation of space/time in the communication media to support the objectives of arts education and help develop aesthetic sensitivity and foster human values;
14. Incorporating the new information and communication technologies in teacher training programmes and in formal and non-formal education processes, as means of creation, artistic expression, reflection and critical thinking;
15. Encouraging the creation of texts, materials, methodologies and teaching/learning guides;
16. Promoting investments that provide arts education with the cultural goods, material resources and funding to:
   - Create specialized areas in schools and cultural spaces that offer any form of arts education;
   - Provide specialized didactic materials, including publications in native languages;
   - Ensure the development of arts education and promote fair pay and working conditions for teaching professionals who are developing this area of knowledge.
17. Encouraging the definition of abilities and mechanisms for articulating formal and non-formal arts education between educational and cultural institutions;
18. Guaranteeing continuity that transcends governmental programmes in the State’s public policies on arts education;
19. Recognizing the role of arts education in preparing audiences and different sectors of the public to appreciate artistic manifestations;
20. Ensuring dissemination, implementation and follow-up by Ministries of Education and Culture in the Region of the measures mentioned in the present Declaration;
Recommend that the UNESCO Offices for Culture and Education in Latin America and the Caribbean:

1. Encourage the creation of regional programmes for research and lifelong training for professionals (artists, teachers, managers, planners, etc.) connected with arts education
2. Promote a regional system to gather and disseminate information on arts education
3. Encourage the creation of collections and inventories of Latin American and Caribbean works that enrich arts education in the visual, musical and theatre arts;

The participants at the Regional Conference of Latin America and the Latin Caribbean, “Towards Quality Arts Education: Challenges and Opportunities”, thank the Government of Colombia for the excellent organization of the Conference and the hospitality given to the country representatives.

They invite OEI, CAB, CERLALC and other intergovernmental bodies to follow up on the measures agreed upon at this Conference.

C. Europe and North America

1. Synergies between Arts and Education in Europe and North America

Introduction

“By 2007, the total population of the European Union will approach 500 million, representing an immense richness of cultural, social and linguistic diversity. Moreover, our societies are undergoing major demographic changes, resulting in an ageing and shrinking working-age population and sustained immigration flows. In such a context, the shared values that hold our societies together, such as freedom, fairness, tolerance and solidarity, become more important than ever.”

There is an increasing interest by governments in culture, the arts and its relation to education. The changing face of European identity, society and culture demands new types of teaching and learning societies focused on fostering cultural identity, creativity and social cohesion. Throughout Europe and North America, there is a wealth of knowledge and innovative, arts initiatives that reflect the many influences of the region, however, in most cases the programmes are periodic and irregular.

Over the past decade, we have witnessed the growing interest of policy makers in cultivating creativity. As we move into the 21st Century, the ability to think, solve problems and adapt in a flexible manner cannot be emphasized more. Nevertheless, both on a policy and practical level, the fundamental ties between creativity and arts practice aren’t being acknowledged, and the arts continue to be marginalized on the school curriculum. Arts education features on the policy requirements of most countries in the Europe and North America Region, yet there is a marked gap between arts policy and arts practice. The arts present enormous possibilities to cultivate imagination, expression and innovation, however, the overall pedagogy of teaching the arts

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41 Main conclusions from the Regional Preparatory Conference (Europe and North America) Synergies between Arts and Education for the World Conference on Arts Education, 8-11 September 2005 in Vilnius, Lithuania. Original version in English
doesn’t support the process and promotion of creativity. Quality arts practice and improved teacher training were identified as areas of concern at the Regional Preparatory Conference.

The nature of the arts as a broad and interpretive medium and the definition of what constitutes art vary between different countries and cultures. The UNESCO General Conference (1999) defined arts education in terms of literature, visual arts, music, drama, dance and film while encouraging the participation of cultural institutions, communities and families. This holistic approach was also detailed in a survey by Cultuurnetwerk Nederland where arts and heritage education was defined jointly or separately by 21 Member States of the EU. Ten countries used a separate definition for arts education and heritage education, ten adopted a joint definition, and one had both a joint and a separate definition. The separate definitions of arts education in the survey refer to arts education in the context of teaching individual art disciplines, whereas the definition of heritage education focused on the arts within a broader cultural and historical context. While this presents a good indication of the vibrant and intangible nature of the arts, the lack of definition can create difficulties in clarifying the area within a national education system.

a. Educational and Cultural Policies in the field of Arts Education

Although creativity is ranked very high in most policy documents, there exists a lack of fundamental recognition of the importance of quality arts education as a principle means to facilitate creativity. Considerable differences exist between countries in terms of a clear repartition of the responsibility for arts education within the Ministry of Culture and/or Education and the different mechanisms that secure the implementation and evaluation of arts education programmes. The creation of synergies between the arts and education and the promotion of creative learning exists very scarcely in European countries.

In France, for instance, although the Ministry of Culture and Communication and the Ministry of National Education, Higher Education and Research are two separate entities, a partnership exists between them in forming joint policies and budgets for class projects that take place inside or outside school hours (curricular and extra curricular). Teachers can apply for project funding through the school or local administrations. A result of this cooperation is the Five-Year Plan to Develop Arts and Culture in Schools, which was launched in 2001. It intends to place art and culture at the centre of education rather than at the margins of the curriculum. It provides compulsory and optional subjects and cooperation between schools and cultural institutions. The main objective is to overcome social and cultural inequality. The implementation of the project is embedded in the French decentralization policy and is assured by the local communities. This, in turn, enables the territorial educational policies to be controlled by prefects, DRACS (Regional Directors of Cultural Affairs) and chief education officers.

In the Netherlands, arts and education are already united on a policy level as the Ministries of Education, Culture and Science form one entity. In 1997, The Minister and Secretary of State launched the Cultuur en School project (Culture and School project) in order to link the education system, the cultural world, and the different levels of government. The 30 municipalities and 12 provinces are mainly in charge of the structural cooperation between cultural institutions and schools and contribute to the financing of the project. From 2001 to 2004, the different partners for this project made available €14 million. The project has three priorities: cultural heritage,

43 During this Conference an appeal for the promotion of arts education and creativity in schools and non-formal settings was launched.
multicultural issues and media education. On the local level, arts and heritage projects were launched and on the national level secondary school pupils were stimulated to extend their cultural activities through discounts and the distribution of vouchers. In 2004, the project was elaborated to the primary and higher education levels. This supplementary investment added €4 million to the total budget, which in turn will be increased to €22 million in 2007.46

b. Cultural Partnerships

Particularly in Europe, the past 50 years have reflected a marked increase in the establishment of cultural institutions, which indicates the continued value placed on developing cultural identity. Communities continue to strengthen their ties to specific cultural origins based on the foundations of stories, rituals, languages and beliefs.

Throughout Europe and North America, most cities, towns and villages have some kind of cultural facility. In the current environment, we can recognize that the learning environment is now no longer exclusively in the schools. New possibilities of pedagogy have resulted from the development of partnerships between schools and cultural institutions. In Europe, there is proof of long-standing collaborations between educational and cultural institutions, however, the extent and effectiveness of these partnerships varies widely between the countries.

Most European and North American countries are in favour of a close partnership relationship between education and cultural institutions. Policy innovation in this dimension of arts and cultural education does feature as a priority for the region, which materializes mainly in visits to cultural institutions. In most cases, any decision to visit a cultural institution is determined by the individual school or the teacher in charge. Therefore, the level of support and commitment on the behalf of cultural institutions and schools is vital to ensure the success of the collaboration.

A number of programmes that are currently in operation in Europe and North America are proving highly successful in strengthening cultural partnership links. The European Culture 2000 supports the creation of a network of schools, universities, libraries and museums and focuses its interests in the promotion of artistic, literary and cultural programmes within the EU and abroad. This six-year flagship programme was established in 2000 and was allocated a budget of €236 million. Due to the continuing progress of the initiative, the European Commission has proposed renewing the programme for a further six-year period with an increased budget of €408 million. In July 2004, the Commission launched an Integrated Action Programme in the field of lifelong learning comprising of sectoral programmes on school education (Comenius), higher education (Erasmus), vocational training (Leonardo da Vinci) and adult education (Grundtvig). As part of this initiative the Comenius Action, for example, financed a project launched by The Teachers Training Institute in Lyon (France) to develop a ‘cultural co-education’ between schools and cultural institutions. Annually, more than 10 000 schools in the EU benefit from Comenius and it is estimated that by 2013 at least one pupil in 20 will be taking part in Comenius programmes.47

In the U.K., the Creative Partnerships Programme is a €160 million Department of Culture Media and Sport (DCMS) and Arts Council England’s flagship programme, which will last four years ending in March 2006. In addition to its responsibility of government policy in fields such as arts, sport, tourism and the media, the DCMS works closely with other government departments in developing, co-ordinating and achieving policy in a range of cross-government agendas, such as issues of education and social inclusion. The Creative Partnerships Programme, based at the Arts Council England, is the national development agency for the arts in England. The initiative receives funding from the DCMS and the Department of Education and Skills and distributes public funds from government and National Lottery sources. The project is aimed at

linking schools with the widest possible range of cultural and creative partners and focuses on areas of economic and cultural deprivation and areas that suffer from rural isolation.48

The Norwegian Cultural School Bag (Den kulturelle skolesekken), a government- funded initiative launched in 2001, operates as a joint project of the Ministry of Culture and Church Affairs and the Ministry of Education and Research. The Secretariat for the initiative is the Norwegian Archive, Library and Museum Authority (ABM-utvikling), which co-operates with the Norwegian Directorate of Primary and Secondary Education. The responsibility of coordinating and implementing the initiative is that of the county authorities and cultural sections within the individual regions. The Cultural School Bag is funded mainly by profits from Norsk Tipping A/S (Norway's State-owned gaming company) and NOK 160 million (€20 million) will be spent on the initiative in the 2005-2006 academic year. Furthermore, the great majority of cultural institutions and many other institutions are involved in providing art and culture for schools. These institutions, the regional authorities and many local authorities invest substantial sums in this work from their own budgets. The Cultural School Bag, which seeks to be a permanent element of basic education, covers primary and lower secondary schools all over the country and offers cultural activities that represent different artistic and cultural expressions, such as the performing arts, music, film, literature and cultural heritage. The project aims to bring artists, teachers, local life and decision-makers closer together at all levels.49

In Finland, The Oak of Finland Plus is a programme that seeks to strengthen the role of cultural heritage in education by fostering the creativity and knowledge of local history and to promote tolerance. One hundred schools currently take part in programme that is jointly funded by the Finnish Government, city councils and private sources. Another Finnish initiative that has proved successful is Project Creativity and Cultural Education 2004-2006, a scheme that aims to encourage collaboration between schools and cultural institutions by exchanging examples of good practice. In some countries such as Sweden and in the UK, the government also finances an intermediate institution, which acts as a broker between schools and the cultural sector, encouraging co-operation.

A major recommendation resulting from the Regional Preparatory Conference was the greater involvement of cultural organizations in teaching arts education as part of the school curriculum. Cultural institutions are housed with a wealth of information and vast potential for interrelated and tangible teaching practices. Predominantly in primary education- where young children respond strongly to visual learning- an active collaboration between the institutions can provide opportunities for enhanced teaching methods and a broadened perspective of the learning environment. Performance-based practices such as drama have also proven to be an effective tool in language learning. Effective partnerships are also fruitful for teachers who benefit from the new pedagogy, which can enrich their own teaching methods. This positive resonance is also evident in Finland, where the partnership between teachers and cultural institutions has resulted in the development of enhanced teaching methods. In Paris, France, La Maison du Geste et de l’Image is an association financed and managed by the municipality government. It offers both in-school and extra-curricula programmes given by professional artists in fields such as theatre, video, sound, photography and writing. The in-school projects involve the collaboration between the artist, schoolteacher and school and are catered to the age of the participants, the teaching methods and duration of classroom intervention.

Most cultural institutions have an education department. Some major cultural institutions provide comprehensive online teaching resources for arts educators, families and students alike. The

48 Department for Culture, Media and Sport. Creative Partnerships.  
website for The National Gallery of Art\textsuperscript{50} in the U.K., for example, provides an education link with background information and lesson plan ideas aimed at teachers, students and their families. As part of its education department, the Gallery also offers a Summer Teaching Institute that aims to help teachers increase their knowledge of art history as well as integrating visual art into the classroom teaching. The changing topics relate directly to the K-12 Curriculum.

New forms of artistic expression have opened up new avenues for staging cultural events. In accommodating for inter-active and more experimental art forms, the traditional concept of the cultural venue is changing. We can see new possibilities for festivals, cultural venues, concerts, exhibition spaces and theatres. An important advantage of the expanding notion of the cultural venue is that it allows for the cultural and artistic practice to reach as wide an audience as possible.

From her farmhouse in Portugal, the internationally renowned Portuguese pianist, Maria Joao Pires founded the Belgaio Centre for Study of the Arts. The unique establishment welcomes artists from all disciplines interested in developing their craft in a supportive, open and democratic environment. The presence of artists encourages the free flow of creative ideas and artistic exchange. As part of the Centre, there is also a school and a choir for local children, as well as workshops and projects in a variety of arts disciplines.

c. Teaching Methods

**Teacher Training- primary and secondary**

Teaching methods and teacher training are two vital aspects that contribute to the improvement of the quality of arts education. The value and empirical benefits of arts education rest in the quality of its content and method of teaching. In this respect it is essential to reconsider teaching methods and improve the pedagogy and teaching styles that would serve children better.\textsuperscript{51} In this regard, new developments are at the core such as Information and Communication Technology (ICT) in education together with new didactic and methodical expertise serving further flexibility to contribute to the progress of children’s communication skills and positive attitude towards society.

In Germany, the Federal Ministry for Education and Research (BMBF) and the Länder Ministries equally finance the German *Kubim* project. More specifically, the programme operates within the framework of the *Bund-Länder-Kommission für Bildungsplanung und Forschungsförderung (BLK)*, a joint body of the Federal Government and the Länder for educational planning and research funding. Education in Germany is dealt with both on the federal and regional level (Länder) while culture is the unique responsibility of the. Each Länder has its own Ministry of Education, Culture Affairs and Science to develop guidelines in fields such as science and the arts. In order to avoid large disparities between the educational policies of the Länder, each Ministry is represented in the Federal Government. The *Kubim* project (*Kulturele Bildung in Medien Zeitalter*) is a five-year programme seeking to foster creativity in the framework of new technologies. It was launched in spring 2000 to develop and test groundbreaking models for creative and proficient use of new media-technologies and other innovations in the field of cultural education and training. The programme is made up of 23 large-scale projects and has a budget of €11,6 million (2000-2005). *Kubim* is linked to the larger context of concepts and programmes in Germany which aim to help to build the global *Information Society* and improve arts and media education.

\textsuperscript{50} See www.nationalgallery.org.uk/

Based on conclusions derived from the Regional Preparatory Conference, the training and preparation of arts teachers should be a new priority within the education system. In most countries in Europe and North America, arts teachers in secondary education are usually specialised teachers in a field of the arts, whether it is in dance, drama, music or visual arts. In primary education, an individual teacher gives instruction in nearly all subjects. For the majority of primary school children, the arts education they receive is from their generalist, primary school teacher. As most primary teachers receive little training in arts education, the quality of arts education at the primary level is an area of concern. The distinction, however, isn’t to encourage primary teachers to have the skills of the artist, nor to have the specialised training to teach the arts at secondary level. Rather, primary teachers need to be encouraged to develop an awareness of culture and the arts and to recognise the objectives of promoting creativity and expression. This can be developed through partnerships with artists.

**Teacher Training - pre-service and in-service**

Within Europe and North America there is a large variation in the pre-service and in-service teacher training that arts professionals receive. The level of in-service training in the arts varies from no provision to very detailed and systematic provisions. In order for teachers to fully benefit from the available in-service teacher training, it is necessary that they be given support from the school management. In Spain, it was revealed that there was limited or no provision for training generalist or specialist teachers. Furthermore, as teacher salaries are comparatively low, the teachers are less able to attend professional development training. This is, in turn, reflected in the quality of arts education within the school system.

Several countries that have instigated strategies aimed specifically at improving the level of qualification of arts educators, have commented on, not only the vast improvement in the quality of provision of arts education, but also the improved teaching pedagogy that benefits the teaching of all disciplines. In some countries, such as the UK, teachers can take specialist-training programmes for the arts for primary and secondary schools at university level. In California, USA, where arts education is mandatory for grades 1-12, The California Arts Project (TCAP) has developed the ‘Collaborative Design Institute’, which brings together art educators to develop and field-test standards-based instructional units. Over the course of the year, arts educators examine evidence of student achievement and make refinements to the collaborative units they have developed. It is also used as a means to become more informed about current arts education issues, requirements, research and leaderships. California also has professional development opportunities provided by the four arts education professional teacher associations in dance, music, theatre and visual arts (including digital arts). In Canada, many teachers who opt for additional qualifications often choose arts-based training to assist in general teaching pedagogy. Teaching education in creative and imaginative approaches is also a feature of the Canadian system. A similar pattern in Finland has shown that the incorporation of arts education in teacher training programmes has strengthened the creative capacity of generalist teachers.

**Teacher shortages**

According to the Organization for Economic Co-operation and Development (OECD), 14 OECD countries reflect an alarming rise in teacher shortages. Education as a cultural and economic investment is not an idea restricted to Europe and North America, and the pattern of teacher shortages is indeed a global issue. In the Europe and North America Region, the number of teachers in higher education cannot compete with the increasing amount of students seeking higher qualifications in an effort to compete with current demands. In Russia, which has a centralised system, the same professional arts education system still exists as it did in the Soviet Union. There is a strong network of state music, ballet and fine arts schools for children and

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53 See [http://csmp.ucop.edu/tcap/](http://csmp.ucop.edu/tcap/)

specialised conservatories. However, due to the increased mobility of Russians, low salary and high demand of Russian arts teachers abroad, particularly music and ballet teachers, many arts teachers are immigrating.55

**Gap between policy and practice**

There is a considerable disparity between what is mandated in a country and what the student actually receives at a practical level. In the USA, for example, the ‘No Child Left Behind Act’ (2002) lists arts education as a core academic subject, however, in many US States children receive no formal arts education. In the European Union, arts education features on country policy requirements, yet the system with which governments approach arts and cultural education follows no dominant model. In some countries, the teaching methods of arts and creative practices abide by the standard national assessment criteria and, in others, teachers have greater freedom and flexibility in the method of teaching.

**Arts Education in the general curriculum**

The evidence of arts and cultural subjects in the national curriculum is particularly evident in European countries. Most European curricula reflect a strong presence of arts education at primary level yet at secondary level, arts education exists on the periphery. In most cases, compulsory arts subjects disappear completely from the curriculum after the early years of secondary education.56

In comparing the available statistics and research, it is worth noting the varying definitions of arts and cultural education and their incorporation in to the curriculum in a cross-disciplinary approach. For instance, it was noted that in Finland there is a very high number of hours devoted to arts education but within the Finnish curriculum areas of arts and cultural education, such as theatre and dance, are often integrated into other subjects, such as mother tongue and physical education classes.57 This inter-disciplinary approach can also be seen in countries such as the Netherlands, where the integration of culture into the curriculum is an important objective.

**Arts Education as an extra-curricula activity**

In Finland, France, Germany, Greece and Estonia, extra-curricular arts education plays a major role in the arts education of children and adolescents. In Europe and North America, there is a wide selection of extra-curricular programmes that are available to students who have a special interest in the arts and are able to pay for extra tuition. And there are existing programmes that offer under-privileged children the opportunity to work with professional artists. For the majority of primary students, who are neither from privileged or under-privileged backgrounds, the level of arts education that they receive is solely dependent on their primary school teacher.

**Partnerships- professional artists**

Artists are experimenting with new ideas, new materials and new modes of expression. Although programmes involving professional artists in the classroom have proven to be highly beneficial, in general, professional artists remain an untapped resource in arts education. The contact of the professional artist provides students with an opportunity to experiment with concepts and materials, taught in an alternative method and from a different point of view from their teacher.

Children are provided with the support to access and encourage their creativity, and to develop ideas and possibility. Having a professional artist in the classroom is also rewarding for gifted or especially interested pupils. The introduction of professional artists has also proven to be beneficial to teachers, who perhaps lack the degree of specialised knowledge. The Netherlands, UK and USA have reported that long-term partnerships between teachers and artists have provided excellent models for professional development. In 2001, the French Ministry of Education implemented a long-range plan for the development of arts and culture in schools. Central to the reform was the objective of bringing children into contact with artists and works of art by having the artists participate in the educational project inside the schools. The Artsmark programme, a U.K. initiative, provides and develops quality arts opportunities for young people and their teachers, and also recognises quality arts practice in schools.

**ICT in arts education**

The current knowledge-based society uses technology in a range of areas of the arts; in design, architecture, photography, film and music. Images are being made available and shared in ways that were previously impossible. And new technologies are continuing to be developed in order to support and further the future creation, development and realisation of ideas. In the Europe and North American region, there is evidence of the integration of ICT in the school curriculum, but this often doesn’t extend to arts education subjects. What is evident is that arts education is proving valuable in the method of teaching ICT, but there is little proof that ICT is being incorporated into arts practice. A substantial evidence base was gathered in the UK to provide case studies of the impact of ICT in arts education. The research was compiled based on a review of current and recent literature, survey data and case study school visits made to schools in February and March 2003. The results of the study indicated little integration of ICT into art and design education in schools. In some schools, ICT is still viewed as a means of developing office-based skills and, therefore, many art and design teachers don’t see the use of ICT as relevant to their subject area. Teachers are not familiar with new creative practices using new technologies and, consequently, students are seeking extra-curricular training or independent learning. Although many schools would like to work with media, they often lack the equipment and know-how. With the media proving to be one of the most powerful tools of the modern age, there is a need for more equipment and know-how.

**Pluralism, diversity and multi-cultural awareness**

Preserving and promoting cultural diversity are among the European Community’s founding principles. Culture, customs, beliefs and language are key elements of this diversity. In addition to the 20 official languages of the EU, there are at least 60 languages spoken by migrant communities. Linguistic diversity one of the EU’s operating principles. It is, therefore, imperative to allow for an arts education that is country and culturally specific, allowing for flexibility in pedagogy that can cater to the various cultural traditions and values of the communities of the country.

A particular example that illustrates the importance of accounting for cultural diversity in the learning environment is the case of the local school in the suburb of Hjulsta in Stockholm, Sweden. The school reflects a district population that consists of 85% immigrants who speak almost 100 different languages. The multi-cultural school population has forced the school to explore complementary components for their curriculum that include possibilities beyond the

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spoken and written word, for example in drama, visual arts, handicrafts, music and dance. Arts education has an important role to play in an increasingly multicultural environment, one that further demands a cultural competence in the awareness of verbal and non-verbal language. In Sweden, life-long learning has taken the forefront of the political and educational agenda. New media and new languages have been introduced, which have proved beneficial for children and young people with speech difficulties. The school management has also given a lot of support to in-service teacher training.

At the Regional Preparatory Conference, it was highlighted that the Aboriginal people view life from a holistic point of view, where everything is connected and nothing is isolated. Arts education is communally linked with their culture and way of life. The arts are integrated into the essence of ritual, storytelling, beliefs, spirituality and their relationships with one another and the environment. In Canada, there is an assimilation of aboriginal arts and creativity into the teaching curriculum, which seeks to encourage mutual respect and understanding.

d. Arts Education in peripheries

The onset of the Industrial Revolution spurred enormous changes in population distribution and greater urbanisation, which established a pattern that continued throughout most of the 20th Century. The population of the EU alone is approaching nearly half a billion inhabitants, most of whom live in urbanised areas. Due to the increase in centralised populations, there is an expectation for governments to centre their attentions on city areas with higher population density. In the Regional Preparatory Conference, the process of cultural decentralisation was noted as being one of the most urgent problems of Lithuanian cultural policy implementation. In Lithuania, the presence of non-government organizations (NGOs) has grown almost 10 times, however the statistics show that only a quarter of them are successful. In periphery communities there is a greater need for collaboration and synthesis between policy and practice initiatives and increased support to develop small and medium-sized cultural institutions. The Socrates programme was put in to practice in Lithuania in 2000 and has had a positive effect. In the case of Lithuania, such a programme is a much-needed tool to help foster cultural identity, exchange and integration into the European Union. The implementation of the project has been particularly beneficial to professional development of Lithuanian teachers, allowing them to participate in the exchange of knowledge within the EU.

The geographical nature of Norway, with its dispersed and decentralized population, is reflected in the structure and implementation of its arts education programmes. In Norway, 97% of children attend schools owned by municipalities and counties run by the central government. It is mandatory for each school to have a partnership with some cultural facility. As part of The Cultural School Bag, a particularly successful project took place in Vega, in northern Norway. Vega is one of five municipalities that share a common art school that offers educational programmes in visual arts, animation films, architecture and crossover projects. The project involved groups of 13 year-old children from 17 schools participating in a two-day workshop


Wikland, Ulla.'Culture and Aesthetics in Social Improvement’, Regional Preparatory Conference Synergies between Arts and Education for the World Conference on Arts Education, 8-11 September 2005, Vilnius, Lithuania


collaboration with professional artists (an animator and a sculptor) to produce small animated films.\footnote{Rief, A. ‘The National Initiative for Professional Art and Culture in Education in Norway’, Regional preparatory conference \textit{Synergies between arts and education} for the World Conference on Arts Education, 8-11 September 2005 in Vilnius, Lithuania.}

e. Children with special needs

For children with special needs, who don’t respond to the standard educational system, the arts can provide a flexible and stimulating learning environment where they can gain further confidence and motivation. The positive influence of arts education on student motivation and the overall learning process have been widely acknowledged, for example, in the USA, where schools that have a good arts education programme have greater student morale and higher attendance records. Substantial studies in Finland demonstrate how drama can give young people different ways to express themselves. And evidence based on studies conducted in Austria, the Netherlands and Canada affirms the role of art education in the development of self-confidence. The goal of arts education is not to compensate for the poor performance in specific analytical or literary subjects, but to encourage and further develop the qualities that the child possesses. The arts allows for a learning environment where the students can build confidence and communicate more effectively.\footnote{Prevodnik, M. ‘Outdoor Painting Activities with Mentally Retarded Children, Youth and Adults as a Way of Learning Visual Arts’, Regional Preparatory Conference \textit{Synergies Between Arts and Education} for the World Conference on Arts Education, 8-11 September 2005, Vilnius, Lithuania.}

Research has shown that an awareness of beats can influence the way that young children assimilate speech patterns, which may, in turn affect reading and writing abilities. Researchers from the University College of London conclude that dyslexic children were less able to detect beats in sounds with a strong rhythm, whereas children who read well were better able to spot rhythms.\footnote{PNAS. Amplitude envelope onsets and development dyslexia: A new hypothesis. (August 6, 2002) vol.99, no.16. www.pnas.org/cgi/doi/10.1073/pnas.122368599.}

Arts education can make a significant contribution to the learning environment for children with special needs, and creative activity in the framework of arts education ensures a low-stress climate for socially handicapped children to achieve good results. In the case of the minority Roma populations in Europe, there is an increased difficulty in safeguarding a culture that is economically and socially unstable.\footnote{Benedek, A. ‘New approaches to arts education in the light of social equity’, Regional Preparatory Conference, \textit{Synergies Between Arts and Education} for the World Conference on Arts Education, 8-11 September 2005, Vilnius, Lithuania.} Often they don’t receive an adequate level of primary education to allow them to move onto secondary school. According to the UNDP\footnote{UNDP (United Nations Development Programme). (2005) \textit{Human Development Report, Serbia}. UNDP}, in Serbia only 19% of them have completed elementary school and they are six times poorer than the poverty of the majority population surveyed. In Hungary, there are alternative programmes of schooling that include their culture, art and language dimensions on the curriculum. The Rabindranath Tagore Foundation School in Ózd, for example, provides a mainstream educational system as well as providing courses that encourage, empower and develop their cultural identity. These programmes have proven to be successful in integrating Roma children in to the mainstream educational system, however most of these special schools operate as small-scale NGOs and need greater support.\footnote{UNDP. (2002) \textit{Avoiding the Dependency Trap: A Regional Human Development Report Trap}. Chapter 5 : Education. UNDP.}
f. Art Therapy in Arts Education

The arts can provide children and young people with a means of communication and a safe space in which to explore ideas and emotions. Teachers can often learn of the initial signs of the inner turmoil of children and young people through their artistic expression. The Regional Conference acknowledged that teachers should be equipped with the knowledge and awareness of recognising signs of trauma or behavioural issues. Art therapies have proven to be highly beneficial in assisting young people to cope with the aftermath of large-scale traumatic situations. The arts provide an outlet and a means of communicating what they can’t articulate.

In recent events such as the 2004 tsunami and the tragedy in Beslan, Russia, arts and creative therapies have proved particularly beneficial in the rehabilitation process for the children involved in the tragedies. In July 2005, as part of its ongoing rehabilitation efforts for the children of Beslan, UNICEF created an arts therapy project that allowed some of the older children who were involved in the tragedy to use photography as a means of expressing their stories. The project began with a workshop with a UNICEF photographer and resulted in a photography exhibition of 100 photos at a community centre in Beslan. UNICEF said that the project was successful in helping the young people approach the disaster from the safety of being behind the camera.71


g. Community and Cultural Development

Fostering a sense of community and cultural citizenship is a key role played by arts education. The majority of countries in the Europe and North American region rate the social and cultural aspects as principle benefits of arts education at primary school level. There is a strong connection that exists between the peaceful expression of cultural diversity and active citizenship. Yet the power of culture, with its strong links to values, creed and beliefs, has the ability to both unite and divide.72

The strength of the arts and their vital link to community identity, tolerance and morale can be fully realised in times of social upheaval, conflict or oppression. In reaction to the onset of the conflict in Bosnia-Herzegovina, there was a flowering of cultural life, particularly in Sarajevo, that continued throughout the war. During the siege of Sarajevo, the Kamerni Theatre 55 staged over 800 performances ranging from theatre and music performances to prayers for peace. Performances also took place in orphanages, destroyed buildings and shelters, and art exhibitions such as the Witness of Existence series displayed art works composed of materials found in the war ravaged buildings and streets. Cultural activity served as an important source of strength and of unification. The arts provided a positive tool to unite people in fostering and strengthening multiculturalism and hope.

A strong characteristic of the artistic practices and techniques in North America and Europe favour social cohesion and peace. Throughout the Region there are programmes that embody an awareness of culture, environment and community; some examples of which were put forward at the Regional Conference. Many exciting and effective examples of arts educational practices reflect positive contextualisation. They foster community and environmental involvement, and promote cultural diversity and identity.

72 Williams, J. ‘Culture, Creativity and Citizenship in Communities’. Regional Preparatory Conference Synergies Between Arts and Education for the World Conference on Arts Education. 8-11 September 2005, Vilnius, Lithuania.

As part of his presentation at the Regional Conference, Timo Jokela\(^4\) presented a range of examples of effective practices existing in Finland that foster creativity, community, family and environment. The programmes bring into play the immediate environment and community and draw on the means and resources of the particular environment. It was highlighted that the arts have an important role in promoting social change, and this element needs to be recognised in the training and teaching of the arts. Most of the projects are group-based, involving the collaboration of artists, researchers, schools, tourism, art educators, cultural institutions and local communities. The programmes have been very successful in strengthening active citizenship, environmental awareness and cultural identity, respect and responsibility. One programme in particular, Winter Art 2004, involved the co-operation of 20 schools in the Lapland area in creating environmental and community art on the subject of winter. The projects were highly effective in promoting teamwork, collaboration with community sectors and strengthening the school community. The effectiveness of the Finnish practices is due to their relevance and specificity to the people, culture and environment of that part of the world. The creative synthesis of the objective, method and benefits of arts education is what is brought to the foreground.

h. Impact: Assessment and Evaluation

The measurement of the social, economic and cultural impact of arts education contribute to the recognition of its meaning. However, it is a difficult task to map out and measure the benefits of arts education and to quantify qualitative data. This cannot be done through statistical models alone and needs to be complemented by ethnographic methods, interviews, observation, narrative and reflections that are commonly referred to as “thick description”.\(^5\) Most countries monitor development using studies and/or reports, while inspections, expert meetings, symposiums and debates were also shown to be common methods.\(^6\) However, the effects of arts education are commonly based on anecdotal evidence and are uncorroborated by empirical facts. Greater research is needed on the impact of arts rich programmes\(^7\) on general education if arts education is to be given a higher priority.

A new German initiative, the ‘Kompetenznachweis Kultur’ (Cultural Competency Record), has been introduced at a national level. It aims to document the effect of extra-curricular culture and arts education projects on a student’s social and cultural development. The diploma doesn’t centre on classifying specific levels; instead, it focuses on competencies in light of improving the pupil’s future position in the labour market.\(^8\)

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\(^4\) Timo Jokela, Professor of Arts Education and Artist, University of Lapland, Finland. ‘Project studies as a method to promote synergies between arts and other disciplines in art-teacher training’. Regional Preparatory Conference Synergies Between Arts and Education for the World Conference on Arts Education. 8-11 September 2005, Vilnius, Lithuania.


\(^7\) Arts-rich programme: any educational plan, curriculum, educational practice, model of teaching and learning that involves that arts in a significant and substantial way and has a direct impact on the education of children.

2. Recommendations

Taking into account the deliberations carried out during the sessions of the Regional Preparatory Conference (Europe, North America) “Synergies between Arts and Education”, which took place 8-11 September 2005, Vilnius, Lithuania, in preparation for the World Conference on Arts Education, to be held 6-9 March, Lisbon, Portugal.

We, participants from 25 countries, namely; Austria, Belarus, Belgium, Canada, Croatia, Cyprus, Estonia, Finland, France, Germany, Greece, Hungary, Iceland, Latvia, Lithuania, Norway, Portugal, Romania, Slovenia, Spain, Sweden, Switzerland, Ukraine, United Kingdom, USA, have agreed that:

in recognition of engagement with cultural expression and creative activity – through fostering the process of learning to know, learning to do, learning to be and learning to live together - can contribute in profound ways to the competence of human individuals to respond throughout life in confident, imaginative, entrepreneurial, ethical, reflective and generous ways to the complex challenges of the contemporary world;
reaffirming that arts education, through strengthening the creative, reflective and expressive process, reinforces the unique qualities of cultures, encourages adaptability, innovative vision and the sharing of knowledge, fosters social and inter-cultural understanding and respect for otherness, and contributes to the economic prosperity and physical health of societies;
we urge the delegates at the World Conference on Arts Education in Portugal to consider adopting the following recommendations for simultaneous action:

to governments:
that, since it can be clearly shown that arts education can contribute significantly to the improvement of student performance in topics such as literacy and numeracy, as well as providing the human and social benefits identified above, arts education be given a permanent central place in the educational curriculum, funded appropriately, and staffed by teachers of appropriate quality and skill, and that partnerships among schools, artists and cultural institutions be integrated into the core educational process, that education authorities should take research into account when making funding and programme decisions and that new norms of assessment of the impact of arts education be articulated;
that the training and preparation of arts teachers become a new priority within the education system, enabling them to contribute more effectively to the process of learning and cultural development, and that sensitization to these issues be part of the training of all teachers and of education actors;
that arts education be made available inside and outside schools to all individuals, whatever their abilities, needs and social, physical, mental or geographical situation;
that, recalling the principles contained in the UNESCO Declaration on Cultural Diversity, arts education be provided to indigenous peoples, including indigenous children, in a manner appropriate to their cultural methods of teaching and learning, accessible in their own languages;

to governments and UNESCO:
that urgent priority be given to the need to advocate the importance of arts education, in order to generate a better understanding and deeper recognition of the essential contributions made by arts education to individuals and society, and that governments at every level join forces with educators, artists, NGOs, lobby groups, members of the business community, the labour movement and members of civil society to create specific advocacy action plans and messages;
that the growing understanding of this importance be translated into the commitment of resources sufficient to translate principles into action, in order to create a greater awareness of the benefits of arts and creativity for all and support for the implementation of a new vision for arts and learning;
to UNESCO:
that an international data-base of research on this topic be established to provide scientifically
sound evidence of the individual and social significance of arts education and creative
involvement, including but not limited to such areas as the development of the integrated human
being, social cohesion, conflict resolution, public health and the use of new technologies in
creative expression in the schools, and that international networks to facilitate regional
cooperation and sharing of best practices in implementing arts education policies be put into
action;
that, to reflect the important contributions that arts education can offer to all areas of society,
UNESCO identify arts and education as one of its major sectoral cross-cutting strategies, linking
it, with appropriate resources, to related areas such as Education for All and Education for
Sustainable Development,
and further that UNESCO, by example and by exhortation, actively encourage governments and
other agencies to facilitate collaboration among ministries, departments, cultural institutions,
NGOs and arts professionals, emphasizing the need for bottom-up strategies that empower and
validate practical, grassroots initiatives.

D. Africa

1. Recommendations

The following recommendations are from deliberations ensuing Working Session III:
Implementing Arts Education in Africa, which took place at the World Conference on Arts
Education: Building Creative Capacities for the 21st Century (6-9 March, 2006), Lisbon,
Portugal.

Recommendations for governments and political leaders
1. Promote arts education as an integral part of national development policies and devote
substantial financial resources thereto
2. Ensure the training of arts education trainers and teachers and promote active,
participative teaching methods
3. Make arts education compulsory in all schools and introduce a secondary teaching
diploma in arts education (e.g. bachelor’s degree)
4. Set up arts education departments in African universities
5. Create budget items to facilitate the professional integration of graduates from arts-
education institutions
6. Make use of private institutions to train young people in arts education
7. Carry out a survey on the arts-education situation in the various countries in order to
determine the objectives and priority actions for national policies

Recommendations to the African Union
With reference to the conclusions of the recent Summit of Heads of State and Government of the
African Union, devoted to Education and Culture (Khartoum, January 2006):
1. Promote sub-regional and regional cooperation in the field of arts education, especially in
the framework of NEPAD, in view of reinforcing regional integration
2. Include arts education in the African Cultural Charter adopted by all member states
3. Adopt a regional policy in terms of arts education for all African countries
4. Study ways and means to draw up an African arts-education programme based on
African values and traditions
Recommendations to UNESCO
With reference to the partnership agreement concluded between the AU and UNESCO after the Summit of African Heads of State and Government (Khartoum, January 2006):

1. Support the adoption and proclamation by UN member states of a Decade for Arts Education for All (2006-2016)
2. Rethink the objectives of the Education-for-all strategy in order to include arts education
3. In collaboration with the African Union, consolidate support to national institutions that endeavour to promote culture and the arts in Africa (e.g. CRAC in Togo, CELTHO in Niger…), to arts-education institutions (public or private) as well as to initiatives from civilian organisation that aim at consolidating endogenous artistic abilities
4. Together with the African Union and intergovernmental sub-regional organisations (CEDEAO, SADDEC, CEMAC…), provide support to hold an African Regional Conference on arts education.

E. Arab States

1. Recommendations

As part of the World Conference on Arts Education: Building Creative Capacities for the 21st Century (6-9 March, 2006), Lisbon, Portugal, a Working Session was held to discuss Arts Education in the Arab States.

The participants of the restricted meeting discussed and corroborated the existing Recommendations of the World Conference on Arts Education, and added the following considerations:

1. Acknowledge the essential needs of young people to have a space for artistic activities, such as community-cultural centres and art museums;
2. Establish cultural centers and other Arts Education spaces and facilities for youth, if they do not already exist;
3. Recognize the development of information and communication technologies (ICT) in all areas of societies and economies, and the potential they represent for enhancing Arts Education;
4. Encourage and promote the development of arts practices through digital media.
II. National Reports

Africa

A. Implementing Arts Education Programmes in Africa, the role of museums

The experiences gained by museums in Africa and, in particular, the national one over the past 20 years in the carrying out of their activities aimed at a young audience, show that a merely cognitive approach is not sufficient to transmit an interest in cultural heritage. The appreciation of works that form part of heritage is also linked to the emotions they evoke for the young visitor.

Arts education, in that it develops the child’s sensitivity, enables him or her, through a personal creative experience, to understand a work in its aspects of form (aesthetic and emotional) and technique, as well as it’s meaning. This approach is crucial to enable young people, particularly those from an underprivileged background, to retrieve the link with their traditional cultural environment from which they have often been disconnected. Re-creating or reinforcing this link is essential to their mental and psychological balance and social integration. By opening up the mind and critical ability, arts education also enables the young person to become part of the contemporary world.

On the other hand, in our current context of globalization, arts education based on cultural heritage and contemporary artistic creation can help enhance local cultural productions’ value in the eyes of the young, favouring a kind of creativity that is rooted in the local cultural environment and sustains cultural diversity.

Due to the absence of arts-education programmes in schools and the growing number of children that find themselves marginalized in African towns, museums have an important role to play, for instance, in setting up pilot arts-education workshops for underprivileged children, using their collections and archives as teaching aids.

These workshops, set up in close collaboration with teachers, will be aimed at 12-16 year-olds (corresponding to secondary school), in particular those from an underprivileged backgrounds. They will be run by the museum’s educational staff in collaboration with artists (contemporary as well as traditional) and NGOs working with marginalized children.

Considering the need to provide workshop leaders with the appropriate teaching tools, these workshops will be preceded by training. The training will have a regional character and will result in the drawing up of a good-practices handbook. Museums and other cultural bodies that have educational programmes for young people will be invited to participate in the training.

Workshop 1: Visual Arts
This workshop will make use of various media such as sculpture, pottery, painting, photography and textile dyeing. Large statue, terracotta and textile collections will serve as teaching aids.

Workshop 2: Making Instruments and Playing Music

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79 Text based on a study entitled Patrimoine culturel et éducation artistique au service de l’épanouissement des jeunes défavorisés. Un projet régional de formation de formateurs à l’éducation artistique et d’ateliers à l’intention des jeunes défavorisés au Mali (“Cultural heritage and arts education to help underprivileged youth fulfil their potential. A regional training project for arts education trainers and workshops for underprivileged youth in Mali”), carried out by Samuel SIDIBE, Director of the Musée National du Mali, on request from UNESCO. Original version in French
Teaching aid: a large collection of musical instruments and unique video text and sound archives on Malian music.

1. Implementation

Both the training and the workshops will take place in the museum which, with its collections and archives, offers the best possible immersion environment for children. The training, as well as the workshop programme and their methodological approach, is to be defined in more detail. However, challenges to be met include the drawing up of a formal collaboration protocol between the museum on the one hand, and the formal educational body and NGO concerned with underprivileged children on the other hand. This will ensure the viability of the workshops and their impact on the children’s development. Parents’ involvement will also be decisive in this partnership.

If a partnership cannot be established with the formal school, the workshops will be directed at children experiencing academic failure (whose numbers are increasing), in the context of a partnership with NGOs and parents.

2. Workshop Objectives

General objectives:
1. Contributing to young people’s intellectual and artistic fulfilment.
2. Enhancing the value of the cultural heritage and promoting cultural diversity.

Specific objectives:
1. Training educators and artists to teach art practices.
2. Promoting access to the arts for severely underprivileged children.

Expected Results
1. Workshop leaders and artists are trained in the teaching methods of art practices.
2. A teaching handbook of good practices in arts education is drawn up.
3. A large number of children from underprivileged backgrounds open up to an understanding of their cultural environment.

Result Indicators
1. A large number of workshop leaders and teachers are trained.
2. The good-practices handbook is available.
3. A number of underprivileged children have participated in the workshops.

3. Evaluation

Evaluation will take place in two respects; a quantitative and a qualitative evaluation. The quantitative evaluation will pertain to the number of workshop participants, their regular attendance of sessions, and the degree to which the pre-established volume and programme were respected.

The qualitative evaluation will concern:

a. the impact of the educational activity on the children’s social, cultural and economic behaviour: do the children have a different (more interested) view of heritage objects, of their cultural environment in general? Are they able to talk about it more easily? Has the workshop developed their imagination? Etc.
b. the quality of the partnership established between the various partners: did the various partners really perceive the importance of arts education? How involved were they? Did they monitor the children’s development? Etc.

4. Conclusion
Programmes of this type could contribute to a better understanding among the youth of the importance of historical, cultural past and present within culture and national arts in building peace, tolerance, creative identities and contemporary African societies.

B. **General structure of the Art Education Curriculum in Oman (Fine Arts and Crafts)**

1. **The General Postulate of constructing the curriculum**

   a. **Omani environment and availability of artistic materials**
   Art Education should contribute to developing the learner's ability to appreciate aesthetics and the artistic values of Omani nature and its different environments. This diversity is evidence of the greatness of the creator and his ability. Artistic expression should reflect this by using different styles and by utilizing materials available in the local environment, such as clays, palm leaves or branches of trees, etc. and implementing them in an ideal way.

   b. **The Immortality of Omani heritage and its glorious history**
   Art Education should acquaint the learner with the artistic culture and an awareness of the artistic elements and principles of Omani heritage. In addition, Art Education should include an understanding of the history of different arts, civilisations, and modern and traditional art movements.

   c. **Omani society and Art Education**
   Art Education should contribute to connecting the learner with his/her society and by reinforcing his/her national consciousness. This should include areas such as the economy, social structure and the general nature of Omani society. Therefore, the Art Education curriculum should be totally embedded in society. It should contribute to the development and formation of Omani man and link him/her with practical life and production.

   d. **Art Education and other different school curriculum**
   Art Education should be regarded as part of the school curriculum and should be part of an integrated curriculum, which should include a theoretical and practical side such as drawing, painting, printmaking and weaving.

2. **The Foundations/Basis of constructing the Art Education curriculum**

   a. **Philosophical Basis**
   Art Education is an educational discipline, which should help develop Omani man in a complementary and balanced way. It should contribute to forming the values and artistic attitudes of the learner. It should give the learner a wide vision about his/her environment and develop practical skills during the study of the different artistic styles and the study of his/her history. It should also strengthen his/her association with the Gulf society, Arabic nation and his/her Islamic religion.

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80 Research conducted by Dr. Mohammed Al-Amri, College of Education, Curriculum and Instruction Department, Sultana Qaboos University, Oman, 2006. Original version in English
b. Social Basis
Art Education should help the learner develop behavioural traits, which will help him/her contribute to preserve the environment and in trying to make it beautiful. It should utilize local environmental materials in creating different artworks and give the opportunity for learners to work individually as well as in groups. In addition, it should help students develop artistic abilities, such as observation, common sense, mastery, skilfulness and the ability to finish work on time.

c. Psychological Basis
Art Education should consider the individual differences among learners and the characteristics of their psychological development. It should give them an opportunity to judge artworks and encourage them to exchange their opinions and respect each others’ opinions. In addition, it should respect the learner's artistic style and respect his or her artistic ability.

d. Cognitive Basis
Art Education should contribute to expanding the learner’s information and knowledge, which is related to his/her artistic culture and age. It should help develop a higher order of thinking. This should include both cultural and theoretical considerations, which are related to different art disciplines and link concepts and attitudes with other school curriculum (Ministry of Education, 2000).

3. The general aims for the Art Curriculum in Basic Education

The general aims of the Art Education curriculum were developed from these postulates. The general aims for art curriculum in Basic Education are:

1. To identify the aesthetics and artistic values in the components of Omani environment and traditional handcrafts, and work to develop them through creative ideas according to students' abilities and their level of intellectual maturity.
2. To recognize the importance of materials in the environment and their relation with styles of implementation in art and work in an economical way toward the consumption of rationalisation.
3. To recognise the tools needed to produce artworks and work towards keeping and preserving them.
4. To develop the students’ abilities for artistic appreciation of the aesthetic values of Omani art and to foster creative development of such art.
5. To improve the artistic, and appreciative abilities of the students in such a way as to help them express their reality and future visualizations.
6. To help students develop skills to express opinions and judge artworks.
7. To help students acquire the skill of observation, the ability to finish work appropriately and the ability of mastery.
8. To foster cooperative learning through the use of group work in producing different artworks.
9. To develop students' abilities in terms of their needs, interests and artistic readiness.
10. To form plastic and artistic attitudes derived from Omani artistic heritage, Islamic and Arabic Arts through visiting museums and places of antiquity.
11. To foster the development of students' abilities and increase their level of artistic skill.
12. To appreciate the values of different kinds of artworks and respect those who created them.
13. To participate in developing and beautifying the surrounding environment, such as school and home.
14. To participate in national and international contests and represent the Sultanate in Gulf, Arab, Global contests.
15. To help students form attitudes around contemporary issues and concepts and to help them express these visually through different artistic topics.
16. To help students use their leisure times in producing advantageous artworks.

Appendix: Museums in Oman

Oman Museum:
Was opened under the auspices of His Majesty Sultan Qaboos bin Said on 17 November 1974. The museum contains the following sections: Ancient History, Maritime History, Land & Human being, Architecture & Arts and Traditional Weapons.

National Museum:
Was opened in 1978. It is located in a suburb of Muscat and was previously known as the Museum of Bait Assayed / Nadir bin Faisal bin Turki. It contains valuable collections of Omani heritage treasury like silver ornaments, copper crafts and samples of known Omani ships. In addition, it contains the letter, dated back to the 8th Century Hijri, sent by the Prophet Mohammed (Peace be upon him) to the rulers of Oman 'Abd and Jaifer Sons of Al Julanda, inviting the people of Oman to Islam. There is a special section in the museum for the belongings of Al Busaidi dynasty, rulers of Zanzibar.

Omani - French Museum:
Was the residence of the French Consul in Muscat, known as Bait FARANSA. It was presented as a gift by the Sultan Assayed / Faisal bin Turki to the first French Consul in Muscat in 1896. It was opened on 29 January 1992 under the auspices of His Majesty Sultan Qaboos bin Said and the late French President Francois Metran. The museum contains historical documents, pictures and samples of Omani - French ships in addition to Omani and French costumes & jewellery.

National History Museum:
Was opened on 20 December 1985. It contains the following four sections: Oman the country of diversified physical features, Oman through geological ages, Diversified Wildlife of Oman, Whale & Sea Creatures Hall. In addition to these, the museum contains four other sections for preservation and archive purposes.

Children's Museum:
Was opened on 14 November 1990 as a gift from His Majesty Sultan Qaboos bin Said to Omani children. In this museum children can learn, through (hands on) experience, basic scientific experiments and principles. It contains several innovative ideas to explore these scientific methods for the children.

Sohar Fort Museum:
Was opened in February 1993. It consists of the following six sections: Private facilities, Exhibits of the ancient copper trade in Sohar, Tomb of the late Sayyed / Thuwaini bin Said Al Busaidi (1866), An underground passage directing west to the exit, Exhibits of the importance of Sohar and its history of navigation and overseas trade with Canton in China, Archaeological evidences of Sohar and the events witnessed by the city.

Bait al Zubair Museum (1988):
Is Oman's newest museum and has a vast collection of ancient household equipment, costumes and weapons. Most of the exhibits have come from the owner's private collection. Outside, there is a falaj running through a full-scale Omani village and souk.

Bait Muzna Gallery (2000):

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Nestled in the heart of this sparkling clean city, the Bait Muzna Gallery also has its own unique history. Originally the home of a member of the Oman Royal Family, this traditionally designed house was renovated for use as an art gallery in 1999, opening its doors in January 2000. This renovation came about through the vision and dedication of the American-born wife of a nephew of the original owner, Sayyida Muzna bint Nadir.

Art is the soul of a culture and the Gallery recognizes that contemporary art is an essential indicator of the state and progress of a society. As Oman continues to develop and open up to international business and tourism, Omani art and artists are set to benefit from this increased exposure. A main goal of Bait Muzna Gallery is to provide an accessible and welcoming venue to showcase these talents. Cooperation with the Omani Fine Arts Society has helped in making this possible.

III. International report
Moving Forward on Arts and Education
Recommendations for implementation of Arts Education programmes

Background
The following statements are pertinent to Arts Education issues:

The Universal Declaration of Human Rights:
- Article 26
Education shall be directed to the full development of the human personality and to the strengthening of respect for human rights and fundamental freedoms. It shall promote understanding, tolerance and friendship among all nations, racial or religious groups, and shall further the activities of the United Nations for the maintenance of peace.
- Article 27
Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits.

The Convention on the Rights of the Child:
- Article 29
The education of the child shall be directed to …(a) The development of the child's personality, talents and mental and physical abilities to their fullest potential…
- Article 31
State parties shall respect and promote the right of the child to participate fully in cultural and artistic life and shall encourage the provision of appropriate and equal opportunities for cultural, artistic, recreational and leisure activity.’

A. Recommendations for Implementation of Arts Education Programmes

1. General Principle

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82 Main conclusions from Moving Forward on Arts and Education, the Arts and Education Mini-Summit, which was convened by the Australia Council and the International Federation of Arts Councils and Culture Agencies (IFACCA) with the assistance of Arts Victoria in Melbourne, Australia, 11-12 September 2005. Original version in English

c.f. Complete report and annexes at www.unesco.org/culture/lea
Current state of arts and education policy worldwide:
- The arts are widely recognized as an essential part of most national education and social policies.
- A significant body of national and international research exists that highlights the positive impact of participation in arts in education on all participants including the students, artists, arts organizations, schools and wider community.
- The greatest and most urgent need is to significantly improve the implementation of policy into effective practice.
- The evolving technologies and diversity of cultures being embraced by the next generation are creating demands and opportunities that current arts and education structures are unlikely to be able to meet.
- The arts should be part of the systemic and long-term changes required of education structures and programmes.
- Artists and arts organizations play an invaluable role in formal, non formal and informal education in rich and diverse ways.
- Artists’ engagement with schools forms a significant part of contemporary, arts practice, providing a fertile context for innovation and enrichment of artists’ practice and art form.
- High quality education, not only in the arts.
- The arts should be part of the systemic and long-term changes required of education structures and programmes.
- Artists and arts organizations play an invaluable role in formal, non formal and informal education in rich and diverse ways.
- Artists’ engagement with schools forms a significant part of contemporary, arts practice, providing a fertile context for innovation and enrichment of artists’ practice and art form.
- High quality education, not only in the arts.
- Recognizing that education as a life-long process, from early childhood through to late adulthood.

Good quality arts education is an essential component of holistic education (formal and informal) since it:
- enhances self esteem, a sense of identity, unity and diversity
- improves the ability to handle change in a dynamic society
- encourages an appreciation and understanding of heritage
- enables the creation of future heritage, design and production
- increases individuals’ potential to make a living, be more creative in the workplace and improve achievements in other spheres of life
- encourages freedom of expression and enriches the child’s creative and imaginative self
- improves linguistic skills and stimulates social responsibility and spiritual growth.

2. Areas for action

Four key areas requiring action by governments to improve the implementation of arts and education policies in order to equip young people for the 21st Century:

a. Identifying persuasive arguments

There is a need to collate, analyse and share findings from existing national and international research in making the case for arts in education and to avoid duplication in research effort. This material can provide the basis for advocating the value and effectiveness of comprehensive arts in education experience.

In advocating for improvements to arts education we must strive to:
- break down the divide between policy, practice and research and facilitate communications between policy makers and those who implement policy
- tell evocative and inspiring stories, using language appropriate to the audience and keeping messages simple and clear
• use the arts as a means of telling success stories and delivering key messages
• focus on presenting arts-based solutions rather than identifying problems
• take a bipartisan, not party political, approach
• challenge ideologies in politicians and policy makers by describing the arts in a personal way
• involve policymakers in arts education experiences to help them understand the power of the arts
• identify heads of state that could become arts education champions
• ensure that practice informs research and both practice and research inform policy.

b. Enhancing the training and development of artists and educators

The nature of teaching and learning in the arts is open-ended, iterative and evolving and not necessarily content-driven. There is a need for:

• pre-service and ongoing in-service teacher training that assists teachers in understanding the evolving nature of the arts and does not focus on preconceived outcomes
• recognition and promotion of teachers as learners alongside students in the arts and acknowledgment that students may know as much as or more than the teacher, especially in relation to new technologies
• the development and promotion of principles to guide school administrations in supporting the above
• more opportunities for professional development for teachers, artists and arts organizations and for sharing expertise and learning.

The arts and teaching professions must be valued for their integral role in society and the community. There is a need to:

• reconsider teacher workloads to enable increased participation in the arts
• promote the means to support teachers as arts practitioners
• acknowledge the arts as a means of reinvigorating and motivating teachers and thereby improve retention rates
• identify career paths for artists in educational contexts, e.g. by redressing inequalities between education officers and curators in galleries.
• provide appropriate resources and incentives for artists and arts organizations working in formal and non-formal education settings to improve the quality of arts practice.

The aesthetics of the arts are valid and relevant in all areas of contemporary education and therefore an important aspect of teacher training. There is a need to:

• be explicit about the characteristics of quality teaching, particularly in the arts, and to conduct more research as required
• acknowledge the aesthetic dimension of effective teaching in any area
• promote arts pedagogies in general teacher training
• engage artists in teacher training to develop learning tools e.g. the use of drama skills by teachers, effective use of the pause etc.
• ensure teachers have access to high quality arts and artists as part of heir training and induction
• promote post graduate study in the arts to teachers of all subjects
• incorporate internships in arts partnership programmes into pre-service teacher training
• provide educational and pedagogical training for artists
• explore different strategies required to engage the full range of people involved in education/learning e.g. parents, principals/administrators, community members, cultural institutions and organizations.
Given the widespread focus on the issues of quality teacher retention and of teacher registration, the area of aesthetics should be increasingly important for educational policymakers.

c. Refining methods of accountability

Accountability is a critical component of any quality arts education programme. Accountability can be enhanced by:

- ensuring it is more effective
- making it more holistic
- aiming to drive learning not obstruct learning

An alternative paradigm for accountability is required – a new culture with four dimensions: evidence and reflection, participation and presentation.

Evidence
- adopting a resolute focus on practice when gathering evidence
- ensuring an inclusive notion of researchers such that all stakeholders are considered researchers, including teachers, students, parents and administrators
- acknowledging that gathering evidence is part of lifelong learning so there is an emphasis on process

Reflection
- gathering evidence should inculcate a spirit of self-reflexivity or reflection, thereby building analytical skills

Participation
- conducting research both vertically and horizontally, and where appropriate, reversing the conventional hierarchy and enabling children to research their teachers
- using peer to peer research, with students trained as researchers to incorporate the views of young people
- making research and policy development much more participatory by including children and young people in decision-making

Presentation
- when presenting findings, using manageable and efficient methods that can be used in education as a whole, not only in education and the arts
- acknowledging that what we learn from the arts can help in developing this new paradigm of accountability, which can be used in any educational context
- developing manageable and effective assessment instruments that can be transferred to all educational contexts, beyond the arts
- widely distributing findings to parents, communities and decision makers

d. Improving collaborations with other key partners

The outcomes described above cannot be achieved without collaboration and cooperation. Therefore, there is a critical importance for partnerships for quality arts education. There is great value in sharing information, ideas and resources across sectors, industries, regions and international borders.
Recommended conditions for effective partnerships:

- Clearly articulated reasons for and benefits of the collaboration. Parties need to identify their needs and how they anticipate they be met by each partner. The needs are easier to identify on a local level, particularly at school and community level.
- Both intra- and inter-agency partnerships are important in order to identify common directions and common interests within and between agencies. It is critical to develop shared understandings about arts, culture, education and arts education and how each partner can assist each other.
- The development of a common language between partners, e.g. between bureaucrats and practitioners, between government and non-government.
- An ability to look beyond the familiar when seeking partnership opportunities, e.g. to sectors such as justice, social services, festivals, community events.
- Acknowledgement of the different qualities brought to partnerships by different partners – not necessarily always financial, but also services, common directions, expertise.
- Ensuring there are shared interests and shared values. Taking a team approach and offering solutions, not just identifying problems.
- Allowing development time – good partnerships are not developed instantly. Sustained, long term connections, are considered of a great value, rather than short term or one-off projects.
- Development of skills in working collaboratively, from planning, research, implementation, evaluation and allowing time for critical reflection by the partners.
- An understanding of cultural sensitivities and protocols and mutual respect between parties.
- Developing mechanisms to support changeover of individuals within partnerships to ensure continuity of skills, commitment, etc.
- Creating opportunities for collective learning, mentoring and reciprocal benefits for all parties in the engagement.
- Allowing flexibility around school hours and premises.
- Establishing clear agreements for corporate sponsorships and partnerships.

B. Recommendation to UNESCO

The delegates recommend that UNESCO commission an international case study of research that uses students as researchers in diverse contexts that could then be used by researchers as a guide for engaging in more participatory and practice-led research. Examples can be provided if required.

Such a case study could lead to the development of an international network of student researchers sharing methodologies and building better models of assessment with students/artists/teachers/parents as active participants. This would build capacity for the future and inform lifelong learning and assessment.