



United Nations Educational, Scientific
and Cultural Organization

Road Map for Arts Education

The World Conference on Arts Education:
Building Creative Capacities for the 21st Century
Lisbon, 6-9 March 2006

Road Map for Arts Education

Building Creative

Background

Based on deliberations during and after the World Conference on Arts Education, which took place from 6 to 9 March 2006 in Lisbon, Portugal, this “Road Map for Arts Education” aims to explore the role of Arts Education in meeting the need for creativity and cultural awareness in the 21st Century, and places emphasis on the strategies required to introduce or promote Arts Education in the learning environment.

This document is designed to promote a common understanding among all stakeholders of the importance of Arts Education and its essential role in improving the quality of education. It endeavours to define concepts and identify good practices in the field of Arts Education. In terms of its practical aspects, it is meant to serve as an evolving reference document which outlines concrete changes and steps required to introduce or promote Arts Education in educational settings (formal and non-formal) and to establish a solid framework for future decisions and actions in this field. This Road Map therefore aims to communicate a vision and develop a consensus on the importance of Arts Education for building a creative and culturally aware society; encourage collaborative reflection and action; and garner the necessary

The Universal Declaration of Human Rights

Article 22

‘Everyone, as a member of society ... is entitled to realization of the economic, social and cultural rights indispensable for his dignity and the free development of his personality.’

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

for all. Arts education should also be systematic and be provided over a number of years as it is a long term process.

Arts Education contributes to an education which integrates physical, intellectual, and creative faculties and makes possible more dynamic and fruitful relations among education, culture, and the arts.

These capabilities are particularly important in the face of the challenges present in 21st century society. For example, due to societal changes which affect family structures, children are often deprived of parental attention. In addition, due to lack of communication and

3. Improve the Quality of Education

According to the Education for All (EFA) Global Monitoring Report of 2006, published by UNESCO, while the number of children with access to education is growing, the quality of education remains low in most countries of the world. Providing education for all is important, but it is equally vital that students are given an education of good quality.²

“Quality education” is learner-centred and can be defined by three principles: education that is relevant to the learner but also promotes universal values, education which is equitable in terms of access and outcomes and guarantees social inclusion rather than exclusion, and education which reflects and helps to fulfil individual rights.³

Quality education can therefore generally be understood as being education that provides all young people and other learners with the locally-relevant abilities required for them to function successfully in their society; is appropriate in terms of the students’ lives, aspirations and interests, as well as those of their families and societies; and is inclusive and rights-based.

According to the Dakar Framework for Action⁴, many factors are required as prerequisites for quality education. Learning in and through the arts (Arts Education and Arts-in-Education) can enhance at least four of these factors: active learning; a locally-relevant curriculum that captures the interest and enthusiasm of learners; respect for, and engagement with, local communities and cultures; and trained and motivated teachers.

4. Promote the Expression of Cultural Diversity

The arts are both the manifestation of culture as well as the means of communication of

Action Line 6: Encouraging linguistic diversity – while respecting the mother tongue – at all

Educational content and structure should not only reflect the characteristics of each art form but also provide the artistic means to practice communication and to interact within various cultural, social and historical contexts.

In this regard, there are two main approaches to Arts Education (which can be implemented at the same time and need not be distinct). The arts can be (1) taught as individual study subjects, through the teaching of the various arts disciplines, thereby developing students' artistic skills,

which educators as well as artists enter their profession need to encompass insights into the other's field of expertise – including a mutual interest in pedagogy.

Programmes for teacher and artist education need to be revised to equip teachers and artists

- One or more arts disciplines
- Interdisciplinary arts expression
- Methodologies for teaching the arts
- Methodologies for interdisciplinary teaching in and through the arts
- Curriculum design
- Assessment and evaluation appropriate for arts education
- Formal (school based) arts education
- Informal (community based) arts education

Moreover, good schools alone will never be good enough. As discussed below, Arts Education can often be enhanced by partnerships with a wide range of individuals and organizations in the community. Activities such as visiting art museums and galleries or attending live performances, Artists in School (AIS) programmes, and Environmental Education through Arts Education, are valuable educational opportunities for teachers and students in all learning contexts.

There is also a need to focus on the use of new technologies in artistic creation, electronic music and new media, as well as online teaching in relation to preparing teachers of Arts Education. The use of new technologies has expanded the role of Arts Education and provides new roles for art teachers in the 21st century. These technologies can serve as an essential platform for collaboration among art teachers and between art teachers, artists, scientists and other educators.

Computer art, for example, has become accepted as an art form, as a legitimate form of art production, and as a method of teaching art. Nevertheless, computer art is not widely taught in schools. This is because while teachers of the fine arts, for example, are highly motivated to teach computer art in their classrooms, they often lack experience, pedagogical training, and resources.

Subject teachers at secondary school level may assign tasks that require collaboration among other specialized subjects. For example, the area of business and technology may be incorporated into the commercial aspect of the arts, or students may be given projects that connect the arts to history or social studies. This approach requires understanding about the value of Arts Education on the part of teachers of other subject areas.

Finally, it is important, at least at the local and perhaps national level, to establish guidelines and standards for art teacher preparation in pre-service education. Various sets of standards have been developed⁵ and may serve as a frame of reference for each country's efforts in planning, implementing, and evaluating their own Arts Education programmes.

(See Case Study in the Annex)

Education for artists

Artists of all disciplines, as well as cultural professionals, should also be given the opportunity to improve their pedagogical capabilities and develop the skills needed both to cooperate with

with a wealth of information, artistic encounters and opportunities to see and get absorbed into artistic processes, and also provide vast potential for integrated teaching practices. In primary education – where young children respond strongly to visual learning – active collaboration between institutions can provide opportunities for enriched teaching methods.

(See Case Study in the Annex)

Teacher level

Effective partnerships are also fruitful for teachers. By inviting artists, with their experience

as a major setback for improving practice, influencing policy making, and integrating the arts into educational systems.

As discussed, the nature of learning activities in Arts Education includes the creating of art, as well as reflecting on the appreciation, observation, interpretation, critique and philosophising about creative arts. These characteristics of the nature of teaching and learning in Arts Education have important implications for research methods in art. Researchers in Arts Education must look, think, and observe both from an artistic and pedagogical perspective.

Such research can take place at the global, national, and institutional level, or be discipline-based, and should focus on such areas as:

- Descriptions of the nature and extent of current Arts Education programmes.

- The links between Arts Education and creativity.

- The links between Arts Education and social abilities/active citizenship/empowerment.

- Evaluations of Arts Education programmes and methods, in particular of the value they add in terms of social and individual outcomes.

- The diversity of methods for delivering Arts Education.

- The effectiveness of Arts Education policies.

- The nature and impact of partnerships between education and culture in the implementation of Arts Education.

- The development and use of teacher education standards.

- Assessment of students' learning in Arts Education (evaluating best practice in assessment techniques).

- The influence of cultural industries (such as television and film) on children and other learners in terms of their education in the arts, and methods to ensure the cultural industries provide citizens with responsible kinds of Arts Education.

Implementing Arts Education research should involve the following steps:

- Creating an arts research agenda and seeking funding to support it.

- Organizing seminars for research on Arts Education in order to promote research efforts.

- Conducting surveys of research interests among arts educators.

- Promoting interdisciplinary collaboration on research methodologies for Arts Education.

Building creative capacity and cultural awareness for the 21st Century is both a difficult and a critical task, but one that cannot be eluded. All forces of society must be engaged in the

Recommendations

The participants of the UNESCO World Conference on Arts Education, having endorsed the declarations elaborated at regional and international preparatory conferences held during 2005 in Australia (September), Colombia (November), Lithuania (September), Republic of Korea (November) and Trinidad and Tobago (June), and those recommendations which were elaborated at the African and

Recognizing that Arts Education brings about im

The following recommendations have been compiled from the above-mentioned preparatory conferences and from regional discussing group meetings.

1. Recommendations for Educators, Parents, Artists, and Directors of Schools and Educational Institutions

Advocacy, Support and Education

- Raise public awareness and promote the value and social impact of Arts Education, creating a demand for Arts Education and skilled arts educators;
- Provide leadership, support and assistance for teaching and learning in and through the arts;
- Promote active participation in, and accessibility to, the arts for all children, as a core component of education;
- Encourage the use of local, contextualized human and material resources as both the providers and the content of quality education;
- Provide resources and learning materials to assist educators to develop, utilize, and share new arts-rich pedagogy;
- Provide assistance to enable Arts Education practitioners to harness technological developments which will enable Arts Education to reach marginalized groups, and facilitate the creation of innovative knowledge products and the sharing of knowledge;
- Support ongoing professional development of teachers, artists and community workers, in order to develop in professionals an appreciation of cultural diversity and enable them to develop their students' potential to create, critique and innovate;
- Encourage and promote the development of art practices through digital media;
- Set up, if they do not exist, cultural centres and other Arts Education spaces and facilities for youth;

Partnerships and Cooperation

- Encourage active and sustainable partnerships between educational contexts (formal and non-formal) and the wider community;
- 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;
- Facilitate cooperation between schools and parents, community organizations and institutions, and mobilize local resources within communities to develop Arts Education programmes, so as to enable communities to share transmitting cultural values and local art forms;

Implementation, Evaluation and Knowledge-sharing

- Implement and evaluate collaborative school-community projects that are based on the principles of inclusive cooperation, integration and relevance;
- Encourage effective documentation and sharing of knowledge between teachers;
- Share information and evidence with stakeholders, including governments, communities, the media, NGOs and the private sector;

2. Recommendations for Government Ministries and Policy Makers

Recognition

- Recognize the role of Arts Education in preparing audiences and different sectors of the public to appreciate artistic manifestations;
- Acknowledge the importance of developing an Arts Education policy which articulates the links between communities, educational and social institutions and the world of work;

Recognize the value of successful locally-developed, culturally-relevant Arts Education

Encourage government officials 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;

Encourage the active involvement in education of arts and cultural institutions, foundations, media, industry, and members of the private sector;

Integrate partnerships among schools, artists and cultural institutions into the core educational process;

Promote sub-regional and regional cooperation in the field of arts education, in view of reinforcing regional integration;

Research and Knowledge-sharing

Develop a complete databank of human and mate

participants of the World Conference on Arts Education, support the offer of the Republic of Korea to host a second World Conference in Seoul.

Partnerships and Cooperation

Facilitate 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;

Encourage the definition of abilities and mechanisms for articulating formal and non-formal Arts Education between educational and cultural institutions;

Create cooperative networks between Member States and within their respective education and cultural systems, so as to base the successful development of Arts Education on cooperative activities and alliances;

With reference to the partnership agreement concluded between the African Union 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 organization that aim at consolidating endogenous artistic abilities
4. Together with the African Union and intergovernmental sub-regional organizations (CEDEAO, SADDEC, CEMAC, etc.), provide support to hold an African Regional Conference on Arts Education.

Research, Evaluation and Knowledge-sharing

Promote ongoing evaluation of the emotional, social, cultural, cognitive and creative impacts of Arts Education;

Promote a regional system to gather and disseminate information on Arts Education;

Promote knowledge-sharing and networking through the establishment of Arts in Education Observatories (clearinghouses), with UNESCO Chairs and the UNITWIN Network;⁸

Promote research in the arts in order to inform the development of future initiatives in this expanding field;

Establish an international data-base of research 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;

Commission case studies and research that could then be used as a guide for engaging in more participatory and practice-led research. Such a case study could lead to the development of an international network of researchers sharing methodologies and building better models of assessment with students, artists, teachers and parents as active participants. This would build capacity for the future and inform lifelong learning and assessment;

Encourage research and rediscovery of the traditional use of arts in learning and every-day life;

Record and evaluate bibliographical resources and other sources of information on Arts Education, with a view to their analysis, re-packaging and dissemination;

Facilitate the preparation and implementation of regional and international education and research projects;

Put into place international networks to facilitate regional cooperation and sharing of best practices in implementing Arts Education policies;

Training and Support for Teachers, Schools and Artists

Facilitate training of teachers in the theory and practice of Arts Education;

Promote international support for training teachers and for curriculum development, to widen coverage and improve the quality of Arts Education, particularly in resource-challenged countries;

Encourage 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;

Encourage the creation of programmes for research and lifelong training for professionals (artists, teachers, managers, planners, etc.) connected with Arts Education;

Encourage the participation and organization of arts teachers, both nationally and internationally, so that they acquire greater social representation and professional capacity;

Encourage the creation of Arts Education texts, materials, methodologies and teaching-learning guides;

Encourage the incorporation of new information and communication technologies in teacher training programmes and in both formal and non-formal education processes, as means of creation, artistic expression, reflection and critical thinking.

ANNEX: Case Studies

Essential Strategies for Effective Arts Education

1. Education of teachers and artists

Education for arts teachers

Teacher Education Partnerships for Secondary Education in Papua New Guinea

Singing, dancing, mime, sculpture, storytelling and painting are integral to the lives of

Education for artists

The Artist Teacher Scheme in the United Kingdom

The Artist Teacher Scheme is part of an expanding national provision for the continuing professional development of art and design teachers. Twelve centres currently operate in England, one in Scotland and two in Wales. Each is a collaboration between a major gallery or museum of contemporary art, a university school of fine art or college of art and the National Society for Education in Art Design which manages the scheme. Arts Council England, the Scottish Arts Council and the Welsh Arts Council provide core funding.

The varied programmes of these centres offer participating artist teachers opportunities to extend their awareness of the richness and complexity of contemporary fine art practice and of the diversity of thinking and influences that inform it. Artist teachers can reappraise, reinforce or re-engage with their own thinking and personal development as artists and become part of a strong professional community. These schemes also aim to significantly improve standards of teaching and learning in art and design in schools and colleges through the development of the individual practice of artist teachers. A variety of Introductory Courses (up to five days' intensive practical and theoretical workshops and seminars), an Intermediate Programme of co-ordinated workshops, seminars and gallery or studio visits, and courses leading to the award of a Masters degree are available.

More information can be found at <http://www.nsead.org/cpd/ats.aspx>

Norwegian Cultural Rucksack

About five years ago, the Norwegian government initiated a scheme called “The Cultural Rucksack”. The aim of the scheme is that all students, from grades one through ten, should, on a regular basis and as an integrated part of the school curriculum, experience encounters with high quality artists and artistic expressions.

Through a nationwide structure which is founded on cooperation between school and cultural authorities on national level as well as regional and local levels, partnerships have been established between arts organizations and institutions and the school system. Every school in the country now includes in its annual programme visits by performing artists and visits to museums and other cultural venues. The scheme also includes art workshops and performances where students, and sometimes school staff, work together with professional artists.

The general impression is that the scheme is well received by local schools although there are obvious challenges regarding developing competencies among artists and teachers which will enhance the educational effects of the scheme and establish a basis of mutual understanding among all actors involved in regard to the scheme’s potential.

School level

Pilot Project for School Level Partnership in the Republic of Korea (2004-2006)

This initiative aims at building a model of cooperation and institutionalizing a necessary network in the community to establish a foundation for long-term Arts Education planning in schools. Within this frame, the Korea Culture and Arts Education Service (KACES) supported 64 projects nationwide in 2005, which varied in modalities of partnerships with local artist groups, practitioners, and arts organizations using arts centres, museums, galleries, etc, as classrooms for arts education.

In collaboration with another initiative, “Artist-in-School”, designed to engage artists in education by providing them with pre-service education, the pilot initiative has met the demand for Arts Education in schools by securing professional instructors in areas of new interest such as drama, dance, film and media. The result has been the dispatching of around 1500 artist-turned-instructors to 3000 schools.

Museum assistance for implementing learning through arts pedagogy, a programme suggested by Guggenheim Museum (USA, Spain 2006)

The “Learning through Art” educational programme is designed to provig(ref89.94 189.9 .48001 13.92 ref524.4 18

otherwise experience problems in following traditional teaching methods and, more importantly, generally helps increase children's self esteem and personal growth.

museums, regional environmental centres, National Board of Education and the National Board of Antiquities. Schools and museums were initially asked to join the project via the internet and then implemented the project with the aid of the programme's homepage, journals and CD-ROMS. In total, 400 schools, 500 teachers, 65 museums and 15 organizations in 70 municipalities participated in the project.

Young Digital Creators (YDC)

Another on-line partnership initiative is the UNESCO's DigiArts "Young Digital Creators" (YDC) project, created in 2004. YDC is a web-based international programme designed for young people to gradually construct, through a collaborative process and digital creative tools, a deeper understanding of each other's cultural values and shared perspectives on global issues of our time. The programme aims to enhance the innovative use of arts and creativity as an expressive and communicational tool, promote cultural communication at an international level, familiarize young people with visual literacy and visual communication and mobilize youth communities with creative online learning. An average of 15 Schools or Youth Centres is invited to join each session of the programme via the internet. Together with a teacher's kit, which contains the different phases of the on-line programme and guides the teacher to implement it, an international on-line moderator, appointed by UNESCO, provides the required pedagogical assistance for students' implementation of the on-line programme. Four YDC programmes have been developed around the issues of water, peace, life in the city and HIV/AIDS. In total, more than 120 schools and Youth Centres from various geo-cultural backgrounds have participated in the 2005-6 training sessions.