

For education in the arts and creativity  
in primary and secondary schools

# **Cultural heritage, creativity and education for all in Africa**



Document based on the conclusions of the Regional Conference  
on Arts Education, Port Elizabeth, South Africa

24-30 June 2001



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This publication was drafted on the basis of the conclusions, recommendations, plan of action and written material resulting from the Regional Conference on Art Education in Africa held at the Tsitsikama Conference Centre in Port Elizabeth, South Africa, from the 24th to 30th June 200, organized by UNESCO and the South African Department of Arts, Culture, Science and Technology (DACST) of the Ministry of Arts, Culture, Science and Technology, in cooperation of the South African Department of Education (DoE). This Conference was attended by expert from: Australia, Botswana, Comoros, Congo Brazzaville, Congo DR, Cote d'Ivoire, Ghana, Hungary, Kenya, Malawi, Mozambique, Namibia, South Africa, Swaziland, Tanzania, Togo, Zambia and Zimbabwe.

This booklet was compiled by the Division of the Arts and Cultural Entreprises, Sector of Culture, UNESCO

Published in 2001 by the United Nations Educational,  
Scientific and Cultural Organization  
(7, place de Fontenoy, 75732 Paris 07 SP, France)

Graphic design and printing by:  
JD impressions  
90, rue Vergniaud, 75013 Paris.

Cover page: detail from an artwork by Zamia Khanyile, Durban  
(South Africa) 2001.

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# I. Introduction

## I.1 – The challenge of Education in Africa

The report to UNESCO of the International Commission on Education for the Twenty-first Century (Delors Report, 1996) indicated four pillars of knowledge around which education should be organized if it was to respond to the challenges of today's world: "If it is to succeed in its tasks, education must be organized around four fundamental types of learning which, throughout a person's life, will in a way be the pillars of knowledge: "learning to know, that is acquiring the instruments of understanding; learning to do, so as to be able to act creatively on one's environment; learning to live together, so as to participate and cooperate with other people in all human activities; and learning to be, an essential progression which proceeds from the previous three." These four pillars are indivisible as there are numerous points of contact, intersection and exchange among them. An overall view is essential when using these four paths to knowledge, and each of them must receive equal attention, so that education appears a global experience both to the individual and the community. Similarly, the World Forum on Education, held in Dakar 26-28 April 2000, reaffirmed the principle of education as a fundamental human right. It is an essential condition for sustainable development, and for peace and stability both within and between countries. It is therefore indispensable for effective participation in the economy and other aspects of life in our societies of the twenty-first century – subject as these are to rapid and ever-increasing globalization. But if education is to achieve this, there must be profound changes in structures, school curricula, and teaching methods and practices so as to provide a quality response to today's challenges (poverty and exclusion, globalization, violence and conflicts, non-respect of human rights, etc.).

Figures available on education in Africa are still alarming. According to estimates provided by the African States for the Dakar Forum on Education for All (April 2000), the net rate of school enrolment for Sub-Saharan Africa as a whole increased between 1990 and 1998 by 9% for boys to reach 56%, and by 7% for girls to reach 48%. However, behind these figures are major disparities between regions. For example, net school enrolment rates in countries of the Indian Ocean are already more than 70% for girls and boys alike. The most

significant progress has been in East Africa (with the exception of Somalia), where the net rate of enrolment for boys has increased by 27% (to reach 60%) and for girls by 18% (to reach 50%) and in Southern Africa, with an increase for boys of 16% (to reach 58%) and an absolute explosion for girls, with an increase of 23% (to reach 76%).

While school enrolment rates have increased in many countries, it must be admitted that the quality of teaching is still below international standards. School curricula are often ill-adapted to learners' needs, and therefore ill-suited to contribute to social, cultural or economic development.

Besides access to education, there are still countless problems. In addition to the murderous epidemics that decimate the teaching community, as well as the thorny question of gender inequality in teaching and the flagrant lack of teachers, there is another vast and complex handicap – the fact that education is unsuited to our contemporary world. The situation is aggravated by a lack of school books adapted to the learner's sociocultural environment and the inadequate training of teaching staff.

For a good education, it is particularly important that an active pedagogy be used that enables children and adolescents to gain awareness of their potential and develop their capacities for reflection, critical analysis and creation. But before this can be achieved, there are problems to be resolved in both the content of teaching (school curricula) and training (training of teacher trainers and of teachers). Unfortunately these two areas, which are so closely linked to the quality of education, are precisely those that have received the least attention in Africa over recent years.

There is, as the African participants at the Dakar Forum underlined, “the necessity for curriculum transformation to give children, youth and adults the type of quality education that promotes appreciation of diversity, richness and dynamism of our cultures, with a goal to liberate us from psychological, economic and technical dependency”.<sup>1</sup> The cultural dimension thus acquires a fundamental importance in the learning process. Consequently, promotion of artistic creativity and of the role of the arts becomes essential, not only because creativity is the basis of any artistic activity, but also because knowledge in this area is rooted in the same

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<sup>1</sup> UNESCO 2000. - *The Dakar Framework for action*. - Education for all : Meeting on collective commitments, Dakar, April 2000.

source – that of creations of the mind and appreciation of local cultures. The quality of staff is fundamental to good teaching. In this area, the lack of teachers and teacher trainers is a serious handicap to the development of arts education in school. We are forced to agree, as observed by Jean-Pierre Guingané, that “the almost total absence of arts education in today’s schools is seriously detrimental to the mental and psychological balance of Africans, who not only lose the cultural and aesthetic values of their traditional environment but are also left untrained in those of modern civilization. They are thus reduced to becoming the passive consumers of a standardized industrial culture”.<sup>2</sup> The advantage of an education that includes the different aspects of arts education is not only pedagogical. In addition to the revision of content and teaching methods there is the recognition that the arts and culture have a role in developing the individual’s personality and reinforcing social cohesion. This function, which in the past was often overshadowed or seen as a mere complement to the other subjects taught, is recognized today by government authorities<sup>3</sup> and vigorously upheld by all international institutions working in education.

## **I.2 - Art, economy and society: new stakes and challenges**

Throughout the past decades, new challenges, roles and functions have developed for the arts, artists and arts educators. These have emerged as a result of developments in industry and communications and increasing urbanization and globalization.

The effects of such trends are paradoxical: while dramatic progress in artistic media and techniques results in increasing advantages for part of the world, it is nevertheless creating ever-greater disparities and divides in terms of resources, access and consumption.

This phenomenon tends to explain why there is a growing instrumentalization of the arts, a process which sees the arts practised for very specific purposes in a variety of fields such as development, social integration, education and communication.

<sup>2</sup> “ Artistic Educatuin in Sub-Saharan Africa “ in *Art and society*, UNESCO, 999

<sup>3</sup> UNESCO General Report of the Regional Conference on Arts Education in Africa, 24-30 june, Port Elizabeth, South Africa, Available on Internet:[http://www.unesco.org/culture/creativity/education/html\\_eng/regional.shtml#Africa](http://www.unesco.org/culture/creativity/education/html_eng/regional.shtml#Africa)>



At the same time, the instrumentalist view of arts education in school emphasizes the contributions that art makes to attainment and success in other subject areas and to the more general goals of school education. It is in this that arts education has become crucial, since teaching and learning about the arts are not only helpful for art's sake, but for the additional benefits that children derive from arts education. For instance, this view considers that arts education encourages attention to perception and expression and contributes to the building of language and communication skills, critical thinking, and time management and problem-solving skills.

Another challenge consists of the ever-increasing absorption and/or penetration of the arts into industry, business and the media through entertainment and the mass media.

Indeed, arts are now playing a central and increasing role in the economy, especially in the cultural industries (mass media, cinema, video, the sound-recording and publishing industries, etc), tourism, cultural entertainment and advertising. In these sectors the arts make a vital contribution to economic growth. By the same token, economic growth has proven to have undoubted consequences in several areas, including poverty relief, job creation, HIV-Aids social control, rural and urban regeneration, non-formal economic empowerment – especially for women and youth–, social delivery and African Renaissance.

In society, the arts play an essential role in social and development issues. Not only do they constitute some of the most effective components of participatory research and communications strategies, but they also play an important role in ensuring that development efforts are appropriate and implemented with the full participation of the community. This is particularly true of development and communication strategies among rural communities.

In the health sector, the role of the arts has full recognition, especially in therapy, rehabilitation and healing.

The arts also have a historic role in the struggle for social justice, equi-

ty, democratic values and human rights, in the struggle of historically marginalized communities and in the affirmation of heritage and history. In these times of globalization, the arts promote the recognition and value of different cultures and their diversity. The contribution of the arts to understanding across cultures is vital in the promotion of personal and national identities. Firstly, they help us rediscover a cultural heritage that has sometimes been forgotten and contribute to the establishment of a common culture. And last, but definitely not least, the arts help reinforce the dynamics of social integration, based upon the interdependency and mutual benefits of artistic expression.

Arts do indeed make a difference by providing a means of exploring our cultural identity and building the future of our nations with citizens who are given the opportunity to share what they know and understand the world in which they live.

### **I.3. Arts education in education for all: concepts and fields of application**

The arts have always played a key role in the lives of humankind, and artistic creativity and endeavour have been central to the evolution and development of human beings and human civilization. In each epoch artistic creativity flowers and endows the world with artistic treasures that are the heritage of all humankind. Whether architecture, literature, poetry, music, drama, choreography or the fine arts – and whether oral or written – such works are real treasures that express the vast spectrum of men and women’s intellectual and creative powers and bear witness to human vitality.

Arts and culture are essential components of a balanced education. The harmonious development of the individual that they help to bring about is directly linked to the development of society. In education, arts teaching in the core education system is a channel for imparting social and moral values and knowledge. It fosters group expression and critical and innovative thinking and provides participatory and experiential learning opportunities across the board in the school curriculum. It develops

creativity, a capacity that is not only an aspect of arts practice, but one that informs the performance of any task in any field requiring originality, innovation, imagination and improvisation.

In view of the growing number of school leavers on the job market, a large number of whom cannot be absorbed by industry, there is a need to develop a curriculum that emphasizes self-reliance and entrepreneurship.

### 3.1 Creativity

If we accept, as is recognized nowadays, that creativity is a “ universal function ” latent in each human being, then it is for education to set this function into motion. The most direct method, which allows creativity to flower in the child, is to start with play and repetition for children under two years of age, and then to introduce arts activities from the age of three. Also, the method for teaching children creative expression necessarily includes teaching them arts activities, such as the plastic and visual arts, musical and verbal expression and poetry, etc.

Traditionally, a “ good ” education placed the emphasis on the child’s receptive powers and his or her capacity to absorb large amounts of knowledge. New education focuses on children’s aptitude to express themselves and on the quality of their understanding of the world. In days gone by, the school’s function was to ensure social continuity and stability by transmitting from generation to generation existing rules and techniques that could also be applied to the future. Nowadays various global phenomena, such as the growing interdependence between nations, are causing radical upheavals and these have varying effects on communities’ political, economic and cultural stability – or rather instability. The children of the 21st century must therefore be able to adapt to a constantly changing world.

It has therefore become essential to cultivate in each individual a sense of creativity and initiative, a fertile imagination, a capacity for critical reflection, a sense of communication and autonomy and freedom of thought and action – the whole based on moral and ethical values. A way must be found, through education for all, for these new educational needs to be

met for all children and adolescents, and not just for a few children from intellectual backgrounds who, from an early age, benefit from a home environment that encourages their artistic development.

The main challenge in modern education is to make the greatest number of people inventive, capable of personal creativity and able to adapt mentally, while preserving their own identity and cultural values.

The foundations of creativity lie in artistic activity, which in turn is upheld by the cultural and family traditions that surround every child as he or she grows.

### **3.2 Arts education and cultural and artistic traditions**

Such teaching must be progressive if the hoped-for objectives of education in the arts and in the different forms of artistic creativity are to be met. These objectives are to provide future citizens with the emotional, affective and psychological equilibrium that will enable them to establish their own criteria for the choices and decisions that they will have to make concerning their life and work.

In its first stage, such education must seek to further the child's adaptation to her or his social, cultural and economic environment, by making the most of the naturalness of small children as well as of the spontaneity that is part of their mental development. This stage constitutes the children's introduction to their immediate material world and cultural environment.

The second stage in this learning process, which corresponds to primary school education, focuses on the construction and deconstruction of this cultural environment, concentrating on the use of readily available natural resources. Indeed, musical, plastic and visual creativity at this stage does not require much in the way of materials. For example, in the Caribbean popular musicians invented a new style of music with the steel band, which was made of empty oil drums.

In this way, introducing children to the arts via their artistic traditions and cultural heritage presents considerable advantages from all points of view, the most important being that the children are immediately given

the possibility to create and be creative.

Finally, the third stage in arts education focuses on the learning of artistic techniques and theories, which are easily assimilated once the experience of creativity has been acquired.

### **3.3 Arts education and the multicultural society**

The world of electronic communications in which we live tends to erase the geopolitical frontiers that define Nation-States. Multiculturalism is a reality that is part of everyday life in most communities, even in rural areas.

In this respect it is important, in highlighting the pacifying and ethical role of art, to introduce in educational activities in the arts and culture the notion of convergence of cultural expressions, of cultural “borrowing” in the forming of traditions, and of “cultural hybrid forms” as predominant phenomena in the emergence of nationally or universally significant art forms. Although multiculturalism is a fact recognized by political and socioeconomic authorities alike in all societies, there is no real school of thought on how to live together in a multicultural society. School has an important role to play in this respect, particularly through arts education.

Below are key elements that should be introduced in the learning process:

- valuing difference and the diversity of cultures;
- redress of historically marginalized cultures;
- affirmation of heritage or history;
- recognition that culture is dynamic and evolving;
- valuing the role of culture in all learning areas (subject areas);
- development of personal and national cultural identity.

### **3.4 Keys to interdisciplinarity**

A pedagogical approach to the arts focusing on creativity naturally leads

to a flourishing trans- or interdisciplinary pedagogy. A synthetic education needs only to change the methods of teaching, not what is taught.

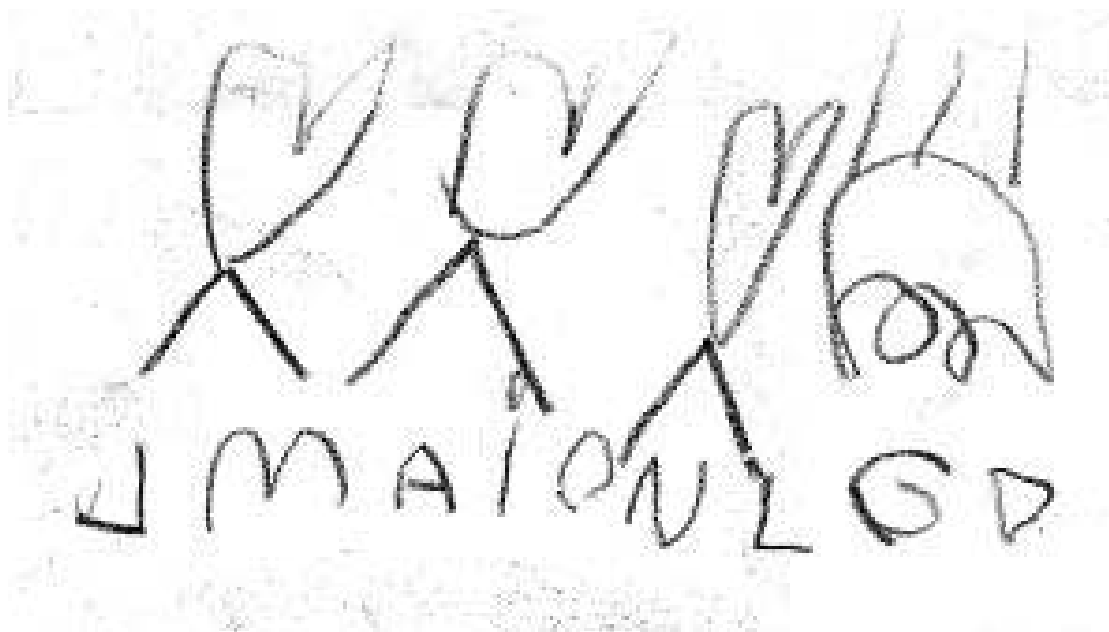
For this, several basic goals should be borne in mind:

- To implement a multidisciplinary education that places arts on an equal footing with sciences;
- To give greater importance to the teaching of universal processes of inventiveness and creativity;
- To emphasize the transdisciplinary lessons of disciplinary learning. There is a need for an education that trains the mind to imagine creatively in one field as a way of preparing itself for creative application in any other. In other words, the thinking tools that are taught should be flexible so as to be transferable;
- To use the experience of people who have successfully bridged disciplines as exemplars of creative activity, by bringing them into the classroom;
- To produce, as this must be the purpose of pioneering education, imaginative “ all-rounders ” who can take their generation into the “ enchanted ” future. In the same vein, “ cramming ” must be avoided. It is crucial to reverse the trend towards early and narrow specialization of learners’ interests and activities.

In general education, and particularly in primary school classes, an interdisciplinary teaching approach can be achieved in different ways. Teaching language, reading and grammar is, for example, naturally linked to poetic expression, and learning to write to poetic and literary creativity. Visual and plastic arts can lead to exploring geology, botany, anatomy, the physical environment or chemistry. Lastly, singing and music are close to the abstraction of arithmetic, geometry and mathematics. As for history and geography, these can be introduced using any artistic discipline, as long as the multicultural dimension is also included in such teaching. Only this kind of integrated teaching can teach children how to know, to *do*, to *live together* and to *be*.

Interdisciplinarity and transdisciplinarity form the basics of this pedagogy, and give special importance to transverse themes. A commitment to building future citizenry necessarily calls for educational practice that comes to grips with the understanding of social realities, the rights and responsibilities of both individuals and the group, and the reaffirming of political participation.

Indeed, transverse themes incorporate questions of ethics, cultural plurality, the environment, health, HIV/Aids, sexual orientation, work and consumption. Sufficiently broad to translate the concerns of today's African society, transverse themes cover important issues that affect everyday life in various ways.



## **II. Teaching arts and creativity in school**

The methodology is based on the firm conviction that Arts Education should be included in the formal school system's Core Curriculum.

School is indeed the best place for arts education and creativity to develop in harmony, because it is art that enables us to gain access to and enter into the everyday life of the child.

To create a bridge between schoolchildren and their home environment is one of the essential short-term objectives that the school system must set itself.

### **II.1 - The principles**

The methodology of Arts Education should demonstrate flexibility in response to prevailing conditions and needs in the community. Non-racism, gender sensitivity, a learner-centred and integrated approach and relevance of content to the learner's life experience are its generic principles. There should be opportunities for peer education. Knowledge and information teaching and skills learning should be combined and the development of an arts education programme should attach due value to the importance of traditional African arts while recognizing that culture is dynamic and evolving.

The arts education approach should be outcome-oriented. Outcomes should be clearly formulated and monitoring and evaluation mechanisms set up to ensure that outcome targets are being achieved.

The main aim should be to maximize the contribution of arts education to the full, all-round, harmonious and balanced growth and development of the human being and the full realization of human capacity and potential.

### **II.2. - Arts education in nursery school**

The following are guidelines for the formulation of broad curricula and programmes. Flexibility is necessary to ensure that curricula and



programmes are regionally and locally specific in their application. This flexibility should create space for interdisciplinary work among the arts where desirable, and for linking the arts to other subject areas where local practice warrants.

The curriculum should include skills and techniques. It should develop moral, imaginative, emotional and intellectual capacities and values; creativity, inventiveness and critical thinking; development of repertoire and arts as forms of expression and communication.

In all aspects of the curriculum content, research should be regarded as fundamental.

Where language is an element, its use should be determined in accordance with country language policy.

### ***Objectives***

Early childhood development concerns children between the ages of 3 and 5. These are formative years and pre-primary formal arts education should be a priority, so as to establish firm foundations for further arts education and training. Small children are introduced to the rudiments of the arts in order to stimulate their creativity and confidence in artistic expression from an early age.

The methods used in teaching creativity at this early stage rely on storytelling, singing, and oral and manual expression. It is through these four forms of expression, combined with games and play activities, that children discover the ways in which they can enter into a creative role, and this will enable them to assimilate the rudiments of artistic expression.

### ***Principal elements of learning and results***

Children need to be exposed to **music** and their appreciation developed. Practical involvement – simple clapping, percussion and singing – and the development of rhythmic and melodic skills are also required. Very young children possess a genuine sense of rhythm and the basic elements of **dance**. At this stage it is important to mix musical rhythm – including

singing, clapping and percussion – with bodily expression. Children may learn the simplest traditional dances. Modern dances derived from experiences of family life and television are encouraged with free and improvised movement.

During these early formative years exposure to **visual artistic** stimuli forms a base for developing artistic appreciation of balance, colour, spatial structure, form, etc. A variety of visual media, e.g. colour drawings, clay and paper, should be introduced. Self-expression should be motivated and nurtured by positive, encouraging interaction between the child and the teacher.

*Storytelling* is the main focus that should be integrated into children's learning process at this stage, with children being encouraged to act out parts of the stories. Simple scripted plays based on folk tales or the children's own stories and experiences are another possibility. Music, dance and poetry may be incorporated. It is also vital to transmit to the children their oral tradition, e.g. stories, songs, simple poems, riddles, nursery rhymes and games. Reciting and creating poetry should also be introduced progressively.

### II.3 - Arts education in primary school

At the primary school level children are brought into contact with objective ways of thinking and universal points of view. This is a transitional period during which the foundations will be laid for their intellectual development, emotional balance and personal identity. Therefore school programmes should be geared towards the development of all forms of human intelligence. It is a time when capacities and talents can be identified. It is also a time when emotional disturbances and learning disorders can be detected and corrective and remedial measures adopted.

At this level, arts education gives children the opportunity to grow by exploring all aspects of the world as a whole linked to creativity, and the pleasure and enjoyment this affords.

### 3.1 Music and dance

#### *Principal elements of learning and results*

These include learning to make music, to perform vocally and instrumentally, and to make instruments. They also include music literacy and appreciation.

The major principles of dance and music teaching listed below are based on the studies of J.H. Kwabena Nketia<sup>(1)</sup>:

- a) *Songs*: background of song and more particularly where it comes from, who performs it and when and how it is performed;
- b) *Instruments*: introduction of each instrument with its indigenous name and relation to its local, regional, and continental background, as well as family of instruments to which it belongs;
- c) *Dance*: background and structure of dance formations and context and functions of dance;
- d) *Awareness*: characteristics of sounds in the environment;
- e) *Rhythm*: pulse, beat, time, line, basic rhythmic patterns and sound sequences of different duration;
- f) *Rhythmic aspect of musical forms*: repeated rhythmic patterns and rhythmic variations;
- g) *Tones*: short pitch patterns, scale, and mode;
- h) *Tonal aspects of musical forms*: tonal phrases, tone sequences, tone patterns, voice separation, structure of contemporary African music;
- i) *Creating*: composition – using sounds, rhythm patterns, speech intonations, melodic patterns, dance formations and combinations of these.
- j) *Discussion*: discussion of musical and dance events that take place

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<sup>1</sup> *A Guide for the Preparation of Primary school African music Teaching manuals*. Edited by J.H. Kwabena Nketia . Afram Publications (Ghana) Ltd., ICAMD and UNESCO: Paris, 1999, 64pp.

in the community, their function, their artistic forms, etc.;

- k) *Appreciation*: evaluation of music (e.g. good dance music, etc.);
- l) *Invitations*: invitations to musicians, instrument-makers, dancers, etc. to come into the classroom.

### ***Principles and pedagogical aims***

Enjoyment of and a taste for music are natural in children. They are just as happy singing, dancing and “making music” as listening to it.

Any music education should be able to combine these two elements: having the children listen to music and having them make music, both for themselves and to share their own music experience with others.

In this context, musical invention or creative musical activity – a capacity within the reach of all of us, including children – must be introduced in primary school. This is an essential educational component that aims at enhancing the creativity of children, whose musical intuition is extremely well developed from a very early age. After the family, it should be the role of the school to nurture and increase such spiritual wealth.

Awakening children to music is making them want to sing, to listen to music and to create it freely. In this respect, several pedagogical approaches can be considered:

- (i) awakening children’s awareness of their possibilities for making music, starting with their voice, and having them learn about and practise on instruments that they may or may not have made themselves.
- (ii) introducing children to rhythm, the sense of rhythm being acquired via music and movement and dance, as well as by listening to (and practising on) the tomtom.
- (iii) encouraging children to improvise with music, initially by inventing simple melodies and keeping to the tune;

- (iv) gradually increasing children's repertoire by having them listen to music.

In the early years of learning and experimenting with music and rhythm, there need be no rush to start teaching children to read music. A child can learn this later if he or she shows an interest in this particular art.

Lastly, in the field of dance, the following objectives should be targeted at this stage of the child's learning process: basic skills in dance techniques, creative dance, dance forms and their relation to functions and roles in society, traditional and modern dance repertoire, choreographic appreciation and creativity, dance expression, theories of dance and criticism.

## 3.2 The visual and plastic arts

### *Principal elements of learning and results*

Children are trained to apprehend and describe elements of their environment, to translate visual impressions into intelligible images and to appreciate and value the quality of both traditional and contemporary works of art.

With this in mind, the learning process must favour:

- learning to look by developing a sense of observation;
- understanding spatial achievements in the child's environment and elements of his or her cultural identity;
- developing imagination and creativity and a taste for personal effort;
- acquiring a sense of responsibility through criticism and self-criticism, and a sense of the other.

The field of interaction of the visual arts

The character of arts education is increasingly open-ended in that it follows the mutations of artistic creation, and this offers a unique

opportunity to ensure that methods of arts education are coherent with those of the social environment and with the material resources of the physical environment, whatever their limits. Arts education extends to the entire range of means of expression available in the children's environment. Their play and normal activities thus bring them to rediscover themselves and their sociocultural environment, and this once again connects the question of practice to that of cultural identity.

The notions taught by arts education must enable children and adolescents to acquire knowledge without upsetting the coherence of their relations with their respective environments. On the contrary, such knowledge must enrich them. Thus, the notion of drawing is broadened to graphics; that of sculpture to volume; that of painting to colour; while the notion of manual education is extended to the movements and manipulations of everyday life in the particular environment.

### ***Principles and pedagogical aims***

Teaching the arts requires the adult to be truly aware of the usefulness of the plastic arts as school subjects. In particular, he must be convinced:

- (1) that the act of creation is first and foremost a need that enriches men and women with a permanent tension between their spirit, vision, hands and body. It is therefore an act which mobilizes body and spirit together;
- (2) that encouraging creativity is a necessary part of a child's education, right from the start;
- (3) that, in order to flourish, artistic creativity needs a great deal of freedom and personal initiative, which must not be hampered by traditional pedagogical approaches favouring authoritarianism, punishment and coercion.

Indeed, if we admit that, for their creativity and intelligence to grow, children need to appropriate bodily the world around them, acquiring touch, gestures, movement and skill, then what we need to teach them is exactly how to touch, discover, transform, arrange, cut out, relate, invent, imitate,

associate, construct and deconstruct.

Regarding working space, the methods advocated will require intramural space with adaptations as needed, or space in the open air, as the case may be.

As for materials and tools, possibilities in the immediate environment should be used to advantage, even for making tools – which can be an excellent pretext for a lesson in manual education.

Regarding relations with the environment, in addition to the physical environment, the social environment provides a working demonstration of the cultural realizations of references that the child has to discover. For children, everything – from housing to furniture, from farm tools to cooking utensils, from clothes to jewellery and hairstyles and from the most official ceremonies to the most spectacular festivities – must provide an opportunity to better understand not only their lessons in arts education, but also – and above all – the way in which their community functions. It is the best way to sensitize them to their tangible and intangible heritage, which they will be required to safeguard and share with others. That is what we call the socializing aspect of arts education when we refer to the methods of traditional African societies. Such societies everywhere have always sought to transmit the social values of the community.

### **3.3 Oral tradition, poetry and African body language**

#### ***Principal elements of learning and results***

Within the family, the child loves to play with language and associations of ideas. In contrast, school is a place for written expression. Mastering spoken language is nevertheless essential if the child is to move on to written language in the best conditions. In general, the small child does not talk enough in school, since she or he is too busy listening, copying or reciting. The difficulties encountered by children with regard to literacy are due to this simple fact.

The move from oral to written language is easier when the situation encourages children to enjoy saying what they think, what they imagine, what they are and where they come from, etc.

Poetry and literature teaching programmes should:

- develop children's sense of and taste for aesthetic works by impregnating them with quality;
- train children to relate to poetic texts through a multidimensional approach that goes beyond comprehension and recitation;
- train them to free their expression and develop their creative capacities through production;
- exploit life values, didactic principles and aesthetic codes of oral traditions as supports for educational and artistic creation;
- enable children through poetry to appreciate the value and to translate the richness of their cultural environment;
- teach the use of different dimensions of language, e.g. the beauty of language.

### ***Principles and pedagogical aims***

The pedagogical approach of this teaching is organized along two axes:

- starting with written poetry in order to stimulate enjoyment of reading and a taste for literature;
- starting with the oral tradition in order to justify the effort involved in approaching poetry, because there is nothing foreign about poetry. It is a typically African art. The oral tradition has its poetry. Each child has his own.

The practice of poetry and oral expression should start in the first year of primary school, when basic learning begins. This is the crucial period in which difficulties and psychological blocks can be discerned. It is already at this early stage that first steps must be taken to seal the child's original complicity with poetry. For the seeds of beauty that are sown in a child's fertile soul will produce wonderful flowers to last a lifetime.

Poetry must serve as a springboard for all kinds of language learning.



Work on vocabulary, grammar, spelling, etc. can use oral expression and poetry as a basis. This is an effective and pleasant way of avoiding difficulties by using the child's complicity with poetry.

The emphasis will nevertheless be on producing poetry. Experience in workshops proves that the practice of writing poetry is extremely motivating – because it comes from within – and self-enhancing because it is a projection and affirmation of self. In this way it helps to enhance children's relations with literature, school, themselves and others.

The approach to learning will be based on play, so as to familiarize children with the mechanisms and functioning of poetic language and oral expression. The idea is to capture their interest through play and therefore through pleasure, and bring them subsequently to an interest in more abstract forms.

The technical implications of creating poetry will be touched upon. The idea will be to familiarize the child with the way in which the language of poetry functions. Emphasis will also be placed on the ability to memorize, which can be acquired through poetry.

The approach

Learning to read and write poetry must be a group activity. Children – just like many adults, in fact – can easily feel disoriented, out of depth and helpless when faced with the complex tasks involved in writing. With co-writing, a situation is recreated with the kind of communication inherent to oral expression, where there is always interaction and the co-presence of the transmitter and the receiver to compose the message together.

Here again, a great deal of initiative and responsibility is left to the children, who become actors in and masters of their own game. Hierarchical barriers disappear. Editorial assistance is discreet and limited. In such conditions, which are necessary for creation, constraints are experienced as challenges and orders as “leaven” for the imagination.

Learning in situ is also necessary, with the participation of resource persons such as poets, storytellers and singers – who must be authentic. Evenings of traditional storytelling are one example.

## II.4 - Arts education in secondary school

At the secondary school level learners begin to sharpen their critical thinking, problem-solving, practical and manipulative skills, and to further develop their creative, communication and aesthetic skills, along with a love for the arts, so as to prepare themselves for the challenges of further education and the world of work.

At this level learners begin to choose areas of specialization. The emphasis not only shifts from exploration to specialization, but also from free and pure expression to an orientation towards instrumentalization and arts as an industry, business or career.

It is during this period that the learner is helped towards awareness of the concrete prospects for a continuing engagement with the arts, either as an activity that is supportive to a career and lifestyle or as a career and lifestyle in itself.

### 4.1 Music teaching

Music continues to play an important role in African societies. It is a medium for the transmission of knowledge and values, and for celebrating important communal and personal events.

Prior observations, which would seem to justify African arts education in secondary school, indicate that:

- Music teachers tend to rely on European models.
- Music teachers are insufficiently knowledgeable about traditional African music and dance.
- Music teachers who have the required qualities often lack the confidence to teach African music and dance.
- Traditional African music and dance have never been considered as part of history or of cultural and social studies.
- Music and dance have rarely been included in school curricula.

- Exchanges between schools and artistes in the area of dance and music in Africa are lacking.
- Institutions specializing in dance and music are lacking in Africa.
- There is a lack of staff training.
- Sensitization of pupils and of the general public to the importance of dance and music in society is insufficient.

For the above reasons, this teaching should aim:

- to encourage pupils to study intercultural processes together with the development of traditional African dance and music;
- to study the adaptation of musical instruments, using existing language and musical terms;
- to study the history of Africa, in both its social and cultural aspects, using traditional African music and dance;
- to develop community-based audiences;
- to inculcate a spirit of cultural identity.

## **Contents of discipline**

At this stage, teaching should enable learners to acquire the ability to perform vocally and instrumentally and make music. It should also include music literacy and performance appreciation ; music marketing and management skills; the ability to compose, write and perform, to engage in music research, and to explore African and Western music – both traditional and contemporary as well as vocal and instrumental.

## Equipment, infrastructure and materials

- Musical instruments from the students' immediate culture should be made available so that they may become acquainted with them, and practise and perform on them.
- Schools should attempt to encourage local musical instrument-makers to demonstrate to pupils the acoustic principles of the instrument they make and the school should purchase instruments from local musical instrument-makers.
- Local instrument ensembles should be established and instruments for these ensembles purchased for school or community ensembles.
- Where possible, foreign musical instruments such as keyboards or other manufactured instruments should be purchased by schools or community groups.

## 4.2 Visual arts

The following are the key skills, processes and knowledge that should be included in teaching and learning the visual arts:

### Skills and processes

- Sculpture 3-D design
- Painting-including murals
- Print /graphics communication
- Drawing
- Weaving, textile fabric design
- Ceramics
- Installations/land art/performance art

### Knowledge

- History of art ;
- Art theory/criticism

- Heritage studies
- Debates on defining issues such as “African Art”
- Visual literacy
- Politics of art, such as the concept of “co-modification”
- Vocational and careers opportunities.

A non-chronological but thematic approach is advocated for the theoretical / historical component.

#### Equipment, infrastructure and materials

- While it is agreed that specific materials required for arts, crafts and design should be budgeted for, it is also agreed that every effort should be made to support implementation. To this end creative exploration of the use of waste, recycled and other alternative materials should be systematized.
- The use of natural materials, especially those traditionally used in various craft forms such as grass, reeds, clay, wood, etc. should also be encouraged.
- Appropriate budgets for materials to be used in practitioner training need to be prioritized.
- Local education authorities should make a concerted effort to approach large corporate companies and multinationals for support with materials. In South Africa, for example, certain major international companies have donated films and older-generation cameras. Approaches could also be made to paper-milling companies.

### 4.3 Literature and poetry

Skills and process:

African literature, international literature, comparative literature, literary criticism and history, literary and creative writing, performance poetry, literary creativity in communication, development and advertising.

Knowledge:

- Giving talks, writing essays and giving commentaries in national languages;
- Giving talks and writing essays on national and foreign authors.

## 4.4 The performing arts at school

### Drama

Content of discipline:

- Elocution
- Body movement
- Rhythm
- Reading texts
- Notion of space during rhythmic exercises
- Notion of space on stage
- Rhythm exercises
- Exercises in improvised dialogue
- Synthesis of the various exercises
- Simple vocal exercises
- Simple drama exercises
- Complex rhythm exercises
- Complex vocal exercises
- Complex drama exercises
- Synthesis of rhythm exercises
- Synthesis of vocal exercises
- Synthesis of drama exercises

## Knowledge

Improvising and acting exercises, creative drama games and acting out, play-making, performance and criticism, theatrical exploration of themes, playwriting, directing, stagecraft and design, drama in education, drama for development, drama in the media, television and radio scripting and commercial advertising.

## Dance

African modern and contemporary dance has come a long way these last twenty years, and together with music it is a genuine source of inspiration for choreographic creation.

### Content of discipline

Continuing dance techniques and skills, creative dance, dance forms and their relation to functions and roles in society, traditional and modern dance repertoires, choreographic appreciation and creativity, dance expression, theories of dance, criticism, choreographic skills, composition, dance drama, dance in communication, development and the media.

### ***Equipment, infrastructure and material for drama and dance***

- Exploration of resources from local environment
- Makeshift equipment
- Inter-sharing of equipment among schools
- Community centre for dance and drama classes
- Rehearsal gear
- Dance/drama studio
- Dance mats and bars
- Changing rooms / showers
- Video room
- Archive materials. Library
- Props etc.

## II.5 Non-formal arts education and training

Non-formal arts education for young people is offered by organizations outside the formal education system and includes the following:

- arts education for young people in or out of school. This is not part of the school curriculum and takes place outside school hours or in the holidays. It exists either because the formal school system has no arts education core curriculum, or as a supplement to this.
- arts education for those who for one reason or another have dropped out of the formal school system.

Such arts education may or may not be directed to vocational training or job creation in the arts.

In light of the fact that many children and young people in Africa have only partial or no access to formal schooling at primary and secondary levels, it is important that arts education be available as continuing and/or vocational training for adults.



## **III. The means**

### **III.1 - Production of teaching manuals and supply of materials**

Preparation of manuals, textbooks and teaching materials is essential. The contents of these should integrate new concepts, educational theories and useful guidelines for preparing the teacher. Account must be taken of the learner's cultural and linguistic background. Governments and organizations in the non-formal sector are encouraged to cooperate in the preparation and supply of these materials. Other materials to be exploited include K7, radio, posters, photographs, charts and displays. Emphasis should be on the preparation of local materials.

An audit of existing manuals, textbooks and materials needs to be undertaken and the appropriate resources subsequently planned, prepared and distributed.

### **III.2 - Teacher training**

- There is a need for a strategic implementation plan for teacher training.
- Teacher training in the arts must cover training for formal arts educators, for artists required to teach in school and for education officials administering in-school arts education.
- Alternative pathways are very strongly encouraged, with practising artists participating in arts teaching in school programmes or with artist-in-residence programmes.
- The teacher training curriculum for arts education should encourage the development of an awareness of resources available to the teacher in the community and of classroom and materials management skills, and provide training in fund-raising and income-generating to improve budgetary capacity.

- Emphasis will be placed on the role of in-service training, in the form of conferences, workshops, seminars, courses and attachments.

The key role of teacher training in Africa.

- Firstly there needs to be synergy between curriculum development, teacher training and the development of curriculum support materials.
- It is recognized that the need for in-service training is enormous and suggested that tertiary institutions need to offer in-service training as well as pre-service training.
- Non-formal institutions offering training must be required to meet the current needs of curriculum policy to ensure that there are no mismatches in training.
- Training must be provided for educators and education department officials to ensure that they understand policy requirements.
- The need for a strategic implementation plan for teacher training is highlighted, together with the commitment of dedicated funding.

### **III.3 - Use of local resources**

#### **3.1 The role of accredited artists and art practitioners in primary and secondary education**

Besides the crucial role of art educators, a commitment to alternative pathways or access to training is to be made.

This includes principally the introduction of professional artists in the implementation of school programmes as complementary support.

The above requires a commitment to actively breaking down current barriers to the implementation of such alternatives, which include, amongst others:

- a commitment to lifelong learning;
- special certificated short courses for training artist educators;
- accreditation for in-service training to be formalized;
- awareness of resources in the community, such as storytellers, musicians, dancers, instrument-makers, technicians, etc.;
- a commitment to a learner-centred pedagogy;
- recognition that, as part of promoting creativity, a range of stimulating processes are required, including the inclusion of different art forms as integral to whole-brain learning.

It is also essential for artists involved in the teaching process to receive training in fund-raising with a view to supplementing budgets for materials.

It is agreed that when artists have been accepted for developing significant advocacy programmes, they should be required to disseminate information on the value of arts education for all, and also explain the processes involved in policy implementation.

Targets of such programmes should include government education officials, school managers and parents.

A concerted effort should be made to ensure that advocacy programmes reach rural areas.

In Africa, artists generally have practical rather than theoretical training. Moreover, they have acquired multifaceted experience, usually broadened by travel. This allows them to encounter other civilizations and other forms of artistic expression. This is why artists have the profiles that correspond to the need for a creative approach to arts education in primary and middle schools. Artists could be helped and supervised by the school-teacher responsible for the class concerned.

Artists could be selected after a series of tests on general knowledge, the arts and psychology. Once they have been selected, they could be invited to take part in a seminar concerning educational training. Finally, the

issue of their remuneration has to be thought through and integrated in a draft agreement regarding the provision of services

## 1.2 The role of NGOs specializing in education

The overwhelming majority of national and international NGOs working in the area of non-formal arts education in African countries lack adequate recognition and support on the part of the authorities.

In order to remedy this situation, it is strongly recommended that:

- governments provide for the accreditation and recognition of programmes in the non-formal sector, and of resulting qualifications;
- governments set up quality control systems to ensure standardization of arts education programmes offered by organizations providing non-formal arts education.
- country NGOs network and cooperate with the government and with each other in order to promote arts education and strengthen their own capacity.
- governments encourage and support cooperation between formal and non-formal arts education and formulate effective policies to bring this about.

Linkage between formal and non-formal sectors

- Relations between formal and non-formal arts education sectors need to be defined, strengthened and formalized
- This includes formalizing relations and links between:
  - NGOs and the formal education sector;
  - departments of arts, culture and education;
  - NGOs and tertiary institutions.

To facilitate recognition of work done by NGOs, accreditation of NGO-

delivered training needs to be formalized. This also implies mechanisms set in place for quality control.

- A country-by-country audit of NGO capacity is also recommended.
- NGOs need to organize themselves into national and international fora.

## **IV. Conclusion - Regional and international cooperation**

### **IV.1 - Pan-African cooperation**

African Solidarity is the leitmotiv behind relations between the countries, institutions, programmes and projects of the continent.

Subregionally, countries have organized themselves into political and/or economic organizations such as the Economical Organization of West African States (ECOWAS) or the Southern African Development Community (SADC). Meanwhile the Organization of African Unity (OAU) covers the continent as a whole and acts as an umbrella organization for the subregional organizations.

Similarly, at the institutional level, several initiatives demonstrate the efforts of experts, scholars and professionals to combine their experiences in a given domain and create joint bodies. Thus we have institutions such as the African Cultural Institute (ICA) in Dakar, the International Centre for Bantu Civilizations (CICIBA) in Gabon and the Regional Centre for Cultural Action (CRAC) in Lomé.

These regional cultural organizations have agreed to work according to a shared programme and to combine their efforts in carrying out joint activities, including the organization of scientific and cultural meetings, exhibitions and art festivals.

In this connection, it is significant that the Conference, <sup>(1)</sup> of which this booklet is the report, was organized with OAU representation, and with most participants selected from existing subregional institutions and organizations.

If the recommendations adopted at the Conference, and which are set out in this document, are to have the best possible chance of becoming reality, the same cooperative approach should be considered for each of the implementation stages described below:

- At the information-gathering stage, a project could be set up to collect information on current practices in different countries and to include such information in a network, for subsequent analysis and dissemination. At the same time, the network will provide an opportunity for research and evaluation.
- At the design stage, the experience gathered will be taken into consideration by a team of researchers when drafting the practical guidelines for preparing curricula. Key elements will take into account both joint experience and specific local expectations.
- At the experimental stage, centres of excellence could be identified in a subregion to deal with specific areas of the arts.
- Finally, at the promotional stage, public events could be organized, such as art exhibitions and competitions, festivals, seminars and workshops. Children and adolescents in school will feel more motivated when they are given a chance of recognition beyond their national boundaries. At the same time, by making such regional exchanges possible, government and education authorities will have the opportunity to evaluate the quality of their work.

Intra-African cooperation is definitely an asset in the promotion of Arts Education in school.

In keeping with the above, regional meetings and publications for the sharing of ideas, information, skills, etc. should be developed and formal-

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<sup>(1)</sup> Regional Conference on Art Education in Africa, Port Elizabeth, South Africa, 24-30 June 2001

ized, bearing in mind that:

- the important principle that CULTURE KNOWS NO BORDERS should be embraced;
- exchange programmes should be set up, which could include joint exhibitions, festivals, performances, book fairs, etc.;
- the power of information technology – including the use of email and websites – should be taken on board.

More specifically, it is recommended that:

- an African network for the exchange of information be created;
- subregional relationships be reinforced;
- periodic meetings and exchanges be held, which may include cultural exchanges, festivals, prizes and joint exhibitions.

## **IV.2 - UNESCO programmes and supporting activities**

In order to promote quality education for all, the Director-General of UNESCO spoke out for arts education and creativity at school in the framework of a culture of peace. In the appeal that he made for arts and creativity education in school during the 30th session of the General Conference, the Director-General of UNESCO underlined that “the school of the twenty-first century has to be able to anticipate new needs and give a privileged place to value and art forms education in order to favour creativity, which is the human being’s distinctive skill”<sup>(1)</sup>.

Nearly two years later, urgent action is still required to meet the needs attached to teaching children and adolescents how to live together, and how to use their creativity in the resolution of the daily conflicts that they face in today’s globalized world.

Activities are necessary to ensure follow-up to the different studies and

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(1) See Annex I

research carried out under the programme to promote education in arts and creativity in school, and to support this programme. The creation of a network should encourage lasting worldwide collaboration among the main actors in arts education, with a view to fulfilling the mission contained in UNESCO's programme, which is to promote quality education and creativity in school, in particular in primary and secondary school.

UNESCO's expertise in terms of pulling resources together, in a "clearing house" spirit, constitutes the backbone of the arts education programme. UNESCO's role is therefore that of a catalyst. First, it provides existing initiatives with a structure and with common objectives for all members of the network programme. Secondly, it organizes the allocation of funds from different extrabudgetary donor sources. Thirdly, it encourages partnerships between different interested bodies around the world.

The assistance that UNESCO is willing to provide in this area includes the following:

- mobilizing national resources in order to evaluate the situation in each country and mobilizing international resources and formal expertise;
- mobilizing Member States and the international community for the follow-up to the Conference and implementation of the conclusions;
- providing assistance with training of arts educators and trainers;
- providing assistance in the preparation and dissemination of training and educational materials and manuals;
- providing financial assistance for the provision of equipment, tools and resources required for the implementation of the recommendations.



# **ANNEX I**

## **APPEAL BY THE DIRECTOR-GENERAL**

### **FOR THE PROMOTION OF ARTS EDUCATION AND CREATIVITY AT SCHOOL**

#### **AS PART OF THE CONSTRUCTION OF A CULTURE OF PEACE**

(30th session of the General Conference - Paris, 3 November 1999)

“There is a lack of mediation and creativity everywhere, especially in schools. The arts are missing from our lives and we are giving way to violence”. This is what the famous violinist and conductor Lord Yehudi Menuhin saw around him at the close of this century, after having devoted his life to music and the quest for a better world.

Today we are clearly and strongly aware of the important influence of the creative spirit in shaping the human personality, bringing out the full potential of children and adolescents and maintaining their emotional balance - all factors which foster harmonious behaviour.

At a time when family and social structures are changing, with often adverse effects on children and adolescents, the school of the twenty-first century must be able to anticipate the new needs by according a special place to the teaching of artistic values and subjects in order to encourage creativity, which is a distinctive attribute of the human species. Creativity is our hope.

A more balanced kind of education is now needed, with scientific, technical and sports disciplines, the human sciences and art education placed on an equal footing at the different stages of schooling, during which children and adolescents must be able to accede to a learning process that is beneficial, more broadly, to their intellectual and emotional balance. In that respect play activities, as a vital form of creativity, are one of the factors that deserve to be encouraged in the teaching of the arts. Arts teaching should stimulate the body as well as the mind. By setting the senses in motion, it creates a memory which sharpens the sensitivity of the child and makes him or her more receptive to other forms of knowledge,

notably scientific knowledge. Furthermore, it develops individuals' creative faculty and directs their aggressiveness towards the symbolic objects of their choice.

The time has come to give all school-going children the benefit of such teaching.

The Constitution of UNESCO provides that since "the wide diffusion of culture, and the education of humanity for justice and liberty and peace are indispensable to the dignity of man", all nations are duty-bound to ensure, in a spirit of mutual assistance, that this task is effectively fulfilled.

Accordingly, on behalf of the United Nations Educational, Scientific and Cultural Organization,

I solemnly call upon the Member States of UNESCO to take appropriate administrative, financial and legal measures to ensure that the teaching of the arts - which covers disciplines such as poetry, the visual arts, music, drama, dance and film - is compulsory throughout the school cycle, i.e. from nursery school up until the last year of secondary school. To that end, encouragement must be given to the participation of artists, musicians, poets, playwrights, producers, film directors, actors and dancers in workshops held within school establishments to stimulate creativity and creative work.

I invite school arts teachers to cooperate with artists called in to work in their schools so that arts education can play its educational role - which is to stimulate children's and adolescents' creativity - to the full.

I invite teachers of all disciplines to pool their efforts and work towards breaking down the barriers between the teaching of scientific, technical, general, literary and artistic subjects. This interdisciplinary approach is fundamental to enabling young people to understand the universal nature of the world.

I invite artistic and cultural institutions such as theatres, opera houses and concert halls, cinemas, literary and poetry centres, museums, cultural centres and libraries to open their doors to pupils from the schools in their neighbourhood, district or city, running special activities for them and

opening their facilities to them so that they can exhibit their own work as well.

I invite producers of artistic and musical material and equipment, and civil society, especially sponsoring firms, to take part in this effort by providing financial backing for artistic creation projects for children and adolescents.

I call upon the written press and audiovisual media to run art, music, drama and poetry programs designed for children and young people, and to open their columns and programs to outstanding examples of practice developed in the school environment.

I invite art, music, theatre, film and poetry festivals, and also contemporary art fairs and book fairs, to create a section for children and adolescents.

Lastly, I invite parents, members of the international community and international, regional and national non-governmental organizations specializing in the promotion of arts education to do their utmost to publicize this Appeal as widely as possible.

# ANNEX II

## EXAMPLES OF AFRICAN MUSICAL INSTRUMENTS

### 1- Drums made of:

- Wood
  - Gourds
  - Clay, to show the different membranes that are made of :
    - a) Reptile Skins
    - b) Cow hide
    - c) Goat or other animal skins
- Examples of types of drums :
- Jembe drums
  - West African hourglass-shaped tension drum

### 2- Percussion instruments, e.g.:

- Clap-sticks
- Bells
- Rattles
- Slit gongs
- Struck gourds
- Clay pots
- Stamping tubes
- Xylophones
- Lamellaphone (unique to Africa)
- Mbira
- Kalimba
- Likembe

### 3- String instruments

- Musical bows
- Lutes
- Lyres
- Harps
- Zithers
- Kora (played by the Mandinka people of the Gambia)
- Xalam played in Senegal (a plucked lute)

### 4- Wind instruments

- Flutes made of:

- a) Bamboo
- b) Reeds
- c) Wood
- d) Clay
- e) Bones

- Trumpets** made of :

Animal horns

- Wood Clarinets** from the Savannah region made of:  
Guinea-corn or Sorghum stems

# **ANNEX III**

## **DESCRIPTION OF VISUAL AND PLASTIC ARTS DISCIPLINES**

### **1. Graphic arts**

With the graphic arts an attempt is made to go beyond the notion of drawing as a means of representation. Activity is open to the entire field of invention that is possible with a line through its structural, morphological and gestural developments.

### **2. Volume**

Volume consists of an attempt to go beyond the notion of sculpture to arrive at spatialization, and extends to the field of tridimensional creation, without limits as to the base material : It also includes :  
Understanding space; Space and gestuality; Geometry and perspective;  
Light and shade; Modelling; Casting; Collage; Model making.

### **3. Colour**

This part includes study of the following phenomena:  
Light and the physics of colour; Colouring matter; Chromatic band and circle ; Colour harmony; Colour contrasts; Colour mixes; Colour expression.

### **4. Manual education**

Manual education, associated with the “volume” approach, enables children to improve their manipulatory skills and to explore the possibilities offered by the materials – whether raw or manufactured – in their

immediate environment. It also includes :

Introduction to the major families of the material world (animal, mineral, vegetable, textile, metallic, plastic);

Re-appropriating objects (recovering objects for creation);

Artistic techniques for entertainment (masks, make-up, puppets, toys, traditional costumes).



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# **Cultural heritage, creativity and education for all in Africa**

The main challenge in modern education is to make the greatest number of people inventive, capable of personal creativity and able to adapt mentally to a changing world, while preserving their own identity and cultural values.

In view of the growing number of school leavers on the job market, a large number of whom cannot be absorbed by industry, there is a need to develop a curriculum that emphasizes self-reliance and entrepreneurship.

The foundations of creativity lie in artistic activity, which in turn is upheld by cultural and family traditions that surround every child as he or she grows.