



Art Education

**UNESCO Asia-Pacific Regional Conference
in Preparation for the
'World Conference on Arts Education'**

Report

2005 **Arts** **Education**

**UNESCO Asia-Pacific Regional Conference
in Preparation for the
'World Conference on Arts Education'**

**23-25 November 2005
Seoul, Republic of Korea**

Report

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We have great pleasure to present the report of the “UNESCO Asia-Pacific Regional Conference in preparation for the World Conference on Arts Education”, held from 23 to 25 November 2005, in Seoul, Republic of Korea, co-organized by UNESCO, the Ministry of Culture and Tourism of the Republic of Korea, and the Korean National Commission for UNESCO, in cooperation with the Korea Arts and Culture Education Service.

At the Conference, we reaffirmed our conviction of the value of arts education in promoting creativity and innovation, and the importance of arts education in the Asia-Pacific region in terms of safeguarding cultural diversity. We also shared our concerns and difficulties in putting arts education policies into practice; efforts which often fail due to the low priority that arts education is given and the lack of understanding among ministries and the general public of the importance of arts education, as reflected in the paucity of human and financial resources dedicated to this area. However, we were also inspired and invigorated to learn from best practice case studies of arts education and from the results of research into how arts education has changed our learners and societies. It was fascinating to hear about the wide range of successful partnerships between various groups, including between the public and private sectors, and between teachers and community leaders.

We believe that this Conference provided an excellent opportunity to examine the current situation of arts education in the Asia-Pacific region, while analyzing the use of arts as a tool in education and exchanging and identifying methods to utilize the arts to contribute to children’s development within Asian and Pacific contexts. The Conference also provided an opportunity to enhance the quality of arts education in the region by sharing experiences and best practice models. It is expected that the ***Recommendations on the Promotion of Arts Education in the Asia-Pacific Region***, which were adopted by participants and which will be submitted to the World Conference on Arts Education in Lisbon in March 2006, will be implemented at national, regional and international levels, based on the extensive knowledge and networks we built through this Conference.

It is our sincere hope that this comprehensive collection of reports presented at the “UNESCO Asia-Pacific Regional Conference in preparation for the World Conference on Arts Education” will be of great value to those interested in the future of arts education and its potential for enhancing the quality of education worldwide.

2015

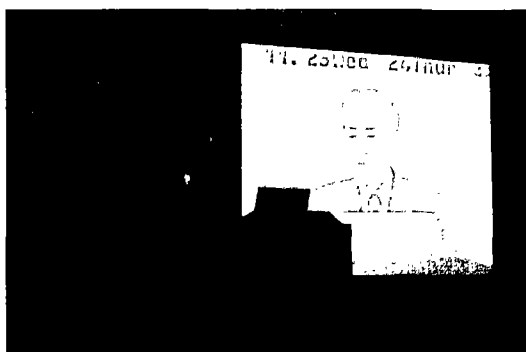
Arts Education



Summary
Recommendations

Opening Ceremony

The Conference opened with remarks from His Excellency, **Mr Dong-chea Chung**, Minister of Culture and Tourism in the Republic of Korea. Mr Chung welcomed everyone to the proceedings and to Korea, saying it was a great honour to host such a conference, given that the Korean government is vigorously developing and implementing its arts education policy, and that he hopes that participants' vast and diverse range of knowledge and experience can inform both the Korean policy and practice of arts education, that of Asia, and later, the world, through the recommendations to be submitted at the UNESCO World Conference on Arts Education in Lisbon in 2006.



Opening Remark _ Mr. Dong-chea Chung

Dr Sheldon Shaeffer, Director of UNESCO Regional Bureau for Education in Asia and the Pacific delivered a speech on behalf of UNESCO Director-General **Koichiro Matsuura**. The Director-General noted the importance of the Conference taking place soon after the adoption of the UNESCO Convention on the Protection of Cultural Contents and Artistic Expression, and thanked the Korean authorities for hosting it in preparation for Lisbon Arts

Education World Conference. Through intensive work over the last five years, UNESCO, within the framework of Education for All, has set promotion of culture and the arts as a foundation for cultural diversity. Many governments in the Asia-Pacific region are acknowledging the emergence of knowledge-based societies, especially the host of this Conference, the Republic of Korea. Mr Matsuura then reiterated the two tasks of this meeting - to draw up a set of challenging recommendations, and to create a working space to better translate into action the needs of the region in terms of creativity.

Dr Samuel Lee, Secretary-General of the Korean National Commission for UNESCO welcomed participants and spoke about how the 33rd General Conference of UNESCO had emphasized the importance of arts education as an essential area of quality education for peace and sustainable development. Quality education cannot be accomplished without quality arts education. He then emphasized the effects of arts education in working towards peaceful coexistence and hoped that this conference would contribute to the sharing of experiences, and enhance avenues for further cooperation, which would then lead to exemplary recommendations.

Congratulatory Remarks were given by **Ms Mi-kyung Lee**, Member of Parliament, and Chairperson of the Culture and Tourism Committee of the Korean National Assembly. Ms Lee described culture as our most valuable asset and raised the importance of arts education in the 21st century, a time to move away from the violence of the past century.

Minister's Keynote Presentation

Arts Education Policy in the Republic of Korea

Mr Dong-chea Chung
Minister of Culture and Tourism, ROK

Mr Dong-chea Chung first reflected on the questions: "What is art?", "What is desirable arts education?" and "What does arts education mean to the Asia-Pacific region?" Mr. Chung answered these by referring to John Dewey's view that art is not limited to the product of an artist's work. As the Korean government has recognized the importance of arts education and the need for policy support and implementation, the Ministry of Culture and Tourism (MCT) and the Ministry of Education and Human Resources Development (MOE) have jointly announced a comprehensive initiative to facilitate arts education. Over the last two years, the ministries have planned and implemented various policies to facilitate national arts education across the country. Adding to that, the enactment of "The Arts Education Support Law" is underway for further institutional support.

The Minister then emphasized the importance of respecting each other's diversity of historical experience and culture, the continued support of UNESCO and the role of government in arts education as two-fold: Firstly, to create a demand for arts professionals with an understanding and appreciation of cultural diversity; who can develop their students' potential to create, critique and innovate. Secondly, to support the programmes and activities that are needed to implement the above process.

Keynote Presentation

Educating for Creativity : An Agenda for the 21st century

Dr Sheldon Shaeffer
Director of UNESCO Regional Bureau for
Education in Asia and the Pacific

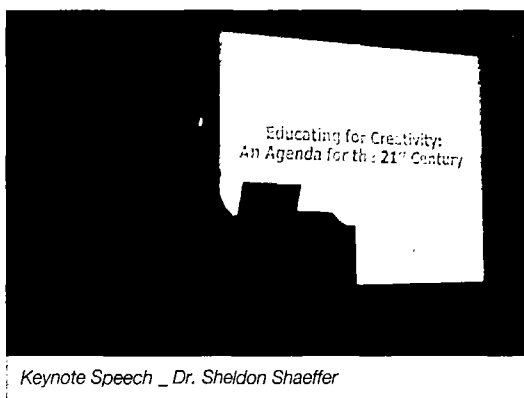
Referring to the UNESCO Director-General's international appeal to UNESCO Member States to promote arts education in formal and non-formal settings, with the message "Creativity is our hope," Dr Shaeffer discussed the need to reform education systems in the region to include the "Arts in Education" approach, its benefits and its complementarity with the "art for art's sake" approach.

Dr Shaeffer noted that some features of the Arts in Education (AiE) approach are:

- AiE uses the arts as a tool for equipping students with knowledge and skills across the curriculum to stimulate cognitive development and to encourage innovative and creative thinking.
- AiE approach is often explained using the concept of 'multiple intelligences', reflecting the belief that there are many kinds of intelligence and a number of ways of learning.
- AiE does not conflict or supplant the 'art for art's sake' approach.
- An important advantage of AiE is that it brings about active student participation and more effective learning in classes.
- Other benefits of AiE include bringing the benefits of learning about the arts to all subject areas, and its value, into schools lacking the resources to provide specialized art classes.
- AiE enables the participation of local artists in schools thus bringing the cultural values of communities into in education

and thereby building links between schools and the community, fostering cultural understanding, and preserving and promoting cultural diversity.

Mr Shaeffer then noted that arts education, through engendering in learners a range of cross-cutting skills and abilities, motivating students and encouraging active participation in class, is recognized as a means of achieving one of UNESCO's central educational goals: quality education. Mr Shaeffer further noted that UNESCO has sought to give the arts a central place in all educational programmes and activities, formal and informal, with the ultimate goal of mainstreaming arts education worldwide. He shared UNESCO's five definitions of quality education, and outlined UNESCO's efforts to promote arts education, including six regional meetings, the strategic plan "Action Plan Asia", and recent symposiums and preliminary conferences in preparation for the UNESCO World Conference on Arts Education in Lisbon 2006.



Keynote Speech _ Dr. Sheldon Shaeffer

Election of Office Holders

Dr Samuel Lee, Secretary-General of the Korean National Commission for UNESCO, acted as temporary Chairperson while the Conference officers of Chair, three Vice-Chairs and a Rapporteur were nominated and elected: **Mr Joo-ho Kim**, President of the Korea Arts and Culture Education Service (KACES) as Chairperson, **Mr Omar Awang**, Director, National Arts Academy, Ministry of Culture, Arts and Heritage, Malaysia, **Mr Muhammad Musharraf Hossain Bhuiyan**, Joint Secretary, Ministry of Education, Bangladesh, **Dr Almajan Mambetova**, Professor of the Kyrgyz University on Art Education, Director of the "Kyrgyz Heritage" Organization (NGO). **Mr Bola Benedito**, Senior Education Officer, Curriculum Development Unit, Ministry of Education, Fiji, was appointed Rapporteur.

The Recommendation Committee was appointed, with **Ms Sally Bassar** as Chairperson. Three experts, **Prof Anne Bamford**, **Mr Shaki Maira**, and **Dr Hyeon-seon Jeong** were invited to the Committee, along with Conference office holders and representatives of the organising agencies.



Election of Office-Holders

Session 1. Current Situation of Arts Education in the Asia-Pacific Region

Moderator: **Mr Joo-ho Kim**

President, Korea Arts and Culture Education Service(KACES)

Results on the Asia-Pacific Questionnaire on Arts Education

Dr Hyeon-seon Jeong

Lecturer, Department of Korean Education
Gyeongin National University of Education

On the occasion of the UNESCO Asia-Pacific Regional Conference in Preparation for the World Conference on Arts Education, the Korean National Commission for UNESCO (KNCU) and the Korea Arts and Culture Education Service (KACES), in collaboration with Korean experts, sent a questionnaire in order to identify the current situation of arts education in the Asia-Pacific Region. The survey has a particular focus on data related to the Asia-Pacific Regional Conference including the Asia-Pacific Recommendations.

This survey studied the current state of arts education at primary schools, secondary schools and lifelong learning institutions in the region. There were 29 respondents. It was revealed that of the countries surveyed, arts education is in the official curriculum in 42%; that ministries of culture, education or both work on arts education; and that integrated learning takes place in a variety of ways for the majority. The major obstacles to arts education were identified as lack of budget, resources and expertise.

Country Report Presentations

: Current Situation of Arts Education

Australia

Ms Sally Basser

General Manager, Indigenous Arts and Training, Communications, Information Technology and the Arts, Arts and Sports Division

Ms Basser first gave a brief overview of the context of education in Australia. Education is a joint responsibility between federal and state governments, with federal government directing policy, research and national programmes, and state and territory governments being responsible for school management, curriculum, accreditation and assessment. She outlined arts education strategies including a National Statement on Education and the Arts, and described some case studies, such as the "Boys from the Bush" project in rural Australia, which successfully improved the participation and achievement of primary school boys through dance, music and public speaking.

Bangladesh

Mr Muhammad Musharraf Hossain Bhuiyan
Joint Secretary (Universities), Ministry of Education

Mr Bhuiyan described their educational context as being delivered by both the public and private sector. He noted that there are elective arts education subjects at higher education institutions and in secondary schools, and that performing arts education is carried out mostly by private institutions. He cited scarcity of

resources and funding as obstacles, and concluded that planning and coordination of arts education needed to be strengthened.

Bhutan

Mr Jigme Lodey

Coordinator, Art and Publication Unit, Ministry of Education

Mr Lodey described arts education in schools as integrated, with students doing arts and crafts almost daily in different subjects, but noted the absence of an arts education curriculum. The Ministry of Education has recognized the importance of arts education in a policy document and provides arts education textbooks and resources to all schools. Future challenges include formalizing policy, balancing traditional and modern art, human resource development and arts education facilities.

Cambodia

Dr Rithyavuth Hang

Professor in the Faculty of Music, Royal University of Fine Arts, Ministry of Culture and Fine Arts

Due to the Cambodian Civil War, arts education in Cambodia has relied on financial assistance from donor countries. Currently, the Ministry of Education, Youth and Sports cooperates with the Ministry of Culture and Fine Arts to include arts education into the school and university curriculum, and has a key policy object of Art Education for All by 2015. He outlined three action plans for the school curriculum, teacher training and arts competitions.

Japan

Mr. Hajime Takasu

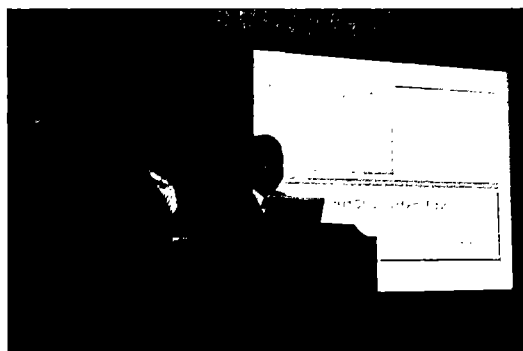
Senior Specialist for Curriculum, School Curriculum Division, Elementary and Secondary Education Bureau, Ministry of

Education, Culture, Sports, Science and Technology

Mr Takashi Asai

Assistant Director-General for International Affairs, Ministry of Education, Culture, Sports, Science and Technology

In their presentations, the two speakers from Japan described how the Ministry of Education, Culture, Sports, Science and Technology (MEXT) is responsible for the curriculum, and the arts are taught as standalone subjects and are also integrated into primary and secondary school education. They outlined the general framework, course of study and initial teacher training, and concluded by describing Japan's two-fold approach to Arts Education: projects that enable children to experience culture and the arts, such as ensuring children can see authentic performing arts; and support for cultural facilities.



Japan / Mr. Hajime Takasu & Mr. Takashi Asai

Kyrgyz Republic

Dr Almajan Mambetova

Professor of the Kyrgyz University on Art Education, Director of the Kyrgyz Heritage Organization (NGO)

Dr Mambetova stated that the arts are compulsory at all levels of schooling in the Kyrgyz Republic, as both standalone and integrated learning, and described the Republic's very

developed education system, the strong government support for arts education, and the increase of private arts education institutions, including elite and lifelong learning institutions. She noted that the increase in the elements of national identity, and cultural diversity in particular, was reflected in the arts education curriculum. She also outlined the obstacles affecting educational quality such as foreign debt, lack of resources especially information technology (IT), and the low wages for teachers.

Cook Islands

Mr Ian George

Visual Arts Advisor / Visual Arts Curriculum Writer, Ministry of Education

Mr George first explained that Cook Islanders are of Maori descent, resulting in the Cook Islands having a strong alliance with New Zealand. Mr. George then said that arts education is taught from grades 1-9, and then feeds from the New Zealand curriculum. Arts education comes from artists and people rather than the government, especially through 2nd and 3rd generation artists and educators of Cook Islands origin returning to the Cook Islands. The speaker indicated that he believes that the Cook Islands Government is interested in the performing arts mainly for its tourist value. However, confidence is growing, with teachers studying through the University for the South Pacific, and with the impact of residency programmes of Creative New Zealand, the Arts Council of New Zealand Toi Aotearoa. A framework is currently being developed incorporating both traditional and contemporary art forms.

Fiji

Mr Bola Benedito

Senior Education Officer, Curriculum Development Unit, Ministry of Education

Mr Bola first noted that Fiji's curriculum is largely based on the New Zealand curriculum, and that arts education is taught at all levels of education. While arts, crafts and physical education or "meke" are compulsory at the primary level, they are elective subjects at secondary level, and are taught by teachers who must specialize in two of these three areas. However, the proficiency of teaching varies and arts education is marginalized at the secondary level. Currently, major curriculum change is being undertaken and, with new approaches, equal time and weight will be given to arts education.



Fiji / Mr. Bola Benedito

Malaysia

Ms Lim Meow San

Principal Assistant Director, Curriculum Development Centre, Ministry of Education

The Malaysia Country Report introduced 'Vision 2020', the national vision of Malaysia as a society of knowledge workers, and the focus on arts education as initiated by the Ministry of Education. Presently some arts education subjects are compulsory in primary

and lower secondary, and elective at upper secondary. The visual arts curriculum was recently reformed, with all schools having adequate arts amenities, and in-service teacher training and other professional development. Ms Lim emphasized the shift from pigeonholing 'art for art's sake', moving towards marrying the arts with disciplines such as the sciences, and establishing art schools to ensure accessible, equitable and quality arts education in accordance with the 9th Malaysia Plan.

Maldives

Mr Shamun Hameed

Director, Maldives Academy of Performing Arts & the Voice of Maldives, Ministry of Information and Arts

Mr Hameed explained that arts education is encompassed in a compulsory primary subject called "Practical Arts" which includes printing, music, movement and drawing. Mr Hameed then outlined the plans for the National Centre of the Arts as part of the Maldivian Government's arts policy, and described two other policies for the promotion of arts education: the development of a school of the Arts and providing access to arts-related resources by establishing an arts library and website for the National Centre for the Arts. He concluded by saying these new initiatives and government commitment to both formal and informal arts education will greatly improve the quality and variety of creative output and enhance community wellbeing.

Mongolia

Ms Ariunaa Tserenpil

Executive-Director, Arts Council of Mongolia

Ms Tserenpil described the challenges that the Mongolian education system has faced since 1990, such as increasing poverty, financial

constraints and a gender imbalance in higher education. In 2004, the Ministry of Education, Culture and Science formulated arts education standards in secondary education for grades 1 to 8, but commented these did not reflect abilities in creativity and critical thinking. She then talked about the Arts Council of Mongolia, its goal to use arts education as a vehicle for individual, social and community development, and its plans to train future audiences and artists, and discussed some of its programmes including a Street Art festival, summer art camp and photography project. The speaker concluded with the future plans for arts education, including partnerships between education and culture, heritage education, teacher training, and advocacy.

Nepal

Mr Tarzan Rai

Designer, Editing and Publishing Section, Curriculum Development Centre

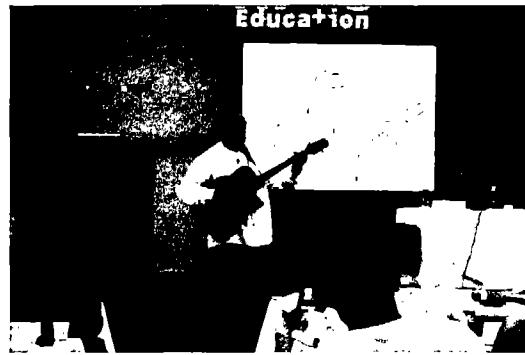
After describing the historical context of education in Nepal, he stated that currently the arts are taught, theoretically, at the primary level, and as elective subjects in secondary schools, though in the latter art is offered in very few schools. Challenges include lack of teacher training, resources and a solid government plan. He then went onto emphasize the need to rethink the notion that "the arts" equals "fine arts" according to a Western model, and pointed out that in Nepalese traditional culture, art is not separated from everyday life, and includes many kinds of artistic activities. He concluded by saying that arts education should be performed with local materials in a more playful atmosphere, outside of formal educational settings so that children can develop their skills of observation, expression and imagination.

New Zealand

Ms Helen Cooper

Senior Advisor Arts, Design and Learning
Outcomes, Curriculum, Teaching and Learning
Group, Ministry of Education

Ms Cooper gave an overview of arts education in New Zealand, focusing first on the unprecedented reforms in arts education over the last five years, including the implementation of the "Arts in New Zealand" curriculum and national standards-based assessment. She described how New Zealand, as a bi-cultural nation, has dual arts curricula, implemented in 2003. While the English curriculum is "Western," the Maori curriculum encompasses the beliefs, values and customary arts of the indigenous population. Ms Cooper then outlined the benefits of the new credit-based system of education for arts education, such as planning learning programmes to meet student needs, arts subjects being weighted the same as maths or science, and credit for learning outside the classroom. Next the speaker talked about professional development for arts teachers through the Arts Strategy 2003-2005, that asked teachers to completely review their practice, and called for engagement from families, whanau, and the community. The speaker described the shift in practice from encouraging educators to look at learner-based outcomes towards evidence-based and collaborative-based practice, and the arts as a critical entry point to school life for family and the community. She concluded that the arts curriculum is a living document and will continue to undergo revision. Mr Lester Mohi concluded the presentation with a waiata (traditional song) called "Kahukura" (the rainbow), to share Maori culture with the conference participants and Member States.



New Zealand / Mr. Lester Mohi

Philippines

Ms Cecile Guidote Alvarez

Executive Director, National Commission for
Culture and the Arts

Ms Alvarez first remarked on the similarity between the situation of the Philippines and other Asia-Pacific nations, where arts education is marginalized and where migration is an issue. She stated that the response to these problems has been democratized in decentralization. These measures include going into the poorest provinces and "opening them up" through the arts. Measures include free arts training for teachers there, media production e.g. radio shows, and partnership programmes. Ms Alvarez concluded by emphasizing the links between the UN Millennium Development Goals, the UNESCO Universal Declaration on Cultural Diversity and arts education projects.

Solomon Islands

Mr Timothy Omani

Principal Curriculum Development Officer,
Curriculum Development Centre, Ministry of
Education and Human Resources Development

Mr Omani began by outlining the Solomon Islands Government's strategic vision that individuals will possess the knowledge, skills, and values, including the traditional, needed to earn a living and live in harmony with others and the

environment. He said the arts are very important in the Solomons because they are skills that people bring back to their villages. Mr Omani said that in his country, the arts are a living tradition, where beliefs about the environment and lifestyle are expressed through the arts. He concluded that the Government recognizes the importance of arts education, and that the Strategic Plan for Education 2004-2006 expresses the need to strengthen arts education in the school system, which has resulted recently in the revision and development of the arts curriculum.

Sri Lanka

Mr. Wijitha Bandara Ekanayake
Additional Secretary, Cultural Promotion
Division, Ministry of Cultural Affairs and
National Heritage

Mr Ekanayake noted that arts education in Sri Lanka is a joint responsibility of the Ministry of Cultural Affairs and the Ministry of Education. The MCA implements arts education through Divisional Cultural Centres, and his presentation was based on the work of these centres, of which there are 121 throughout Sri Lanka. The centres bring arts activities to outlying areas and also function as networks. Their programmes include skills development, heritage preservation, language programmes, supporting local arts groups and societies and sports activities. The programmes have no permanent staff and have been implemented by using teachers on a part-time basis. The centres are also a place where elders can spend their leisure time.

Thailand

Mr Nipon Dechachart
Instructor, Bunditpatanasilpa Institute, Faculty
of Arts Education, Ministry of Culture

Mr Dechachart first outlined the National Scheme of Education, a strategic plan for education reform, as well as administration and management of affairs relating to religion, art and culture for the period 2002-2016. Thailand's National Policy on Arts Education is included in the Scheme. Arts education is referred to both the policy framework and implementation. Mr Dechachart emphasized the importance of traditional art and an integrated learning process in formal and informal education. He said that there are no designated government agencies that directly plan or implement arts education in Thailand, but that an independent agency in the Ministry of Education is currently evaluating the assessment of arts education.

Tonga

Mr Sione Sipanisi Ula
Assistant Teacher, Tonga College

Mr Ula outlined the policies and strategies in place and remarked that there was difficulty in bringing the performing arts into the education curriculum in Tonga. He listed other major challenges, including the Ministry of Education's low priority on arts education, small local market for visual art, lack of skilled teachers and lack of interest of parents in arts education. Mr Ula gave several recommendations, such as further support from the government and UNESCO. He concluded by affirming the importance of arts education because he, as an artist and teacher, hopes his son will not face the same problems he did in accessing creative learning and arts education.

Vanuatu

Mr Eric Natuoivi
Art Lecturer, Teacher Training Division,
Vanuatu Institute for Teacher Education

Mr Natuoivi gave the historical and cultural

background of Vanuatu, and then described its bilingual education system. He said that there is a great imbalance in arts education because it's taught mainly outside the curriculum by NGOs. However, educational reform is currently being undertaken, and the Ministry is strongly emphasizing the arts. He added that teachers are also encouraged to upgrade their skills through the University of the South Pacific. Currently, the government is formulating its arts education policy.



Conference Participants

Session 2. Advocacy: Arts Education

Moderator: **Mr Omar Awang**

Director, National Arts Academy, Ministry of Culture, Arts and Heritage, Malaysia

Imagination and the 21st Century World : Making the Case for Arts Education

Dr Max Wyman

President, Canadian National Commission for UNESCO

Dr Wyman started by saying that many education systems have badly short-changed our young people and ourselves in the area of imagination, and emphasized the need to relocate creative activity and expressive engagement at the heart of the social agenda - imagination-based education. Citing various global problems, he argued that this need has never been more pressing. He described some of the more obvious and then less evident benefits that the arts bring, and argued for the re-introduction of creative activity at all stages of learning.

He went on to describe how UNESCO can be of service to this end as a think-tank and a forum of ideas, as exemplified by this Conference and upcoming Lisbon conference;

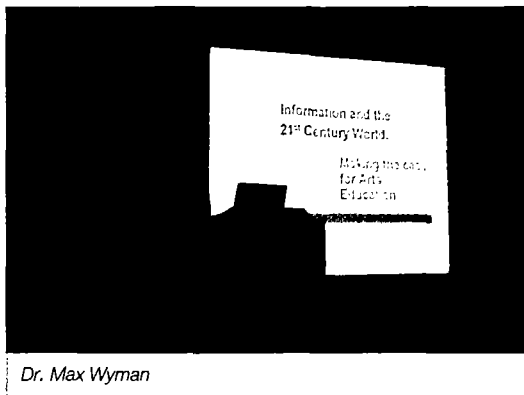
and as a focal point of research in this area.

The speaker outlined a "pyramid of influence" for arts education advocacy:

- To policy-makers and politicians: emphasize what imagination-based education can do for a society, and what it can do to contribute to building a better world for all.
- To teachers and teacher trainers: emphasize what arts education can do to help them nurture intellectual, imaginative and spiritual growth in the individual.
- To the arts community: find new ways to reach out to present and future audiences.
- To parents and general population: emphasize what arts education can do for human development and to instil essential human values.

In conclusion, Dr. Wyman made these comments for arts education advocates:

- Open the doors to anyone who wants to be part of it and recognize the value of partnerships.
- Look at models of advocacy and social marketing campaigns that already exist e.g. *Americans for the Arts*.
- Bring the media in, feed them ideas to play with. Get enough journalists to say that arts education is important. Build public and political will through the media.
- The pressures of the day-to-day in our market-based society are daunting, but settle for pragmatic idealism, with will and imagination.



Quality Education and Arts Education

Ms Tereza Wagner

Senior Programme Specialist, Section for Arts, Crafts and Design, Division of Arts and Cultural Enterprise, UNESCO

Ms Wagner began by posing two questions: "What is quality education?" and "What is it in the arts?". She answered the first question with reference to the *Education for All Monitoring Report 2005*. The Report provides two principles in attempting to define "quality education": one that focuses on cognitive achievements, and the other on emotional development. The speaker then referred to the

conditions that need to be improved in order to have 'better learning', which include: literacy as a priority and a core subject; and better teacher training. Ms Wagner argued that these are prerequisites, and do not necessarily guarantee quality. Regarding the Report's quality education indicators such as pupil/teacher ratios, the speaker observed that there is something partial in their assessment, and that they are alien to measuring the emotional development of children and creative potential.

The speaker then went on to answer her second question - defining quality in arts education teaching - by adapting five of Cecilia Braslawski's ten principles of quality education as they applied to arts education:

1. Relevance may be seen as simple, but at the same time is sophisticated since it deals with inner-contentment, well-being, independent thinking and other feelings which make or enjoyable and satisfying learning conditions. Content can be universal but locally relevant; active but reflective; and practical but theoretical.
2. Teamwork has many benefits and is per se part and parcel of arts education. An interdisciplinary approach to knowledge is another important pedagogical methodology for improving quality education.
3. Partnerships between schools, families, cultural and artistic institutions and the community. The contributions of external cultural organizations and institutes bring new value, guidance and pedagogical support to tuition, and encourage teachers to showcase students' work, thus also convincing parents of the benefits of arts education. Artists and recognized creative agents should also be included in the teaching process.

4. Planned curricula for each grade level provide guidance and structure for the teaching of arts practices on each grade level. Project-based work should be encouraged, and time structure to allow for formal teaching and practice.
5. Pluralism and the quality of teaching methods: the divide between practitioners and theoreticians has become a huge problem for arts education. Teachers should be allowed more freedom to investigate new methods of teaching, and if they wish, contribute to research in this field.

Key Message for Advocacy of Arts Education

Mr Shakti Maira

Artist and Author

Mr Maira first pointed out that there is a huge gap between where our minds have travelled, and where our societies are. It worried the speaker that in some "less developed" countries, there is the perceived need to develop arts education according to the model presented by "developed" countries. Having lived in a "developed country," the speaker described the arts there as absent from everyday life and the preserve of the elite. Mr Maira next spoke of pulling art and arts education out of the limiting boxes they have been placed in, and bringing back into focus the uses and purposes of art in traditional Asian societies and the many human needs that the arts helped to meet.

Mr Maira then described the current social and educational contexts we are advocating in: the social context where "development" is equated with GDP/commerce, and where it is forgotten that art is both a catalyst and outcome of social development; and the arts context of commodification; elitism; investment and

speculation in art; fine art vs. crafts; the arts as entertainment vs. transmission and transformation.

The speaker highlighted four key areas of learning through the arts that must be advocated.

1. Creative, perceptual and cognitive skills.
 - Heightened concentration, special skills, hand-brain capabilities.
 - For example, CALTECH engineering school in California uses a compulsory course in car repair to improve students' spatial thinking.
2. Aesthetic skills and ideas of Asian art practices.
 - Asia previously had what we are trying to do: arts that were transformational and transmittive.
 - The arts were totally integrated with living.
 - Don't look back to traditional art forms per se, but rather look back into Asian cultures for the purpose and aesthetic values of the arts to find the answers.
3. Communication and sharing skills.
 - Arts education must shift from learning how to make art to learning through art.
 - Compulsory art classes loaded with info and techniques must be changed.
4. An understanding of our culture and values.

Discussion

There was a request for evidence, and references to theory, to advocate for arts education from Mr Takasu, Japan. Dr Wyman responded by giving the example of a school in Tucson, Arizona conducting a five-year experiment on arts education. Every class for every subject

has an artist and teacher working together. After three years, the children are doing 25% better than other students. Ms Wagner replied that the problem with arts education at the moment is that its quality is poor, and that this is something that needs to be worked on. Mr Maira remarked that we must be careful what we consider "good, rational" evidence: some evidence will be empirical, and the long tradition of reasoning based on empirical evidence must be acknowledged.

Ms Alvarez, Philippines, remarked on the importance of the term "transmission" and how the transmission of values such as compassion through arts education could be used to alleviate poverty and changes lives. Mr Cohen, President of International Drama, Theatre and Education Association, and Mr Maira voiced their agreement.

Mr Cohen raised the question, 'What is advocacy in the 21st century?' in the context of consumer culture. In their marketing, multinationals have a huge respect for the creative intelligence of the individual: these are 21st century people. Dr Wyman remarked that the brutal truth is that we are competing with Coca-Cola, so we must re-brand the arts in modern terms, without betraying its meaning. Mr Maira said that rather we need to bring the arts back into society. Prof. O'Toole, Australia, raised his concerns about the advocacy outcomes of this meeting. He noted that arts education is turning to Eastern holistic cultures and how our advocacy must reflect this.

Mr Cohen raised another issue, the paradox of promoting imagination. In cultures based on individualism, if competition increases, collaboration becomes more difficult. In Asian countries, especially countries based on Confucianism and Buddhism, it is hard to find

individual identity. Now that western countries own everything, they are calling on Asian countries to collaborate.

Prof. O'Toole also highlighted the need to avoid polarizing arts education and arts through education (AIE), that it is a false polarity; but rather acknowledge that arts in education is a continuum; from the one end, the exploring, and play, on the other end, the fixing, the communicating, the heritage. Mr Maira responded that the emphasis needs to change towards education through the arts.



Discussions _ Ms. Cecile Guidote Alvarez
Mr. Dan Baron Cohen

Session 3. Impacts of Arts Education

Moderator: **Dr Almajan Mambetova**

Professor of the Kyrgyz University on Art Education, Director of the Kyrgyz National Heritage Organization (NGO)

The Global Research Compendium on the Impact of the Arts in Education

Prof Anne Bamford

Director of the Engine Room, Wimbledon School of Art

Prof Bamford's presentation reported on the findings of a UNESCO project carried out in collaboration with the Australia Council for the Arts and the International Federation of Arts Councils and Culture Agencies (IFACCA). The project assessed the impact of arts-rich programmes through the analysis of qualitative and quantitative information gathered in a survey in November 2004.

She first emphasized that arts education advocates should stop apologizing for the lack of research on the impact of arts education, because there are case studies and research (in some developed countries) to back it up. Prof Bamford then pointed out the urgent need to look at impact in order to advocate, because the benefits of arts education are so varied. She went on to discuss the methodology of the Compendium and its findings, which indicated that the arts make a valuable contribution to the total education of children especially in relation to academic performance, attitudes to school, and perceptions of learning. According to this research, the benefits of arts education fell into three main areas, the child, the teaching and learning environment, and the community.

The speaker described the characteristics of good arts programmes as:

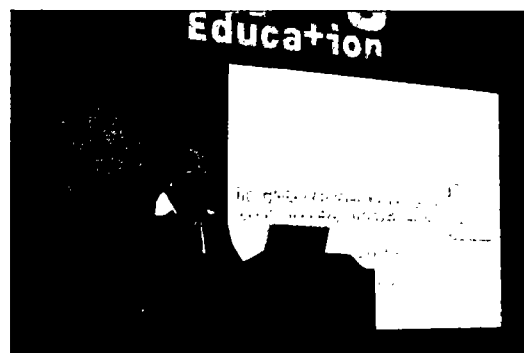
- Active partnerships with creative people and organizations.

- Accessible to all children.
- Ongoing professional development.
- Flexible organizational structures.
- Shared responsibility for planning and implementation.
- Permeable boundaries between the school, organization and the community.
- Detailed assessment and evaluation strategies.

The methods of good arts programmes:

- Involve teamwork and collaboration
- Initiate research, discussion, exchange of ideas and storytelling
- Involve formal and informal reflection that is both formative and summative
- Centre around active creation
- Are connected and holistic
- Include public performance and exhibition
- Use local resources, local environments and contexts for both materials and content
- Use multiple languages of the arts
- Encourage people to take risks

The Compendium will be available before the World Conference on Arts Education.



Prof. Anne Bamford

**A Right to Arts Education for All
: A Mandate for the New Century**

Dr Kyung-he Sung.

Senior Research Fellow (Music Education),
Korea Institute of Curriculum and Evaluation

Dr Sung first argued the great need to comprehensively restructure school curricula and teaching practices, and asked the following questions: Are we successful in educating young people to develop such knowledge, skills and qualities that are essential for life in the new era? How effective have the current school curricula been, and are, to meet the demands of the world of today and of tomorrow? Are there better and more efficient ways for us to achieve pressing education and societal goals?

The speaker then described how arts are the means of fulfilling the aesthetic and cooperative aspirations of humans, how evidence from brain research supports an arts-enriched curriculum, and how arts can be used as vehicles to achieve other goals such as social skills.

Dr Sung then outlined ways to strengthen arts education in and out of schools. First, by establishing informal arts education in public places like libraries, museums, and community centres. Second, she described the new developments in the teaching of the arts in Korean public schools. Arts teachers in Korea continue to ask for more mandatory arts hours in the national curriculum, and the Korean government has initiated a new programme of providing part-time arts specialists to schools. Specialists assist the art teacher or teach specific arts classes.

Dr Sung concluded with the topic of networking, emphasizing that national networks should first be strengthened, ideally with a national arts education advocacy organization, before establishing Asia-Pacific partnerships.

Discussion

With reference to Prof Bamford's paper, Dr Kibeon Jang, Professor of Seoul National University, asked what 'good' and 'bad' arts education are, and about the criteria for defining these. Prof Bamford responded that the survey responses clearly outlined the qualities of good and bad arts education, and that they were exact opposites, e.g. exclusive and inclusive.

Mr Jiseob Kim, representative of Geo-Um Gonggan, Korean NGO raised the issue of the gap between well-developed and under-developed countries, and what effect this had on the quality of arts education. Prof Bamford responded that the survey included project examples from both groups, and good projects had the same structural qualities - so while good arts education requires resources, it is not resource-dependent. The features of good arts education are consistent regardless of economic development.

Mr Maira requested Prof Bamford to expand on the issue of relevance, and used an example in India and Pakistan where leading design schools got more from students with no formal arts education. Prof Bamford agreed that good arts education is all about connecting with the child's context, and that bad arts education can have negative effects, an issue that wasn't thought about before.



Mr. Shakti Maira

Session 4. Cooperation at the International Level

Moderator: **Dr Richard Engelhardt**

UNESCO Regional Advisor for Culture in Asia and the Pacific

Cultivating International Collaborations in Arts Education: Towards Strengthening International Cooperation in Arts Education

Mr Dan Baron Cohen

President of International Drama/Theatre and
Education Association (IDEA)

Mr Cohen began his presentation, by singing a song written by a 14 year old pupil who works with him to study the effects of projects they had previously implemented together. He then spoke of the challenge of cultivating the arts through community-based processes and the need to build new paradigms, of the theatricality of humanity, and of his understanding of pedagogy as one depending on questioning rather than manipulation. Mr Cohen talked of the importance of people of learning and rewriting who they are, of meeting as equals, and of entering another culture without dominating it.

He emphasized that people know their own narratives, and how reading others as a question of a cultural literacy, that is transformative, reading to transform. He demonstrated with slides of many international projects and described some of the processes and teaching methodology involved in individual projects, such as there being two educators for arts education activities in the classroom.

He concluded with recommendations leading up to the Lisbon conference:

1. Between now and March, UNESCO should publish a monthly newsletter to generate knowledge worldwide of this landmark event, with language that is

intimate and dialogic, for worldwide circulation among arts education experts and practitioners.

2. The need to engage with people using the conference space, so that time there is participatory, dialogic and human.
3. That governments fund community-based arts projects that are sustained and sustainable.
4. That the Lisbon Conference recognizes not only gender but also socio-economic differences as affecting the ability to participate and having different desires and expectations.

Asia-Pacific Arts in Education Observatory Programme

Ms Lindy Joubert

Senior Lecturer, Faculty of Architecture,
Building and Planning, University of Melbourne

Ms Joubert first described the establishment of a series of sub-regional Observatories to function as clearinghouses of information about the instrumental uses of arts in education, as outlined in UNESCO's Action Plan Asia. The Observatories will work within a close network of institutions to collect information they provide, synthesize and repackage it for wider dissemination.

The speaker then stated that the Observatories would focus on the potential scope of the arts across curricula for greater achievements, discoveries and profound expressions of creativity. The Observatories open opportunities for challenging current education models and providing new links in learning, including links between the humanities, the sciences and the arts.

Observatories and Best Practice in Arts

Education:

A focus of those Observatories with an emphasis on research is to investigate viable alternatives for the professions, enhance vocational opportunities and empower teachers as agents of change to provide outcomes-focused curriculum development. The speaker gave three examples of research of the world's best practice of the arts integrated into the school curriculum- Harvard University's Project Zero; The Association of Arts Administration Educators (AAAE) review from the USA; and the National Foundation for Education Research (NFER) from the UK - and briefly outlined their outcomes.

Australian Observatory on Multi-Disciplinary Research in the Arts

- Recently established within the faculty of Architecture, Building and Planning at the University of Melbourne.
- In its early stages.
- Established on the premise that specialized areas of learning are considerably enhanced in a multi-disciplinary learning environment.
- Will rely on collaborating teams of people in schools, tertiary institutions and NGOs.
- The Korean meeting is crucial for establishing new Observatories, each with different focus but feeding into the overall concept.
- UNESCO Observatory Research in the Arts Operational Team established.

Expected Outcomes for the Australian Observatory

- Act as a research hub and clearing-house for research projects.
- Active websites.
- Refereed journals.
- Capacity to attract funds.
- Identification and promotion of evidence-

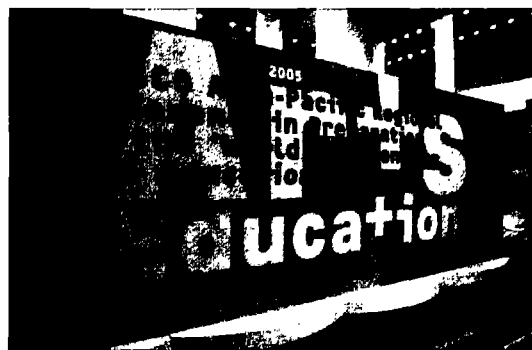
based collaborative arts projects.

- Links to outreach areas, such as rural and indigenous communities.

Discussion

Ms Alvarez, Philippines, agreed that the responsibilities of role of schools should expand from an educational institution to a care-giving community centre for culture and communications. Schools can be activated by creativity, and can bridge partnerships in the community, especially through the media. Mr Cohen, agreed and said that if young people lack creativity and motivation to express themselves, they will retreat into their own world. They are key in transforming the world. He pointed out that UNESCO could be a link through which to ask for more media access and resources.

Asked for her response, Ms Cooper, New Zealand, described the network of advisors working in New Zealand schools, to give the teachers confidence to connect with community resources such as contacting different ethnic communities to collaborate with schools and teach performing arts. The sustainable aspect is that when one passionate arts educator leaves, the demand for quality arts education continues from the community. Another key thing is that teachers don't need to be experts, they can reach out and learn together with the students.



Wall Banner

Session 5. Cooperation among Schools, Local Cultural Institutions, Communities, Universities and NGOs

Moderator: **Mr Muhammad Musharraf Hossain Bhuiyan**

Joint Secretary(Universities), Ministry of Education, Bangladesh

Negotiating Parameters in Partnerships

- Arts in Heritage Education: ANAK-ANAK KOTA (Children of the City)

Ms Janet Pillai

Coordinator of Arts Education Programme for Young People, University Sains Malaysia

Ms Pillai first changed her presentation's title to "Renegotiating Parameters in Partnerships" noting the need to reground the working styles of arts education into an Asian concept of integrative and collaborative working styles. She then described in depth an arts in heritage education project, "Children of the City," in which young people aged from 10 to 16 years old explore their cultural and historical identities through the heritage of the inner city.

The speaker noted that the model for this project is also used in other arts education projects in her programme. The model includes:

Recruitment of Participants

- Project approval on annual basis (not project-to-project) from the Education Department.
- Contact school principals with letter and projects brochure.
- Approach principals and students with "school briefings."
- Creativity and persistence is needed when recruiting from schools.

Local Networking

- Conducted on the belief that the arts are located in local culture, and should not be taken out of context
- Stakeholders from different fields of competence and from the community are invited to participate
- Reason for local networking has consciously arisen from an Asian context - the belief that the community should share in the responsibility of delivering the arts
- Each player has a role that they are comfortable with; involvement is cut and tailored to their needs

Partnerships and Funding

- Institutional and organizational affiliation with heritage organizations and arts institutions are very important, and contribute to the provision of human, physical and financial resources
- Core funding is government provided, but small amounts of money for educational purposes are provided by private companies and community organizations. Only "clean" partnerships are accepted

Human Resources

- University: students on practicum, graduate students, lecturers
- Community: city residents, students, teachers, researchers, artists, historians, architects
- Emphasis on long-term relationships and sustainable partnerships

Space and Equipment

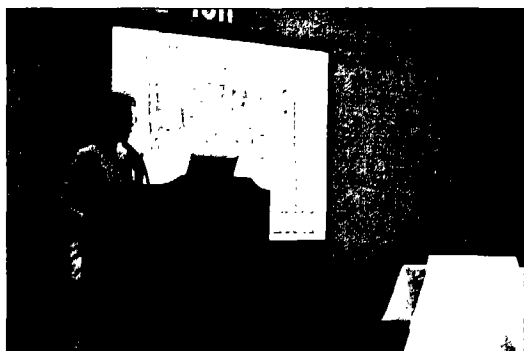
- Many spaces in the city are used eg. empty shops, heritage sites, negotiated with owners
- Donations and equipment come from the community. They have never heard a "no" because the project is about their children and the local area, and they all know each other

Approach to Training

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

Dissemination

- Exhibitions in public spaces e.g. marketplace, streets, and schools
- Publish children's work in three languages and distributed to the community
- All data taken from the community is given back to the community



Ms. Janet Pillai

Arts Education Programmes

Ms Ada Wong

Chairperson, Hong Kong Institute of Contemporary Culture

In her paper, Ms Wong described the Hong Kong Institute of Contemporary Culture, and its new arts education school, the Lee Shau Kee School of Creativity. The School of Creativity is an institution from secondary to community college level, and will serve as an arts incubator, place of innovation and community-oriented multimedia arts centre.

Its design is sensitive to its role as a community space, and features a semi-public promenade, as well as teaching blocks, multimedia theatre, library and gallery. Its curriculum and timetable feature innovations such as an entire day devoted to creativity with no formal classes, and daily activities such as seminars, study groups, performances and exhibitions where students can perform and exhibit their work.

Ms Wong then outlined the scope of partnership, including the hope that the school will become a UNECSO Observatory, and concluded with three example projects:

- Light-ride Summer Techno art-camp is a two-day art camp for 200 secondary students, where they explore where technology and art intersect. The camp features four-way interaction, with students as participants; artists as mentors; and teachers, and university students doing creative documentation. A DVD kit as concrete result
- The Creative Campus TV project involves schools setting up campus TV, and features open lectures, artists-in-residence programmes and screenings
- Liberating Lab - Interactive Teaching and Learning through Multimedia Arts is another multi-stakeholder model that

studies globalization, health, media and other issues of global concern. Its output is a teaching kit

Special Performance and an Introduction of the Executive Agency for Culture Cities

Observations and Reflections

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

Before Session Six began, a performance was given by the Noridan troupe from the Haja Centre, one of the locations for the Conference field trips, using instruments made from recycled materials, and body percussion. The name of the performing group was "Noridan." "Nori" means 'play', 'imagine' and 'recycle', and "Dan" means 'group' and 'community' in Korean. The motto of Noridan is, "We play, imagine and recycle through performance." This performance was sponsored by the Executive Agency for Culture Cities.

Mr Dong-ho Kim, Vice-Chair of the Presidential Committee for Culture Cities and Mr Young-Jin Lee, Chief Commission of the Executive Agency for Culture Cities, Ministry of Culture and Tourism, ROK, spoke about the concrete plans for Gwangju, a city in south-western Korea, to become a cultural hub of the Asian region. He described the upcoming opening of the Culture Cities programme in Gwangju, and asked participants for their cooperation and support.



Coffee Break



Noridan Performance

Session 6. Cooperation at the National Level (Inter-Ministerial Partnerships)

Moderator: **Mr Bola Benedito**

Senior Education Officer, Curriculum Development Unit, Ministry of Education, Fiji

Education and the Arts in Quebec

: Rich and Diversified Experiences Constitute the Core of Our Cultural Concerns

Ms Nicole Turcotte

Expert on Arts Education Programmes,
Ministry of Education, Leisure and Sports of
Quebec

Ms Turcotte first described the educational context of Canada, with education being completely managed by the provinces. She outlined the general educational reforms that governments have recently taken - that of a comprehensive and diversified curriculum, with a long-term perspective, open to the world - and discussed how these applied to specifically to Quebec and to arts education. Since 1992, Quebec has sought to support the ongoing pursuit of cultural identity with a cultural policy that defined the school as an ideal access route to culture. At the same time, education and culture ministries formed closer partnerships, with various activities including a full school week dedicated to arts and culture and the Essor Awards contest, which encourages teachers and recognizes their achievements in arts projects.

In 2004, the Culture in Schools programme aimed to provide more opportunities for students to come into contact with artists and their works. The programme encourages teachers, together with artists, writers and arts organizations, to further implement cultural activities and supports regional projects.

Ms Turcotte concluded by listing some promotional tools designed to foster a

partnership between education and culture.

Inter-Ministerial Partnerships in Arts Education in the Republic of Korea

Mr Hoseong Yong

Director, Culture and Arts Education Division,
Arts Bureau, Ministry of Culture and Tourism

Mr Yong outlined the background and process of cooperation between the two ministries of culture and education to formulate Korean arts education policy and guide its implementation over five tasks since 2003:

1. Establishment of policy directions and the expansion of consensus.
 - Research projects.
 - Weekly Arts Education Policy Forums online and off-line.
 - Arts education TV programmes eg *Visits to the World's Arts Education Sites*.
 - Internet hub site for arts education <http://arte.ne.kr>.
 - Monthly webzine and weekly newsletter.
 - Arts Education case study book.
 - Official White Paper.
2. Vitalization of arts education in schools.
 - Cooperation between ministries of culture, education and local government.
 - Classroom lectures, extracurricular activities, special skills training.
 - A pool of visiting arts instructors to 32% of primary-senior public schools.
 - Local governments provide matching fund for visiting teacher placements.

3. Vitalization of arts education in social areas.
 - Training programmes at existing cultural facilities.
 - Arts programmes for prisoners and immigrant spouses.
4. Training of arts education professionals.
 - Mandatory and voluntary training programmes.
 - Self-study groups.
 - Professional training centre to be established 2006.
5. Systems support for arts education.
 - Via the Korea Arts and Culture Education Service (the main Conference organizers) and their website.

He concluded that Korea was now moving into the systematic implementation of arts education, with legislative support to follow.

Discussion

Mr Maira said he was very impressed by the Korean example of arts education, and that he wasn't aware of how deep they had gone. He remarked that not only should Korea be consultants for the rest of the region, but for the rest of the world. Ms Wagner also said she was very impressed, and wondered if more information on the exact execution of the programme, especially the methodological approach in terms of arts education or arts through education, could be given at the Lisbon conference? Mr Yong replied that he could release the textbooks, and that also the Symposium earlier in the week gave some information about the specific models. Ms Alvarez, Philippines, said that the Korea inter-agency model sounded similar to her country's model of cooperation.

Mr Cohen expressed his enjoyment of Ms

Pillai's community-driven programme that had all levels of support, and raised the possibility of inter-government collaboration, resulting in "alternative" globalization.

Mr Cohen highlighted the ecological effects of development, and the need to start talking about eco-pedagogy; arts linked to ecology. He also brought up the issue of solidarity, suggesting all funding should have this principle built into it. At his organisation there is the reciprocal notion of responsibility, to twin resources of developed countries with those of developing nations.

In reference to Ms. Wong's presentation, Mr Cohen suggested a formal recommendation that one day each week in the school curriculum should be devoted to creativity.

Mr Arnold Aprill, Executive Director of Chicago Arts Partnerships in Education, asked Mr Yong about the challenges of bringing so many new arts educators, who may not be familiar with the school system, into schools in Korea. Ms Turcotte said that in Quebec, ten years of efforts have been made in this area, and that the Ministry has done lots of work to understand the artists' world and the school world, with measures in place to facilitate artists' entry into schools. Mr Yong responded that firstly, a consensus must be created, and that that is being done through things such as weekly forums. A second challenge was budgetary responsibility.

Group Discussions of Draft Recommendations

Before going into an hour and a half of group discussion, Ms Basser, Chairperson of the Recommendation Committee, thanked everyone in the Committee for their work. She then highlighted the need to keep in mind that the Recommendations are high-level, inclusive and non-prescriptive, and added that regional considerations and the unique approaches and features of arts education in the Asia-Pacific region are picked up in the document's preamble. After one and a half hour's discussion, the participants came back to the conference room and group leaders gave oral reports on their group's comments on the draft Recommendations.



Group Discussion

Adoption of Recommendations

Ms Basser, Chairperson of the Recommendation Committee, thanked everyone for the suggestions and robust discussion on the Recommendations. She said that some suggestions could not be included because they were not related to a particular subheading, and because the Committee wished to avoid repetition and duplication. She added that there was a slight restructure in the document's order, with the recommendations making up the main body of the document. She concluded by emphasising that the "Recommendations on the Promotion of Arts Education in the Asia-Pacific region" is a flexible document, to be applied in participants' own countries and contexts.

Small changes were made to the document, and the Recommendations were finalised and adopted.

Introduction of the World Conference on Arts Education

Ms Tereza Wagner and Dr Joao Carvalho jointly made an announcement on the World Conference on Arts Education, including Conference application forms, draft programme, provisional agenda, workshop paper presenters, and documents from other regional preparatory conferences. Ms Wagner also introduced UNESCO's website on arts education (www.unesco.org/culture/lea) and told the audience that the website will contain all the updated information on the preparations for the World Conference.

Closing Ceremony

Dr Samuel Lee, Secretary-General of the Korean National Commission for UNESCO, gave the Closing Remarks. He said that while listening to some of the Conference's country reports, and best practices in arts education, he was reminded of his experience of the performing arts and arts education in Latvia. He said that he was deeply impressed and inspired by Latvian efforts to promote arts education, with an entire week every year devoted to national song and dance. Dr Lee then emphasized the importance of a holistic approach to arts education, said that he was inspired to hear about the range of arts education partnerships happening in the Asia-Pacific region and expressed his pleasure at arts education legislation in Korea being accepted and awaiting final approval. He said that he looked forward to UNESCO's greater involvement in bringing about greater dialogue, assisting member states to implement quality arts education and actively support follow-up activities. He concluded with a hope that UNESCO accepts a proposal for the 2nd World Conference on Arts Education to be hosted in the Asia-Pacific Region, and if possible, in Korea.

The organizing bodies of the Conference were commended and thanked for organizing the Conference on behalf of all participants, and several delegates presented gifts to show their appreciation.

Ms Keumjin Yoon, Director of the Korea Foundation Cultural Center (KFCC) delivered the congratulatory remarks, saying that the KFCC was proud to host the Conference. She explained that the KFCC was part of the Korea Foundation, established in 1991 to promote Korea and its culture to the world through aca-

demical and personal exchanges. In 2005, it took another step of broadening cultural exchange and promoting international exchange, and the KFCC officially opened in September 2005. Ms Yoon said that the centre's mission is to offer Koreans and foreigners living in Korea more opportunities to come into contact with diverse cultures. She commended the Conference for its programme and complimented participants on holding a successful conference.

Chairperson Mr Joo-ho Kim, President of the Korea Arts and Culture Education Service, gave a final word of thanks to the organizing bodies and participants, and emphasized the importance of partnerships, which he hoped had been strengthened through this Conference.

The Ceremony concluded with a performance by Mr Jeduk Chun, praised as one of the best jazz harmonica players in Korea. Thanks to his mastery of the instrument, he is often called the "Toots Thielemans" of Korea. Mr Chun lost his eyesight when he was younger and learned to play the harmonica by ear, without an instructor. He recently received the "Grand Prix for the Jazz and Crossover Music" in Korea.



Mr. Jeduk Chun's Performance with Ms. Cecile Guidote Alvarez

Field Work

Seoul Yongsan Elementary School

*Participants: Muhammad Musharraf Hossain Bhuiyan, Adeline Kwok, Jigme Lodey, Lester Mohi, John O'Toole, Hajime Takasu, Nicole Turcotte

In the Republic of Korea, with a view to mainstream arts education within formal school systems, instructors specialized in five disciplines of art (Korean traditional music, theatre, dance, film and animation), are being placed in Korean public schools. This system offers opportunities for artists, or people with majors in the arts, to teach. With government financial support, this programme implements a unique and progressive arts education policy measure that connects artists, schools and students directly.

Seoul Yongsan Elementary School is one such school where students learn from visiting theatre instructors. To foster creative human resources equipped with talent and character to lead a knowledge-based society, Seoul Yongsan Elementary School is building a foundation for learning through diverse on-site educational activities not found in regular curricula, including information communication technology, foreign language instruction education for specialization and aptitude, reading, composition writing, and on-site hands-on learning.

Seven participants* did their field work at Seoul Yongsan Elementary School. During the visit, participants watched a drama rehearsal class, with students preparing a performance that the entire school will watch in December. The students in the drama class wrote the script, and directed and produced the play themselves, with the teacher only involved in guiding the overall process.

The play's story unfolds after the protagonist starts to play a game CD that she has received from her father as a present. In the game, Cinderella defeats her wicked stepsisters and stepmother, ultimately going in search of the prince. The game consists of several stages, with characters popular among children, such as Gandalf and Jennifer, making cameo appearances in several places. The sound effects heard each time one stage of the game started or ended, as well as the passionate love scene where the prince and Cinderella embrace, appeared to be very popular with the students. In the rehearsal process, participants observed the balance and harmony between the teacher's guidance and students' creative autonomy in the theatrical production process.

Samsung Children's Museum

* Participants: Supanee Chayabutra, Hang Rithyavuth, Nguonly Leang, Almajan Mambetova, Tarzan Rai, Vattanakul Thanapon, Sione Sipanisi Ula

Samsung Children's Museum is the first Korean hands-on experience museum for children. Unlike conventional museums, the museum provides hands-on learning through exploration of the exhibits by touch and operation. It is characterized by interesting, hands-on displays that children can relate to and provides an environment where children can learn through play and active exchange between adults and children. It has approximately one hundred exhibits in ten fields including science, art, society and culture, and broadcasting, with a broad range of special educational programs for all age levels.

Seven participants* did their field work at Samsung Children's Museum. Museum staff first gave participants a brief introduction to the Museum, described the current exhibitions,

and distributed information brochures.

At the Museum, there were many children in groups wearing a wide variety of school uniforms. The Museum maintains memberships with various kindergartens, enabling children to be invited each time the exhibition programs change. Due to the fact that the Museum is an experience-oriented museum, children actively roamed the space and interacted with the exhibits independently. In the last part of the field visit, participants were taken on a guided tour in small groups of two to three to the 2nd, 3rd and 4th floors, which housed various exhibition programs.

Seoul Youth Factory for Alternative Culture - Haja Center

* Participants: Arnold Aprill, Takashi Asai, Omar Awang, Bola Bebedito, Ai Liang Chua, Helen Cooper, Ian George, Shamun Hameed, Lim Meow San, Eric Natuoivi, Janet Pillai, Max Wyman

The Haja Center is a "culture factory" for youth that is operated by the Center for Youth and Cultural Studies of Yonsei University, under the guidance of the Seoul Metropolitan Government. Its official name is the Seoul Youth Factory for Alternative Culture (SYFAC). SYFAC was established in December 1999 during the Korean financial crisis, to create a single model to foster cultural workers with the skills to reflect on the arts with cultural and digital literacy and good business sense, thereby helping to solve the issue of youth unemployment, which was especially prevalent at the time.

SYFAC implements a wide variety of cultural education programs. Its five workshops (popular music, filming and video, design in life, web, and civil culture) enable youth to conduct ongoing cultural activities with experts to foster their personal development, creativity and vocational skills in various art forms.

Twelve participants* did their Field Work at SYFAC. They were introduced to the Center and were shown around the Center for an hour and a half with the assistance of teachers and staff interpreters. The participants, including Ms Janet Pillai from Malaysia, found close similarities with institutes in their own countries. As a result, they asked questions and shared case studies and issues in arts education.

In the final part of the Center Field Work visit, participants were taken on a thirty- minute tour led by SYFAC Team Manager Ms Gyeong-Jin Min. First, the participants received information about the mission of SYFAC and the background to its establishment, and watched video footage of SYFAC at work. Participants then toured the practice areas and musical instrument-making rooms. After a rehearsal for a performance the following day, participants went onto the Center's stage to look more closely at the instruments, and were given an opportunity to play them. This experience closed the Field Work itinerary at the SYFAC.



Group Photo / Outside Poster Banner

Recommendations

On the Promotion of Arts Education in the Asia-Pacific Region

The delegates² to the *UNESCO Asia-Pacific Regional Conference in Preparation for the 'World Conference on Arts Education'* held in Seoul, Republic of Korea, from 23 through 25 November 2005, co-organised by the Ministry of Culture and Tourism of the Republic of Korea, UNESCO and the Korean National Commission for UNESCO,

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

¹ This is the version of the Recommendations adopted on 25 November 2005 during the Conference.

² Refer to the Annex for the detailed list of participants

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

I. Advocacy of Impact of Learning in and through the Arts

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

II. Research and International/Regional Cooperation

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

III. Inter-ministerial Cooperation and Partnership between the Public and Private Sectors

- III.1. Promote partnership among all concerned various ministries and governmental

³ Refer to "Action Plan Asia: Arts in Asian Education Observatories" *Educating for Creativity Bringing the Arts and Culture into Asian Education*, Report of the Asian Regional Symposia on Arts Education, UNESCO 2005

organizations to develop coherent and sustainable arts education strategies.

III.2. Recognize the importance of the active involvement of educational, arts and cultural institutions, industry, foundations, media and other members of the private sector!

III.3. Encourage the joint development of implementation and monitoring strategies to ensure the quality of arts education.

IV. Cooperation between Schools and Communities

IV.1. Encourage active and sustainable partnerships between schools, artists and wider community.

IV.2. Mobilize and synergize local resources within communities to develop arts education programmes, through cooperation of schools with parents and community organizations and institutions.

IV.3. Collaborate on the implementation and evaluation of school-community projects that are based on the principles of inclusive cooperation, integration and relevance.

V. Training Arts Education Practitioners

V.1. Support the role of the arts in education through ongoing professional development among all educators including teachers, artists and community workers.

V.2. Encourage the use of local, contextualized and sustainable human and material resources as both the providers and the content of quality education.

V.3. Provide resources and learning materials, to assist educators to develop utilize, and share new, arts rich pedagogy.

V.4. Encourage effective and reflective documentation and sharing among and for educators and the learners.

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

Recommendations

On the Promotion of Arts Education in the Asia-Pacific Region

The delegates² to the *UNESCO Asia-Pacific Regional Conference in Preparation for the 'World Conference on Arts Education'* held in Seoul, Republic of Korea, from 23 through 25 November 2005, co-organised by the Ministry of Culture and Tourism of the Republic of Korea, UNESCO and the Korean National Commission for UNESCO,

- Understand the challenges to cultural diversity posed by globalization, and the increasing need for imagination, creativity and collaboration as societies become more knowledge-based.
- Recognize the need for countries of the Asia-Pacific region to develop educational and cultural strategies and policies that transmit and sustain cultural and aesthetic values and identity, so as to enhance and promote cultural diversity and to develop peaceful and prosperous societies;
- Recognize the value and applicability of the arts in the learning process and their role in: developing cognitive and social skills; promoting innovative thinking and creativity; and encouraging behaviours and values which underlie social tolerance and respect for diversity;
- Recognize that arts education brings about improved learning and skills development
- Acknowledge that art in Asia-Pacific societies was traditionally part of everyday life and played a key role in cultural transmission and in community and individual transformation;
- Recognize that the convergence between the traditional conception of arts in Asia-Pacific societies and the more recent understanding that learning through the arts can lead to improved learning and skills development;

¹ This is the version of the Recommendations revised on 13 January 2006. The UNESCO Secretariat undertook further editorial work on the version adopted on 25 November 2005.

² Refer to the Annex for the detailed list of participants

- Acknowledge that arts education, like all types of education, must be of high quality to be effective.
- Understand that arts education, by engendering a range of cross-cutting skills and abilities and raising student motivation and active participation in class, can contribute to increasing the quality of education, and thereby to achieving one of UNESCO's six Education for All (EFA) goals;

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

I. Advocacy concerning the Impact of Learning in and through the Arts

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

II. Research and International/Regional Cooperation

- II.1. Encourage collaborative research into, and dissemination of research results about, the role the arts play in learning, particularly in children's development (physical and neurological) and among vulnerable groups
- II.2. Promote ongoing evaluation of the emotional, social, cultural, cognitive and creative impacts of arts education.
- II.3. Encourage research and rediscovery of the traditional use of arts in learning and every-day life.
- II.4. Promote knowledge-sharing and networking through the establishment of Arts in Education Observatories (clearinghouses) in the Asia-Pacific region, with UNESCO Chairs and the UNITWIN Network.³

³ Refer to "Action Plan Asia: Arts in Asian Education Observatories", *Educating for Creativity: Bringing the Arts and Culture into Asian Education*, Report of the Asian Regional Symposia on Arts Education, UNESCO 2005

II.5. Promote international support for training teachers in arts education and for curriculum development, to widen coverage and improve the quality of arts education, particularly in resource challenged countries.

III. Inter-ministerial Cooperation and Partnership between the Public and Private Sectors

III.1. Promote partnership among all concerned ministries and governmental organizations to develop coherent and sustainable arts education policies and strategies.

III.2. Recognize the importance of the active involvement in education of arts and cultural institutions, foundations, media, industry, and members of the private sector.

III.3. Encourage the joint development of strategies for implementation and monitoring, so as to ensure the quality of arts education.

IV. Cooperation between Schools and Communities

IV.1. Encourage active and sustainable partnerships between educational contexts (formal and non-formal) and the wider community.

IV.2. Facilitate participation in learning contexts by local arts practitioners and the inclusion of local art forms and techniques in learning processes in order to strengthen local cultures and identity;

IV.3. Mobilize local resources within communities to develop arts education programmes, through cooperation between schools and parents, community organizations and institutions; so as to enable communities to share in the responsibility of transmitting cultural values and local art forms.

V. Training Arts Education Practitioners

V.1. Support ongoing professional development of teachers, artists and community workers, in order to develop arts professionals with an appreciation of cultural diversity and who can develop their students' potential to create, critique and innovate.

V.2. Encourage the use of local, contextualized and sustainable human and material resources.

V.3. Provide resources and learning materials to assist educators to develop, utilize, and share new arts-rich pedagogy.

V.4. Provide assistance to enable arts education practitioners to harness technological developments which enable arts education to reach marginalized groups; and facilitate the creation of innovative knowledge products and the sharing of knowledge.

V.5. Encourage effective documentation and sharing of knowledge among educators and learners.

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

2005

Arts



Education

Papers

Arts Education Policy in the Republic of Korea

Dong-chea Chung | Minister of Culture and Tourism, ROK

UNESCO Asia-Pacific Regional Conference in Preparation for the 'World Conference on Arts Education'

Seoul, Korea | November 23-25, 2005

Distinguished Guests,
Ladies and Gentlemen,

I would like to convey my appreciation to all of you who have come to Korea for the UNESCO Asia-Pacific Regional Conference in Preparation for the World Conference on Arts Education.

I am Chung Dong-chea, Minister of Culture and Tourism.

Ahead of the **World Conference on Arts Education**, which is to be held not only to recognize the value and need of arts education but also to outline a vision and the measures required for its development, we have gathered here today to listen to the opinions of the Asia-Pacific region.

The first question to be posed at this conference would be what desirable arts education is all about and what arts education means to the Asia and Pacific region.

It may sound simple and unsophisticated, but arts education has the most desirable and effective meaning when understanding the essence of 'arts' and 'education' separately, and being faithful to its meaning.

Then, what is 'art'? Among many opinions of the arts, I tend to agree with John Dewey and his view that art is not supposed to be limited to the creative product of artists' works. The following thoughts may indicate a real definition of art: my first thought is that the real nature of art cannot be found in the pictures in a museum or an art gallery, but it can be found in the way that we experience our ordinary lives. The second thought is that the real nature of an artistic experience may lie in a process where a human being, as an organism, responds and adapts to the environment and reorganizes his surroundings into culture.

I believe that art is closely linked to our everyday lives, and I believe in the positive value which art brings to all aspects of our lives. In this respect, I think 'arts education' plays a role in helping a process that people experience, put together and reorganize various factors of their lives. Then, what is living in the Asia and Pacific region? And what is arts education which endows meaning to our lives?

Each region and country with diverse geographical and historical experience has a different process in reorganizing a culture and, therefore, it has a different outcome, depending on its environment. As such, we need to share the universality of humankind and discuss it by respecting each other's diversity. I am sure when we share various experiences that stem from varied environments and that when we work together, the future direction of 'arts education' that is more faithful to its essence will present itself. Hence, I hope that all of you, honored guests, gathered here are able to share your diverse backgrounds and experiences, seeking a new way to develop arts education through this conference. I also look forward to establishing a network for arts education between governments worldwide and that the governments will be able to actively participate in the network.

As the Korean government has recognized the importance of arts education and the need for policy support, the Ministry of Culture and Tourism (MCT) and the Ministry of Education and Human Resources Development (MOE) have jointly announced a comprehensive initiative to facilitate culture and arts education. Against this background, we have continuously planned and implemented various policies to help facilitate national arts education across the country. Adding to that, enactment of "The Arts Education Support Law" is underway for institutional support.

In the past, arts education was conducted through public education or private education. However, there were many limitations, and it went no further than acquiring simple skills. This was due to the fact that we did not realize how meaningful the process of art education can be in our lives and how effective a medium it can be in achieving education in all fields.

If the past industrial society was knowledge - and technology - centered, the new century demands more human and creative values. I turn to the power of culture to find these values. Arts education presupposes creativity and freedom. It not only fosters individual sensitivity and the capability to enjoy art, but also promotes creativity. Consequently, arts education will contribute to improving quality of life of an individual, the nation and the entire human race.

In the highly developed knowledge-based society of the 21st century, the role of government is two-fold: 1. to create a demand for professionals who can respect others and their diversity; who can develop one's potential creativity; who can give back to others with sincerity and 2. to support activities needed in the process. Therefore, arts education that enables us to understand and reorganize our lives is a major task the governments should support.

Today, we have come here already knowing the significance and value of arts education through much practice going on in various fields. I was able to confirm many positive achievements when I saw young children discovering, imagining, and expressing themselves or the tangible effects of coordinated education linking various forms of art with many courses of study; or cultural minorities communicating with society and becoming confident through arts education.

Governments must understand the value and social impacts of arts education, and must spare no efforts in its social and educational support. We must foster an individual's development of sensitivity and creativity, as well as a national consensus on the healing power of art and the improvement of the quality of life it can bring. I believe true arts education will be possible only when various educational players participate voluntarily and with passion.

Given that arts education plays a pivotal role in cultivating the characters of children and teenagers and that it is a place where everyone is able to share an opportunity on an equal basis, school arts education is a significant task to accomplish in a democratic country. Now, we need to create an environment where local residents in various age-groups and social classes, including cultural minorities with less access to school education, can be major players of arts education. To this end, the government should make every endeavor to secure and support all possible resources, including financial resources, technology, manpower, facility, mechanism and support system and to maximize the social impacts of arts education. In particular, the government should actively involve in establishing social infrastructure, such as statistics, research and evaluation, a foundation for developing arts education. And it also should provide a scientific and reasoned perspective as well as a future direction. Indeed, arts education is equal to life education and it should be taken as naturally as possible in our daily lives. As such, I would like to put an emphasis on regional proximity. The government needs to work hard in laying the long-term foundation for arts education so that various bodies, such as cultural base facilities, local governments and private groups in the region, can build a mutual partnership and communicate each other to develop arts education into a naturally strong one.

UNESCO needs to systematically research the desirable concept and value of arts education and spread it worldwide. It also needs to propose criteria that can measure the efficiency of arts education. Therefore, UNESCO should help countries in the world have an easier access to arts education. Understanding the fact that the preservation of diverse and valuable cultural legacy of each region and country is a significant realm as well as a role of arts education, I hope that each nation will suggest more concrete direction from a different cultural point of view so that each culture and nation enjoys more cultural identity and diversity. I would like to ask you to passionately support arts education. And I want you to take an active and unceasing interest in this important field, so that art education will develop as it should in every country in the world. One way to do that would be to regularly hold a "World Conference on Arts Education" so that we can be kept informed of the latest issues discussed by the international community and the cultural sectors. Given the opportunity, I will be at the forefront of such efforts in our country.

Distinguished representatives and experts from various regions in the world! Today, you have joined us to develop arts education.

Now it is time for us to thoroughly discuss and share the meaning of arts education and its right course in the future. When such effort is underway, we are able to implement a desirable arts education and a concrete action plan. Hopefully, your three-day-stay in Seoul will be of a great help to the development of arts education in the world, and let us continue to have active discussion and exchanges in the future.

I hope that you will share your unsparing interest and advice so that arts education encompassing diversity, freedom, universality, continuity, and unity will spread throughout the Asia-Pacific region, and furthermore, the entire world. Once again, I look forward to seeing your strong passion for opening the future of arts education.

Thank you.

Educating for Creativity: An Agenda for the 21st Century

Sheldon Shaeffer | Director, UNESCO Regional Bureau for Education in Asia and the Pacific
UNESCO Asia-Pacific Regional Conference in Preparation for the 'World Conference on Arts Education'
Seoul, Korea | November 23-25, 2005

We live in rapidly changing times. The process of enormous technological change occurring around us has led to a situation in which our societies and economies are based more and more on knowledge and are reliant on constant innovation. In such a context, the ways we communicate and interact are evolving, including in the workplace, with employers increasingly requiring recruits to be creative, innovative and adaptable, and to have advanced communication and social skills. In 1999, the Director General of the United Nations Educational, Scientific and Cultural Organization (UNESCO), Koïchiro Matsuura, launched an international appeal to Member States to promote arts education and creativity both at school and in non-formal settings. The message was clear: "Creativity is our hope".

Forces of globalization are having an enormous impact on societies and cultures across the globe. Traditional practices, languages, and forms of art and architecture are disappearing. What constitutes "the arts" and "culture" is therefore being reduced every year, as cultural diversity is diminished. This reduction in diversity represents not only a loss of remarkable traditions and valuable knowledge, but a loss of resources and perspectives on which to draw for the creation of new and innovative art forms, expressions and ideas. Of the 6000 languages in the world - 1/3 of which are found in Asia, only 10 % of all languages are recognized as "safe". A tremendous loss of linguistic and cultural diversity is facing us, if nothing is done. Education systems are partly to blame for the current situation; however they are also crucial for the necessary safeguarding we must prioritise.

Changing Educational Requirements

It is becoming clear that our educational systems are not prepared for these changes in society and culture. As the UNESCO 2005 Education for All Monitoring Report indicates, the abilities and skills required for meeting the challenges of the emerging "knowledge societies" are generally not provided in schools or learning centres. And reports from educators who have participated at UNESCO meetings around the world, reveal that most schools do not

consistently incorporate elements of local culture and the arts into education.

In such a context it is increasingly recognized that we need to rethink the role of our educational systems and how education is delivered. It is vital that we find ways of enabling learners to develop the skills in creativity and innovation that are increasingly required, and of ensuring that learning is understood as a lifelong process so that people are continually able to adapt. It is equally important that learners are given the opportunity to understand, value, safeguard and draw upon the incredible diversity of cultures that sustains our creative abilities. The tools for achieving these skills can be reached through creativity and the arts.

The Benefits of Arts Education

“Education for All” (EFA) and “Quality Education” are UNESCO’s central educational goals. The concept of “quality education” encompasses respect for local cultures and engagement with local communities and recognizes that for education to be of high quality it requires: motivated students and teachers; locally-relevant curricula; learner-centred methodology; and inclusive, accessible environments.

Arts Education is increasingly recognized as a means of bringing the ideals of quality education into practice and fostering the skills required in knowledge societies, while at the same time contributing to safeguarding cultural diversity. Learner-centred Arts Education is acknowledged as being effective in making teaching and learning more enjoyable and accessible. In addition, learning in the arts, ranging from drama and music to handicrafts, endows students with the ability to engage in the creative process, that is, the ability to use imagination, critical thinking, and physical and mental skills to generate a unique creation. By engaging in this process, students gain self-esteem and confidence in their abilities, therefore becoming more motivated and productive.

The Arts in Education (AiE) Approach

There is increasing evidence that the benefits of art education are multiplied further when the arts are used instrumentally in education. This is the goal of the Arts-in-Education (AiE) approach, through which the arts are used as tools to educate students about other subjects.

This approach goes beyond teaching the arts or bringing art subjects into curricula (arts education), although technical skills and aesthetic appreciation are also learned in the process. The AiE approach uses the arts as a tool for equipping students with knowledge and skills across the curriculum (from mathematics and science to heritage education) and, most importantly, to stimulate cognitive development and to encourage innovative and creative

thinking. Adherents argue that this cross-disciplinary approach enables students to make connections and see the relationships between subject areas, leading to creative insights and original ideas.

The AiE approach is often explained by referring to the concept of “multiple intelligences”, which postulates that there are many kinds of “intelligence” and a number of ways of learning. The AiE approach is believed to stimulate a wider range of types of intelligence than conventional teaching methods, which tend to rely on verbal and logical thinking (thereby favouring students with strengths in those kinds of intelligence). By facilitating a learning approach that involves, for example, kinaesthetic, musical and interpersonal intelligences as well as verbal and logical intelligences, educators can enable all types of learners to understand the subject matter, making learning easier for all.

The AiE approach does not conflict with or supplant the views of those who believe art has its own intrinsic value and should be a core subject in every school (the “art for art’s sake” approach). Both approaches agree that by learning about, and through, the arts, students gain an appreciation of the arts, and that by engaging in art (whether visual, plastic or performing arts) students develop analytical and interactive abilities. Most agree, also, that engaging in the arts can enable the development of certain skills that can be applied in other fields. Studies suggest, for example, that learning about music enhances mathematical skills, while studying drama builds verbal skills. In addition, there is general agreement that engaging in the arts enables students to acquire broader, more creative, innovative, and clearer thought-patterns, and that achievements in the arts build students’ self-esteem and confidence.

What AiE adherents see as an important advantage of the instrumental approach is that bringing the arts into education brings about active student participation in lessons, making learning more enjoyable, with the result that students learn more effectively. Adherents believe another key benefit of the AiE approach in terms of improving the quality of education is that by incorporating the arts within, or implementing it across, all subject-areas, the AiE approach brings the benefits of learning about the arts to the entire curriculum. In addition, the AiE approach is considered particularly valuable in schools which lack the human and financial resources to provide specialized art classes but still wish to impart the benefits of art education to students.

Because of the links between the arts and culture, the AiE approach also enables local cultural values and identity to have a central role in education. When schools draw on

members of the community (for example, local artists and handicraft producers, who are invited into schools to share their skills in traditional music, dance and crafts), and incorporate their artistic skills and knowledge into lessons, this provides an opportunity for students to learn about the various art forms that their own culture produces and compare them with those produced elsewhere, and, in the process, learn about cultural values. Accordingly, the AiE approach actively fosters students' understanding of both their own as well other cultures, leading to a greater appreciation for differing cultural values and ways of being, and thereby supporting efforts to preserve and promote cultural diversity. In addition, through learning about their own culture, how it has changed and how it relates to other cultures, students are better able to construct their own sense of personal identity, enhancing their confidence and sense of belonging. Such benefits have the advantage of increasing social tolerance and providing a basis for peaceful societies.

Bringing the Arts and Culture into Education

Recognizing the value of the arts in improving the quality of education, and in fostering social cohesion, peace and prosperity, efforts are being made worldwide to incorporate the arts with all education systems. UNESCO strongly supports these efforts and the international appeal in 1999 to Member States to promote arts education and creativity both at school and in non-formal settings reinforced our commitment.

In response to this appeal, UNESCO has sought to give the arts a central place in all educational programmes and activities (formal and non-formal), with the ultimate goal of mainstreaming arts education into educational systems worldwide. It is important that UNESCO's efforts to mainstream arts education reflect, and contribute to safeguarding, the diversity of artistic traditions and perspectives worldwide, so it is therefore necessary to understand how those traditions and perspectives differ. The arts in Asia, and in the Asia-Pacific region in general, are not so much "fine arts" as understood in the Western sense of this term but are part of living traditions. Traditionally, the arts in most, if not all, Asian and Pacific cultures were integral to life: form and function were intertwined. For example, traditionally, objects in daily life were often not only functional but beautiful and meaningful.

Because the arts in the Asia-Pacific region were traditionally an integral part of daily life, it follows that in the Asia-Pacific region the arts were the vehicles of knowledge and the methods of learning all subjects. In addition, the teachers of the arts in the Asia-Pacific region were traditionally to be found within the community. Art education was based on the (largely non-formal) master-apprentice tradition.

In recent years in most, if not all, Asia-Pacific societies, there has been the shared experience of internalization of Western models and structures of art and of education. In countries of the Asia-Pacific region, as in most contemporary societies, the arts have, by and large, diminished to the extent that the creation of art works is dissociated from life experience. As a consequence of the diminished role of the arts in everyday life, the arts generally do not have a major role in education. Art in the classroom, when it occurs, is a narrow set of activities, usually consisting of globally-uniform aspects of the visual arts such as drawing and painting.

Given the new opportunities and requirements of knowledge societies, educational systems in the Asia-Pacific region need to examine ways and means of adapting. This process of adaptation implies a rethinking of the role and uses of the arts in education. Western approaches to arts instruction usually focus on the teaching of art history and aesthetics and the learning of artistic skills so the student is able to reproduce artistic forms in a competent manner. This approach does not, however, enable Asia-Pacific societies to draw fully on their rich wealth of culture, knowledge and skills, or contribute to safeguarding and perpetuating the arts and cultural traditions of the region. It is therefore recommended that the arts be made a more integral part of education and that an instrumental approach, the Arts-in-Education approach described above, involving innovative, learner-centred teaching methods, be brought into the formal education system, while non-formal methods of lifelong learning in, and utilization of, the arts, be further developed in a systematic manner accessible to the entire population of a country.

UNESCO's Strategy

As a response to the Director General's appeal to promote arts education and creativity, the UNESCO Division of Arts and Creativity initiated six regional meetings on arts education, with the general goal of strengthening arts education curricula across the globe and creating the conditions for the integration of art education programmes into national education systems. The main objective of the meetings was to establish methods, programmes and pedagogical materials for artistic education within the framework of a concerted policy of integrating arts education programmes into the national education system. The six meetings were held in: Africa (South Africa, 2001), Latin America and the Caribbean (Brazil, 2001), the Arab states (Jordan, 2002), the Pacific (Fiji, 2002), Europe and North America (Finland, 2003), and Asia (China, 2004). The preliminary research for, and conclusions drawn from, these conferences are available on the UNESCO Links to Education and Art website ([LEA International](#)).

The Asia-Region Meeting

The regional meeting for Asia, "Measuring the Impact of Arts in Education", which took place in January 2004 in Hong Kong SAR, China, focused specifically on the instrumental use of arts in education. Seeking to examine how, and to what extent, the arts can contribute to improving the quality of education, the meeting reviewed examples and case studies from throughout the region. In addition, the meeting presented and discussed various research methodologies for measuring the positive impact of the arts in education, and the issues involved with regard to education reform and arts education policy.

Participants at the Hong Kong meeting called attention to the fact that in Asia evidence to regarding the impact of the arts in education is scarce, anecdotal and difficult to access. They noted that even in cases of successful design and implementation, arts education programmes often fail to convey their theoretical assumptions or fail to document their outcomes. In such a situation there are consequently few best-practice case studies which can be used to support advocacy processes. This lack of a readily accessible body of information was deemed by the symposium participants as a major setback for improving practice, influencing policy making, and integrating the arts into Asia's educational systems.

The main recommendation that came out of the Hong Kong meeting was that UNESCO should work towards improving knowledge-sharing and should facilitate advocacy for an expanded role of the arts in educational systems. In this regard, it was recommended that UNESCO should create networks of institutions which would collect and disseminate useful data to support advocacy processes, influence policy-making and encourage reform.

Action Plan Asia

With these recommendations in mind, the Office of the UNESCO Regional Advisor for Culture in Asia and the Pacific developed a strategic plan, entitled "Action Plan Asia". This plan aims to establish a number of *Arts in Asian Education Observatories*, clearinghouses which will compile, analyze and disseminate data on arts education in the region. Action Plan Asia describes the rationale, objectives, focus and activities of the proposed Observatories.

The Observatories are intended to facilitate knowledge-sharing and information-utilization by a network of institutions, UNESCO, its Member States and cooperation partners. It is expected that by contributing to disseminating information and understanding regarding the educational advantages of the arts and culture, the Observatories will facilitate the mainstreaming of the arts, creativity and culture in both formal and non-formal education. The UNESCO Bangkok Office is currently in the process of identifying the Observatories.

Transmissions and Transformations

Following on from the Hong Kong meeting, an expert symposium, entitled "Transmissions and Transformations: Learning through the Arts in Asia", was held in New Delhi in March 2005. Convened jointly by UNESCO and the India International Centre Asia Project (IIC – Asia Project), the aims of the symposium were to explore ways in which the arts can be better integrated into education in Asia and to discuss plans to establish the initial *Arts in Asian Education Observatories*.

An Asian Vision of Arts Education

A report was prepared on the Hong Kong and New Delhi meetings, which includes many of the papers presented at the meetings and an overview of the outcomes of those meetings. The papers in the report, prepared by artists, art educators and art and culture experts and policy-makers from across Asia, together reflect the convergence in the goals of the people of the various nations that make up the Asian region, and provide a comprehensive summary of the aims and achievements in arts education in Asia, and of the direction and progress of education reform efforts so far.

Preliminary Conferences

In preparation for the UNESCO World Conference on Arts Education conference to be held in Lisbon, Portugal in March 2006, five preliminary conferences were organized. Two of these meetings were organized in the Asia-Pacific region: in Australia (September, 2005), and the Republic of Korea (November, 2005). The other three were held in: Colombia, Lithuania, and Trinidad and Tobago. These conferences aim to discuss the national arts education policies and practices of Member States and to adopt recommendations reflecting their region's concerns, needs and circumstances, which will be brought to the Lisbon conference.

World Conference on Arts Education

The Lisbon conference will bring together representatives of Ministries of Education and Culture from the UNESCO Member States, as well as various experts, practitioners and researchers.

The conference will have four main themes: Advocacy, The Impact of Arts Education, Strategies for Promoting Arts Education Policies, and Teacher Training. It is expected that a final declaration on arts in education will reiterate that arts education disciplines are important learning topics in themselves and moreover have an impact on children and adolescents intellectual and personal development, as well as on their ethical and social behaviour. This will hopefully contribute to a stronger incorporation of the arts into education systems

throughout the world.

Conclusion

It is evident that in order to be relevant in modern times, our education systems need to be redesigned. The emerging knowledge societies require accessible, high quality education systems which will focus on ensuring that learners develop creative skills and adaptive abilities. Arts education offers a means of achieving such an education system. Not only does arts education encourage the development of imagination and creativity, but when it is delivered through a learner-centred methodology, the Arts-in-Education approach, it also ensures that education is accessible to all types of learners and is of high quality. This approach to arts education also opens the door to the inclusion of a diversity of cultures in education systems and thereby fosters inter-cultural understanding, social cohesion and peace.

Art educators, artists and other experts in the arts and culture have long been aware of the benefits that arts education offers. The task is now to compile and share this knowledge. By raising awareness about arts education among school administrators, curricula developers, educators and policy makers, it will be possible to determine appropriate means by which the arts can be incorporated into educational systems worldwide. The plan to establish *Arts in Asian Education Observatories* is a means of enabling greater networking, knowledge-sharing and awareness-raising.

With this aim in mind - of encouraging the sharing of knowledge and of raising awareness - in the past six years UNESCO has convened six regional arts education meetings and has supported the organization of several national conferences. The regional meetings, in Africa; Latin America and the Caribbean; the Arab states; the Pacific; Europe and North America; and Asia; were followed by preparatory conferences in Colombia; Lithuania; Trinidad and Tobago; Australia; and, finally, the Republic of Korea. These efforts will culminate in the Lisbon World Conference on Arts Education in 2006. In Lisbon, the world will come together to reach mutual understanding and agreement on the future of arts education, and a new phase will begin.

References

- UNESCO, 2004, *Action Plan Asia*, unpublished, www.unescobkk.org/index.php?id=485
- UNESCO, 2005, *Educating for Creativity: Bringing the Arts and Culture into Asian Education*, Bangkok <http://www.unescobkk.org/index.php?id=1055>
- UNESCO Bangkok website: www.unescobkk.org/culture
- UNESCO LEA International website: www.unesco.org/culture/lea

Report on the Survey of Arts Education in the Asia-Pacific Region

Hyeon-seon Jeong | Lecturer, Dept. of Korean Education, Gyeongin National University of Education
UNESCO Asia-Pacific Regional Conference in Preparation for the 'World Conference on Arts Education'
Seoul, Korea | November 23-25, 2005

On the occasion of the *UNESCO Asia-Pacific Regional Conference in Preparation for the World Conference on Arts Education*, the Korean National Commission for UNESCO (KNCU) and the Korea Arts & Culture Education Service (KACES) in collaboration with Korean experts sent a questionnaire in order to identify the current situation of arts education in the Asia-Pacific Region. The survey has a particular focus on data related to the Asia-Pacific Regional Conference including the Asia-Pacific Recommendations.

In total, 29 countries supplied comprehensive and valuable data that will be of great use to arts education experts, researchers and policy makers as well as the general public, not only to examine the general situation of arts education but also to prioritize urgent issues in the field. It is also expected to help relevant institutes/organizations at the national, regional and international levels to strengthen and improve their arts education programs, as they learn from other example cases stated in the responses to the questionnaire.

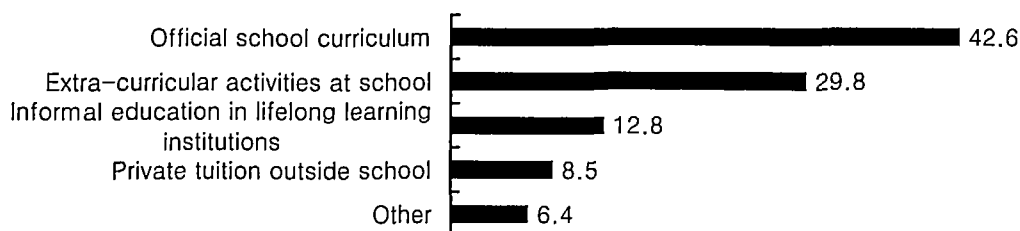
The needs for enhancing the role and function of governments and the international organizations, providing more budget and funds to improve the expertise of teaching, activating networks and information exchanges in the field, and empowering the arts education system are most frequently brought up and discussed in the responses to the questionnaire. It is hoped that this report will be useful to stimulate productive discussions throughout the conference as well as future collaborations in the Asia-Pacific region.

List of countries that responded to the questionnaire:

Afghanistan, Australia, Bangladesh, Bhutan, Brunei Darussalam, Cambodia, China, Cook Islands, Iran, India, Japan, Kazakhstan, Kyrgyz Republic, Lao PDR., Malaysia, Maldives, Mongolia, Nepal, New Zealand, Pakistan, Palau, Papua New Guinea, Republic of Korea, Samoa, Sri Lanka, Thailand, Tokelau, Uzbekistan, Viet Nam. (29 in total, listed in alphabetical order).

Part I. National Policy for Arts Education

1. The main forms of arts education



* Responses: 27 No Response: 2

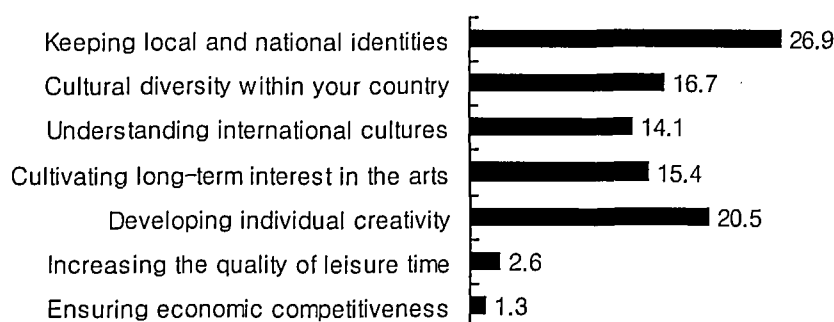
The percentage of countries that provides arts education in the official curriculum is 42.6%, while 29.8% of countries provide it as an extra-curricular activity at schools and 12.8% as informal education in lifelong learning institutions. Arts education also takes place in private tuition outside of school (8.5%). Additional comments are as follows:

New Zealand: No specific data is available in some disciplines, the official school curriculum is clearly the main form but the figures for dance private tuition and informal education in lifelong learning institutions may be greater.

Palau: Students usually do arts sponsored by outside agencies.

2. Objectives of arts education

* *National Objectives*

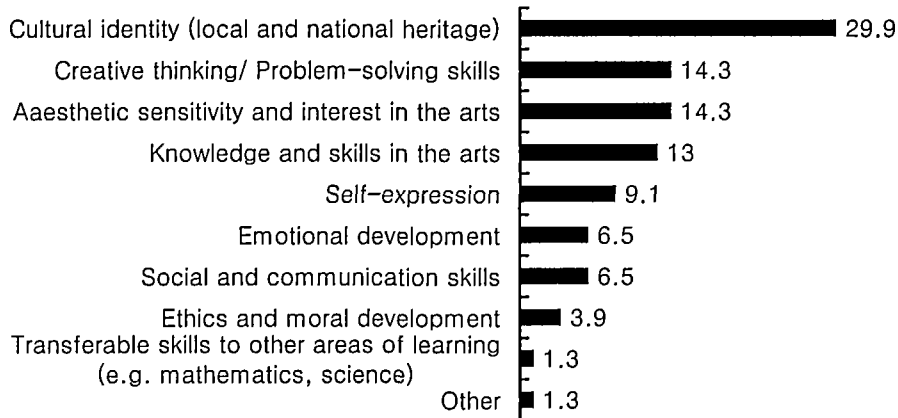


* Responses: 26 No Response: 3

The national objectives of arts education are prioritized by: Keeping local or national identities (26.9%); Developing individual creativity (20.5%); Cultural diversity within the country (16.7%); Cultivating long-term interest in the arts (15.4%); and Understanding international

cultures (14.1%); Other responses include 'to enable students to develop literacies in the arts' (New Zealand) and 'engaging "at risk" students in their learning through the arts' (Australia).

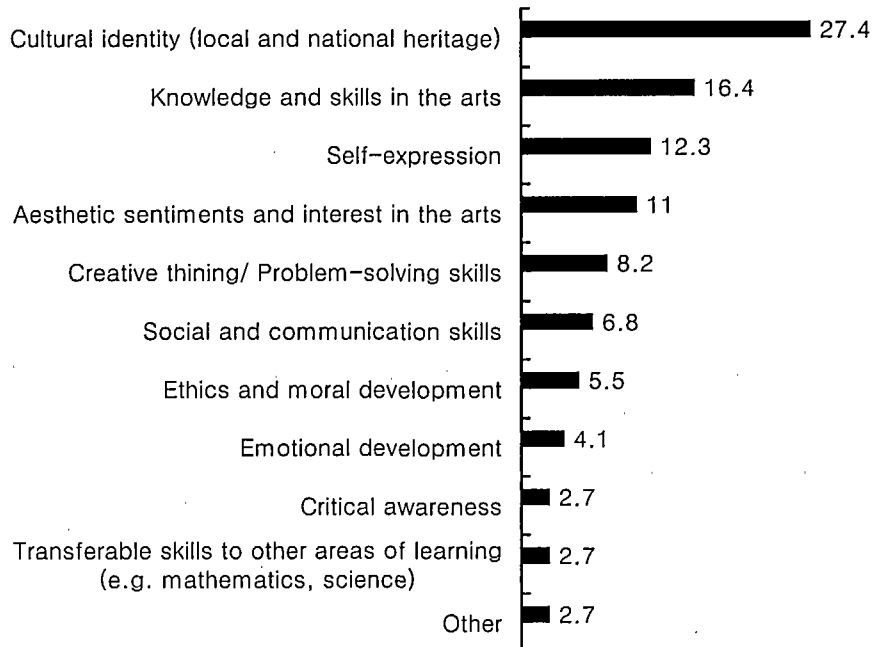
** School Objectives*



* Responses: 27 No Response: 32

The objectives of arts education are ranked by: Cultural identity (local/national heritage) (29.9%); Creative thinking/Problem-solving skills (14.3%); Aesthetic sensitivity and interest in the arts (14.3%); Knowledge and skills in the arts (13%); and Self-expression (9.1%).

** Objectives of Lifelong Learning Institutions*



* Responses: 25 No Response: 4

The objectives of arts education in lifelong learning institutions were: Cultural identity (local/national heritage) (27.4%); Knowledge and skills in the arts (16.4%); Self-expression (12.3%); Aesthetic sentiments and interest in the arts (11%); and Creative thinking/Problem-solving skills (8.2%). Other answers include 'personal fulfillment' (Australia).

Overall, 'Keeping local/national identities' ranks at the top at all three levels of the national, school and lifelong learning. However, there is an interesting difference between schools and lifelong learning institutions in their other objectives. The emphasis of schools seems to be on personal development (creative thinking/problem-solving skills), while lifelong learning institutions appear to focus more on obtaining knowledge and skills in the arts.

3. National policy for arts education or specific laws promoting arts education



* Responses: 26 No Response: 3

While almost half of the respondents replied positively (42.3%), they did not provide the specific name of the relevant policy or the law *other than* the National Curriculum Statement (or the equivalents) and the general cultural policy. Only three countries mentioned a specific policy or law concerning arts education in their own countries, as follows:

Iran: Islamic culture

Japan: *Fundamental Law for the Promotion of Culture and Arts*

Rep.of Korea: The Ministry of Culture and Tourism and the Ministry of Education and Human Resources Development launched in 2004 the *Joint Ministerial Declaration* and *Joint Action Plan* to promote arts education nationwide. A special law to support arts education is being prepared.

4. Governmental agency or specialized agency which plans, implements and/or evaluates arts education

In more than half of the countries that responded, the Ministry of Education and the Ministry of Culture (or the equivalents, respectively) work together or separately for various aspects of arts education. Details are as follows:

The Ministry of Education (or the equivalent) was named by seven countries in total.

New Zealand, Bangladesh, Cook Island, Papua New Guinea (Department of Education), Maldives (Curriculum Development Unit), India (National Council of Educational Research and Training, NCERT). In the case of Tokelau, it is the Director of Education in principle, but there is currently no formal curriculum for the arts.

The Ministry of Education and the Ministry of Culture (or the equivalent) were named by ten countries in total.

Australia: Australian Government Department of Education, Science and Training (DEST), Australian Government Department of Communications, Information Technology and the Arts (DCITA), Australia Council for the Arts

Kazakhstan: Ministry of Education, Ministry of Culture

Iran: Ministry of Education, Ministry of Science, Research and Technology (university level), Ministry of Culture and Islamic Guidance (free art courses by private institutes), Organization of Cultural Heritage and Tourism.

Uzbekistan: Ministry of Culture and Sport, Ministry of Education

Mongolia: Department culture and art of Ministry Education, Culture and Science of Mongolia

Lao PDR: Ministry of Education, Ministry of Information and culture

Japan: Ministry of Education, Culture, Sports, Science and Technology (MEXT), Agency for Cultural Affairs

Thai: Office of National Education Commission (ONEC), Office for National Education Standards and Quality Assessment (ONESQA), The Fine Arts Department under the Ministry of Culture

Kyrgyz Rep: Ministry of Education, The State Commission for Arts and Culture

Rep. of Korea: In order to effectively and systematically implement the Action Plan, the Korea Arts & Culture Education Service (KACES) was established in February 2005. As a government agency, it promotes and supports arts education in schools and in society in general, in collaboration with the Ministry of Culture and Tourism.

5. Percentage of the central governmental budget allocated to arts education

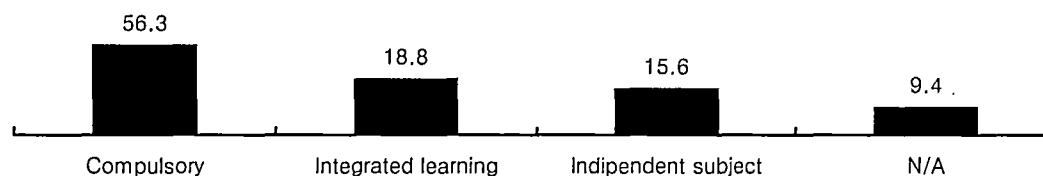
Most countries found it difficult to provide the exact amount.

Part II. Arts Education in practice

6. Subjects or genres included in arts education

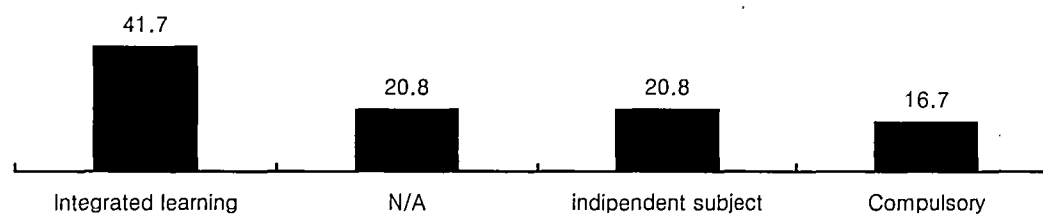
In primary school, literature/writing is taught as a compulsory component in 56.3% of the countries, while music and visual arts are taught compulsorily in 36.7% and in 33.3% of the countries respectively. The percentage that Drama, Dance and Sculpture/Crafts are taught as integrated learning is respectively 41.7%, 40.9% and 31.8%. Film and New Media arts are not taught at all in 55.6% of the countries but they are taught as integrated learning in 27.8%. The details are as follows:

** Literature and/or Writing*



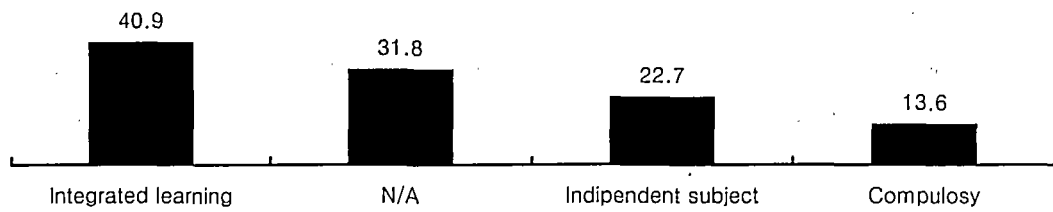
* Responses: 23 No Response: 6

** Drama*



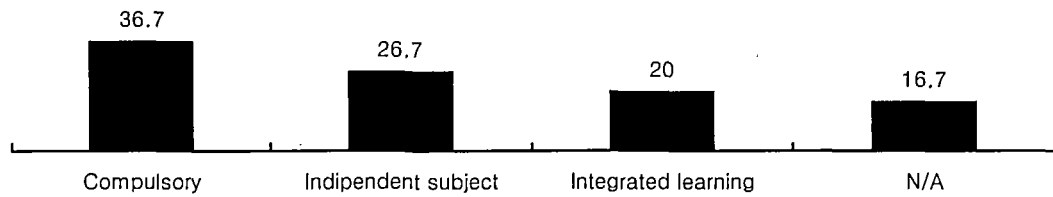
* Responses: 22 No Response: 7

** Dance*



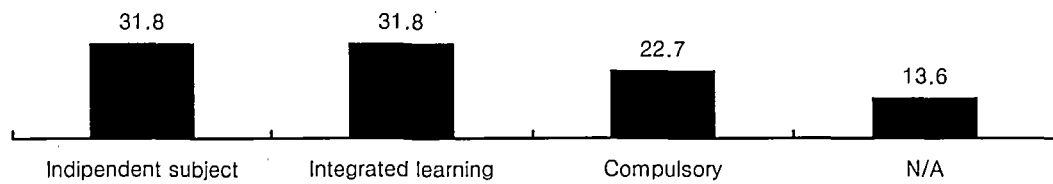
* Responses: 22 No Response: 7

** Music*



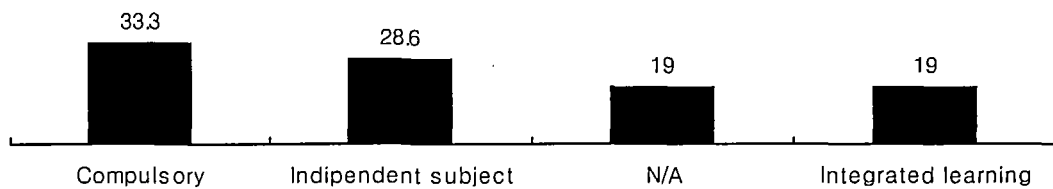
* Responses: 26 No Response: 3

** Sculpture and/or Crafts*



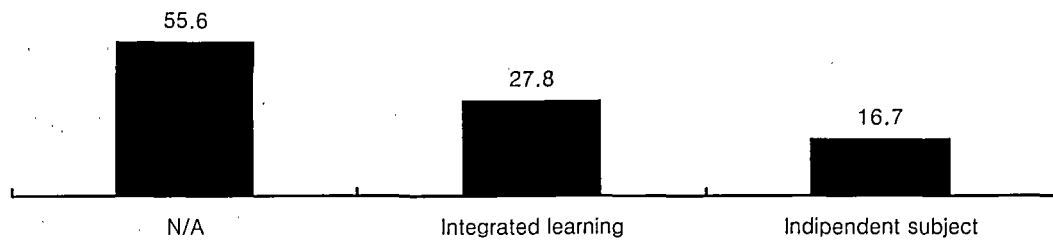
* Responses: 21 No Response: 38

** Visual Arts*



* Responses: 18 No Response: 11

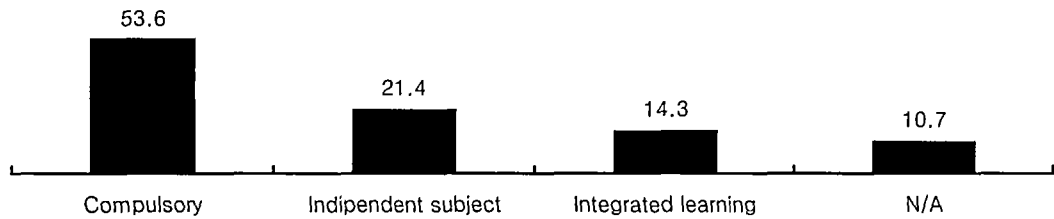
** Film and New Media Arts*



* Responses: 18 No Response: 11

In secondary school, literature/writing also ranks first in terms of being compulsorily taught in 53.6% of countries, compared with Music (42.3%), Drama (40.9%), Visual Arts (30.4%), Sculpture/Crafts (30.4%) and Dance (21.1%). Film and New Media arts are taught as compulsory subjects in 9.5% of countries, but are not taught at all in 33.3% of countries.

*** Literature and/or Writing**



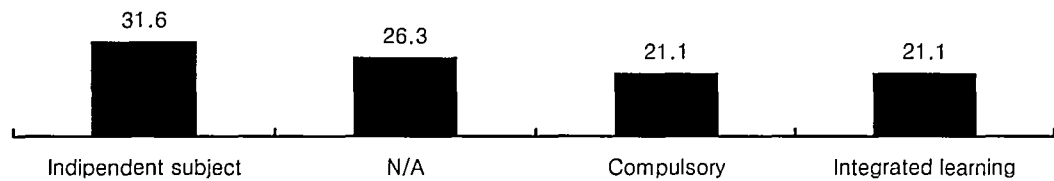
* Responses: 22 No Response: 7

*** Drama**



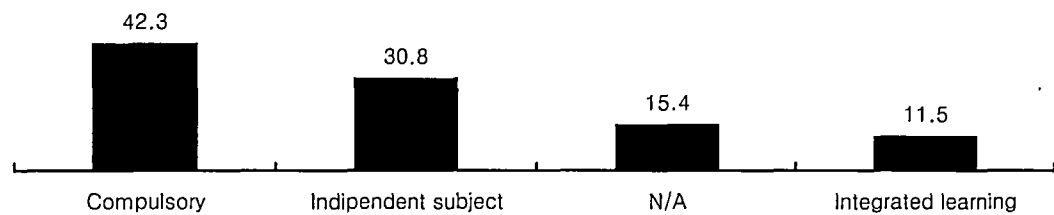
* Responses: 20 No Response: 9

*** Dance**



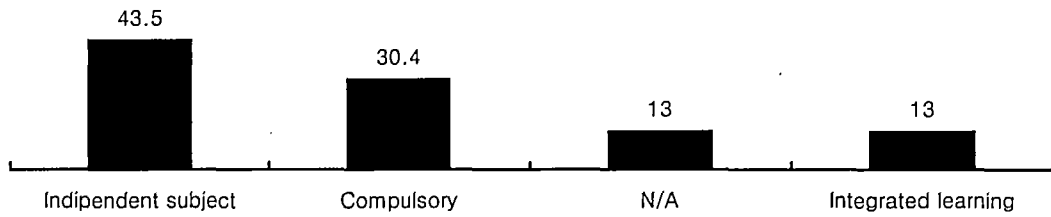
* Responses: 17 No Response: 12

*** Music**



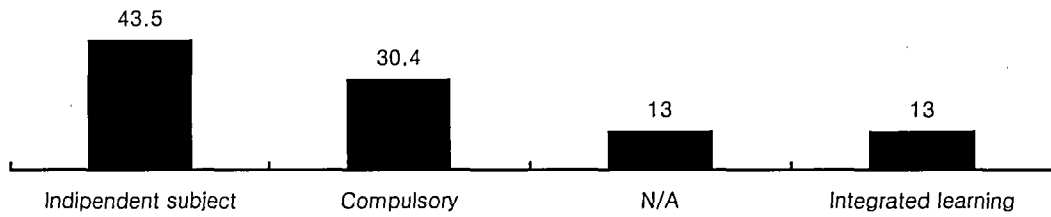
* Responses: 21 No Response: 8

** Sculpture and/or Crafts*



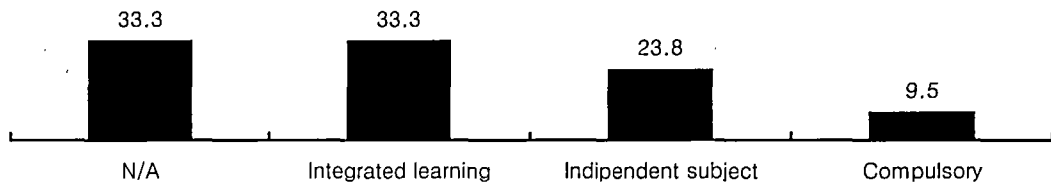
* Responses: 18 No Response: 11

** Visual Arts*



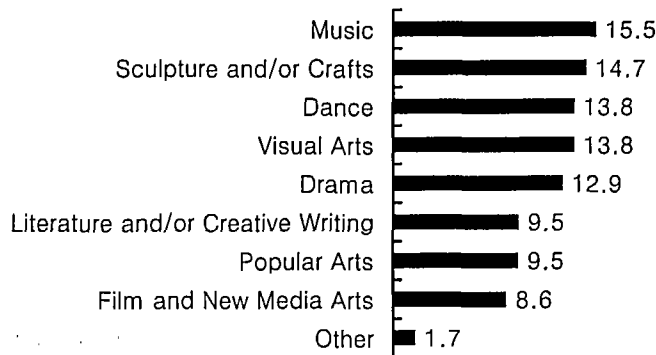
* Responses: 20 No Response: 9

** Film and New Media Arts*



* Responses: 22 No Response: 9

In lifelong learning institutions, there is a much greater balance in terms of the genres taught compared with schools: Music (15.5%); Sculpture/Crafts (14.7%); Dance (13.8%); Visual Arts (13.8%); Drama (12.9%); Popular Arts (9.5%); and Film and New Media Arts (8.6%). Literature or creative writing (9.5%) is not prevalent as in schools.



* Responses: 23 No Response: 6

7. Additional comments on how integrated learning of arts education takes place

In Primary Schools:

New Zealand: Film and New Media arts are a growing area and are generally considered or conducted as part of the Arts and Technology curriculum, but often provide learning opportunities in other curriculums as English, Social Studies, etc.

India: In an integrated approach, learning through the arts, crafts and cultural traditions takes place either as a part of content in languages, social sciences, and the sciences, or as a part of project work in these subject areas.

Cook Islands: Art is a topic study in a primary setting. This means it will be the focus of 3 weeks' study approximately 4 times per year. Art will also be integrated into other units with different foci, e.g., as a science unit on plants may make a collage of leaves with different shapes or textures.

Bangladesh: It is integrated with literature.

Australia: Arts education is a Key Learning Area in all Australian States and Territories. This means that all students are expected to develop skills and understandings in the Arts. There are some variations between States and Territories as to what is included in the Arts Key Learning Area and how these are presented in the curriculum, including whether they are compulsory.

Thai: Integrated learning takes place through the contents of the subjects taught. Discussion of paintings or pictorial presentations can be used to help explain various content in certain subjects. For example, a study of ancient paintings on certain folklore subjects may assist the study of some literary materials. Folk songs can be taught to assist in the understanding of certain social traditions. These are very general associations between arts education and other compulsory subjects in the school curriculum. There is no set criteria for integrated learning.

Papua New Guinea: Arts courses are not run in an integrated form.

In Secondary Schools:

New Zealand: Film and New Media arts may be studied as part of Visual Arts or Media Studies (Years 11-13) or maybe integrated with technology.

India: Characteristics are the same as for primary level.

Nepal: In lower secondary and secondary level, arts education is as an optional subject.

Bangladesh: Characteristics are the same as for primary level.

Cook Islands: The arts are often used in curricular areas such as languages and social sciences.

Tokelau: Characteristics are the same as for primary level.

Thai: Integrated learning at secondary school level is similar to primary level but uses more complex subject matter according to the requirements of a more advanced curriculum. There is no set criteria for integrated learning.

Palau: Usually when there is an event then students are allowed to draw art for entry in competitions. They are then given the instruction and time to do art.

In lifelong learning institutions:

New Zealand: There are a rich variety of lifelong learning opportunities in a wide variety of arts, including integrated opportunities.

India: In addition to scholarships provided in the fields of visual and performing arts, universities and other institutions offer arts education as a part of extra-curricular activity and integrated learning takes place.

Papua New Guinea: All of these programs are run independently by various sectors. They are not categorized. There is no coordination between the groups running these programs.

Malaysia: The areas of the arts mentioned are available in private schools and community centers.

Viet Nam: As in formal education, the contents of arts education are integrated in some subjects. In addition, in arts activities for the public, the contents of arts education are expressed in a vivid and practical ways, appropriate to the arts features and conditions of localities.

Rep. of Korea: There are a rich variety of lifelong learning opportunities including local festivals, a range of cultural institutions (museums, art galleries, film theaters.), district offices, newspaper companies, and commercial cultural centers.

8. Time allocated to arts education at school

Time: Time allocated for arts education (per week)
Total: Total learning hours in school (per week)

		Primary	Secondary
New Zealand	Arts Ed. Hrs/week	Varies	Generally 4hrs per arts "discipline or subject"
	School Hrs/week	25	25
India	Arts Ed. Hrs/week	6~7	4~5
	School Hrs/week	32	32

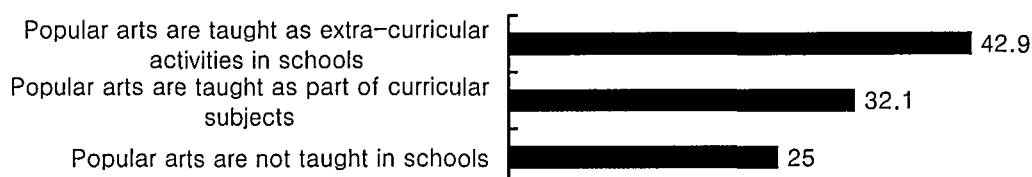
Nepal	Arts Ed. Hrs/week	2.15	-
	School Hrs/week	2.15	-
Iran	Arts Ed. Hrs/week	2	2
	School Hrs/week	24	36
Bangladesh	Arts Ed. Hrs/week	2	1
	School Hrs/week	25	30
Kazakhstan	Arts Ed. Hrs/week	1	1
	School Hrs/week		
Cook Islands	Arts Ed. Hrs/week	2	2
	School Hrs/week	20~22	25
Papua New Guinea	Arts Ed. Hrs/week	1	1
	School Hrs/week	3	6
Australia	State and Territory school curricula do not generally mandate time allocations for individual subjects. However, see reply to question 2.		
Uzbekistan	Arts Ed. Hrs/week	1	2~3
	School Hrs/week	20~30	36~38
Tokelau	Arts Ed. Hrs/week	1	
	School Hrs/week		
Mongolia	Arts Ed. Hrs/week	2~4	4
	School hrs/week	22~26	29~34
Maldives	Arts Ed. Hrs/week	1.45	2.55
	School Hrs/week	20.25	25
Lao PDR	Arts Ed. Hrs/week	2	2
	School Hrs/week	2	2
Japan	Arts Ed. Hrs/week	2.4	2.2
	School Hrs/week	25.6	28
Thai	Arts Ed. Hrs/week	1	1
	School Hrs/week	1	1
Kyrgyz Rep	Arts Ed. Hrs/week	1.5	2
	School Hrs/week	20-27	34
Malaysia	Arts Ed. Hrs/week	2	1.3~2
	School Hrs/week	27.5	30
Palau	Arts Ed. Hrs/week	1	0
	School Hrs/week	25	25

Samoa	Arts Ed. Hrs/week	1	1
	School Hrs/week	1	1
Afghanistan	Arts Ed. Hrs/week	4	2
	School Hrs/week	4	2
Cambodia	Arts Ed. Hrs/week	2	2
	School Hrs/week	2	2
Viet Nam	Arts Ed. Hrs/week	13	7
	School Hrs/week	118	116
Sri Lanka	Arts Ed. Hrs/week	1	2 and 1/2
	School Hrs/week	1	2 and 1/2
China	Arts Ed. Hrs/week		
	School Hrs/week	2 and 2/3	3
Brunei Darussalam	Arts Ed. Hrs/week	1	2
	School Hrs/week	1	2
Rep. of Korea	Arts Ed. Hrs/week	10	5
	School Hrs/week	32	34
Bhutan	Arts Ed. Hrs/week	1	1
	School Hrs/week	1	1
Pakistan	Arts Ed. Hrs/week		
	School Hrs/week		

9. How Popular Arts are taught

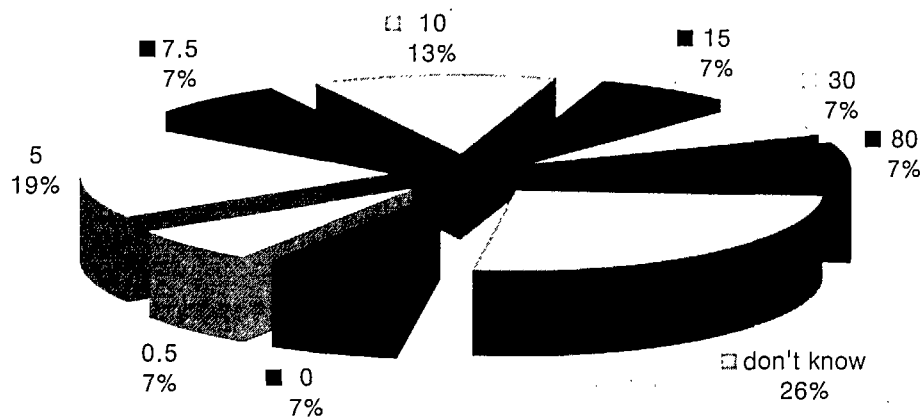
Popular arts are either taught as extra-curricular activities at school (42.9%) or as part of curricular subjects (32.1%), or are not taught at schools (25%). In lifelong learning institutions, the percentage of popular arts being taught is 9.5%.

** In schools*



* Responses: 24 No Response: 5

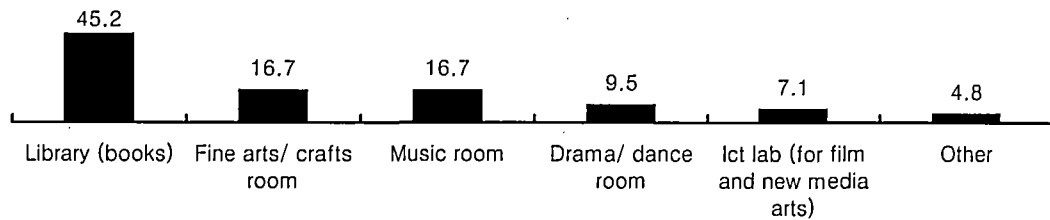
** Hours of Popular Arts taught in lifelong learning institutions*



10. Compulsory facilities for arts education in schools

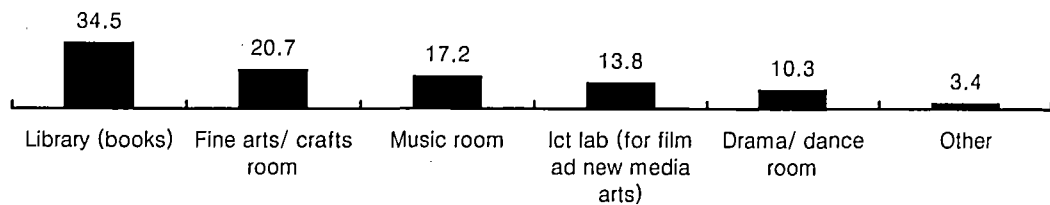
In primary schools, libraries (45.2%), fine arts/crafts rooms (16.7%) and music rooms (16.7%) are compulsory facilities. *In secondary schools*, libraries (34.5%), fine arts/crafts rooms (20.7%) and music rooms (17.2%) are also important facilities. There are more compulsory ICT labs for film and new media arts in secondary schools (13.8%) than in primary schools (7.1%).

** Primary Schools*



* Responses: 23 No Response: 6

** Secondary Schools*

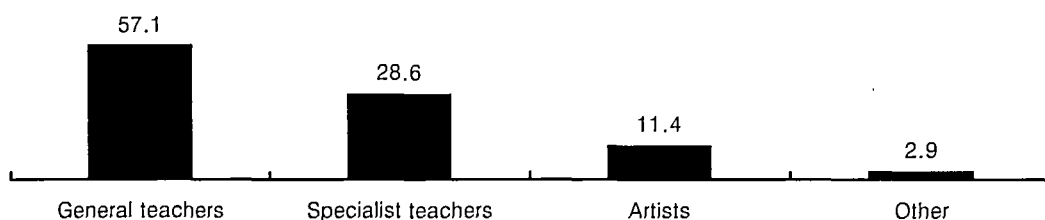


* Responses: 24 No Response: 5

11. Teachers/practitioners responsible for arts education

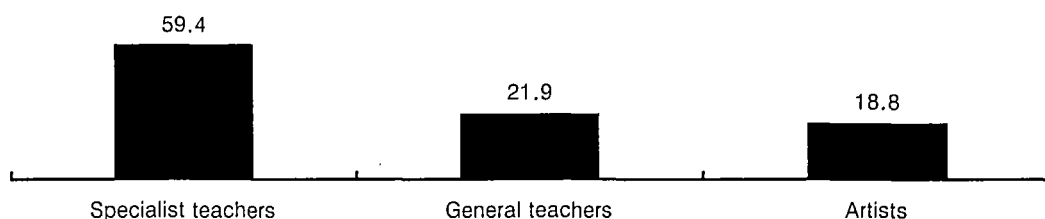
In primary schools, general teachers (57.1%) are responsible for arts education, while specialist teachers (28.6%) and artists (11.4%) also teach arts. *In secondary school*, the percentages of specialist teachers (59.4%) and of artists (18.8%) are much higher. *In lifelong learning institutions*, more artists (34%) are involved in arts education than in schools while teachers (38%) and social workers/youth workers (16%) also teach.

* Primary Schools



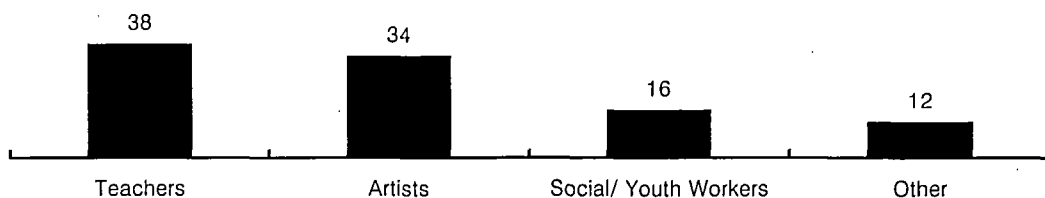
* Responses: 26 No Response: 3

* Secondary Schools



* Responses: 24 No Response: 5

* Lifelong Learning Institutions



* Responses: 26 No Response: 3

Additional comments are as follows:

Primary schools:

Australia: In primary schools, mostly general teachers are responsible for arts education, though artists and specialist teachers are often employed in some schools.

Palau: In primary school, the arts are not taught. When students do art, it is from the instructions of their homeroom teacher.

Lifelong learning institutions:

India: Craftworkers

Nepal: Private institutions

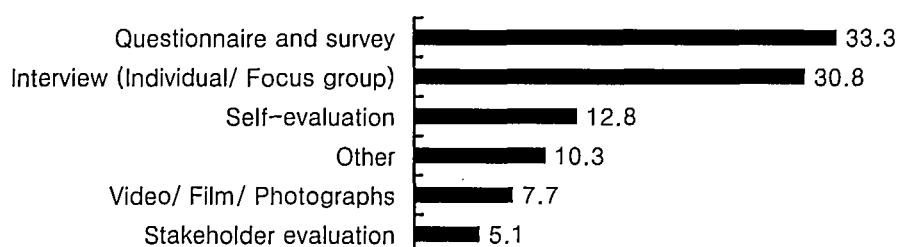
Papua New Guinea: Artists teach only in informal settings. Teachers teach only in schools but the arts are not compulsory.

Palau: Private teaching only

Nepal: Art competitions.

12. Two most important methods used for the evaluation of arts education programs

** In Schools*



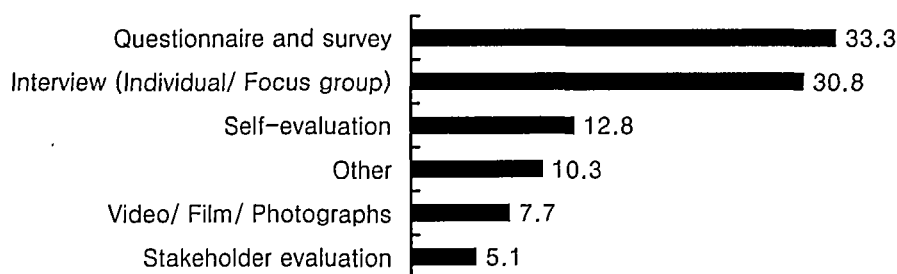
* Responses: 22 No Response: 7

In schools, a questionnaire/survey (41%) and interview (individual/focus group) (33.3%) are the two most important methods, while others (12.8%) are as follows:

Australia: Processes for the evaluation of arts programs in schools are determined by individual school authorities and, depending on the purpose of the evaluation, will include any or all of the methods mentioned.

New Zealand: Observation, review of student achievement, review of program planning and documentation, in addition to all of the above. A variety is used and two cannot be singled out.

** In Lifelong Learning Institutions*

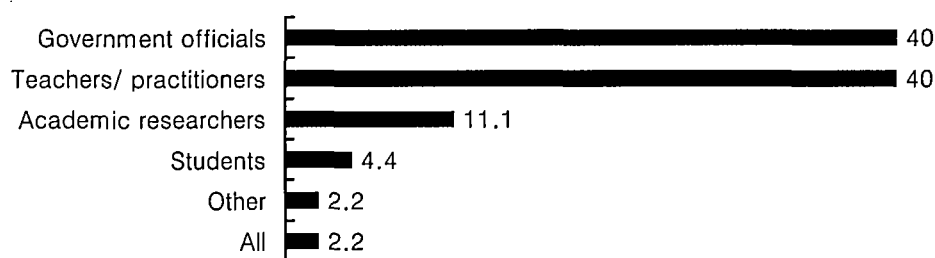


* Responses: 24 No Response: 5

In lifelong learning institutions, a questionnaire/survey (33.3%) and interview (individual/focus group) (30.8%) and self-evaluation (12.8%) are most common.

13. Responsibility for the evaluation of arts education programs

** In Schools*

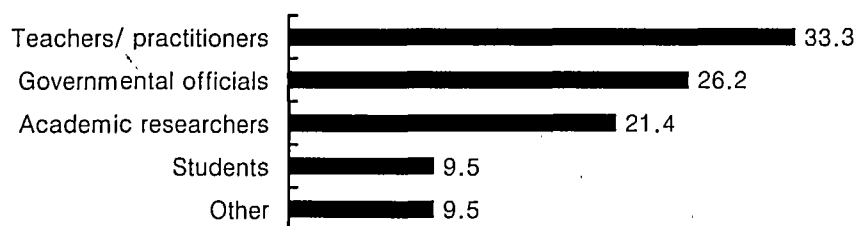


* Responses: 24 No Response: 5

In schools, teachers and practitioners (40%) are equally responsible for the evaluation of arts education programs, along with with governmental officials (40%), while academic researchers (11.1%) also contribute. Other responses include:

Australia: Processes for the evaluation of arts programs in schools are determined by individual school authorities and, depending on the purpose of the evaluation, will include any or all of the methods mentioned.

** In Lifelong Learning Institutions*



* Responses: 22 No Response: 7

In lifelong learning institutions, teachers and practitioners (33.3%) are responsible for the evaluation of arts education programs more than governmental officials (26.2%), while academic researchers (21.4%) play much greater role. Other responses include:

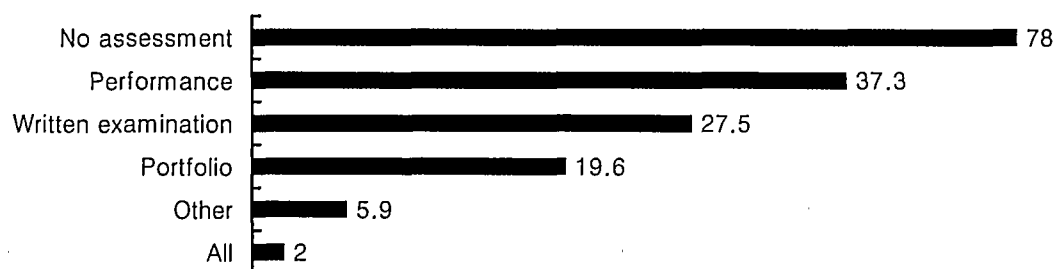
Australia: Authorities who run lifelong learning programs determine how they are to be evaluated.

Papua New Guinea: Department of Education

Iran: Evaluation is not done for this purpose.

14. Methods used to assess students' achievements (one or more)

** In Schools*



* Responses: 22 No Response: 7

In schools, the percentage of no assessment (78%) is very high, while performance (37.3%), written assessment (27.5%) and portfolios (19.6%) are also used. Other responses include:

New Zealand: Written examinations are used for Dance, Drama, Music and Art History in assessments of senior school and assessments of theory components of programs of learning.

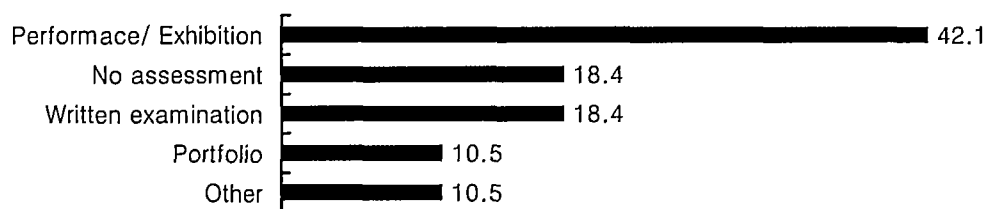
Australia: Methods of assessment in Australian schools vary depending on the year level and the procedures adopted by individual school authorities. Any or all of the methods mentioned could be adopted.

Japan: Observation is used.

Kyrgyz Rep.: Festivals, concerts, and competitions outcomes.

Malaysia: Examinations are for Music only

* *In Lifelong Learning Institutions*



* Responses: 24 No Response: 5

In lifelong learning institutions, performance/exhibition (42.1%), written assessment (18.4%), portfolio (10.5%) are used, while in some cases there is no assessment (18.4%).

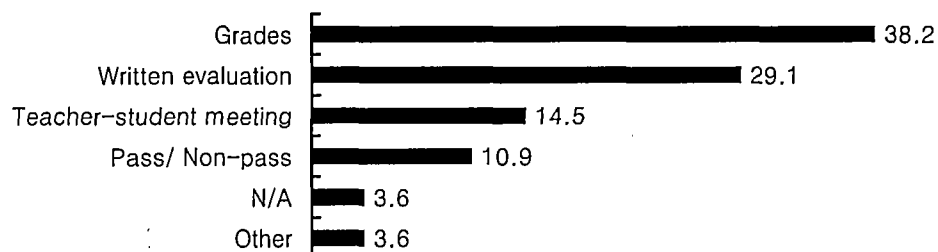
Other responses include:

Papua New Guinea: Written evaluation for Music, Performance/Exhibition for Music and Theatre Arts. In informal settings, elders assess it.

Australia: Usually no assessment is involved if courses have no formal status. Any of the other methods mentioned could be employed if a course leads to a formal qualification.

Uzbekistan: Concerts, Student Competitions

15. Methods of reporting students' achievements in schools (one or more)



* Responses: 26 No Response: 3

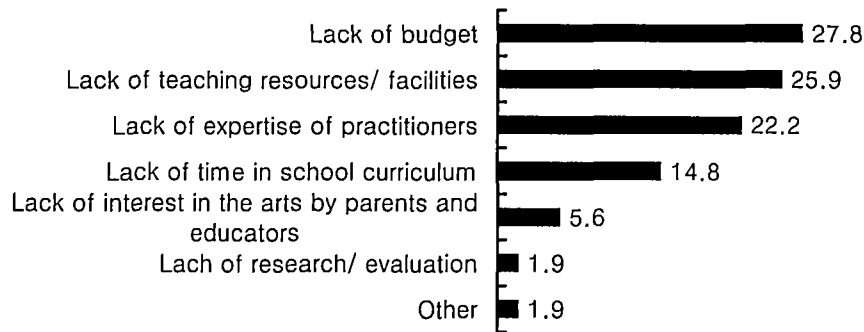
Grades (38.2%), written evaluation (29.1%) and teacher-student meetings (14.5%) are used, as well as a graded pass/non-pass system (10.9%). Other answers include:

Uzbekistan: Rating system.

Kyrgyz Rep.: In specialized schools, students have individual journals beginning with the 1st grade up to the graduation with all their achievements registered.

16. Two most critical obstacles faced in the field of arts education

* *In Schools*

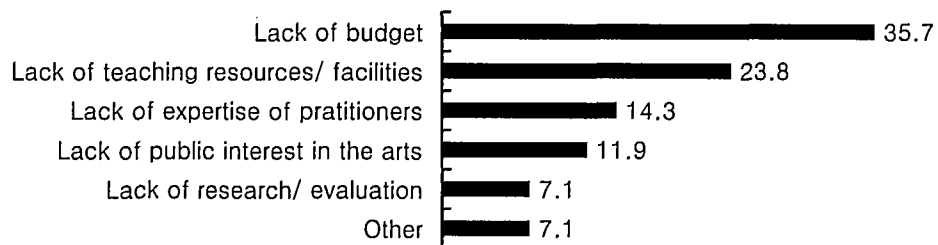


* Responses: 27 No Response: 52

In schools, a lack of budget (27.8%), lack of teaching resources/facilities (25.9%), lack of expertise of practitioners (22.2%) and lack of time in the school curriculum (14.8%) are recognized as critical obstacles. Lack of interest in the arts by parents and educators (5.6%) is also identified as an obstacle

Papua New Guinea: If there is interest, then there will be a budget. Lack of interest in arts educators is why no funding at all is given to arts.

* *In Lifelong Learning Institutions*



* Responses: 21 No Response: 5

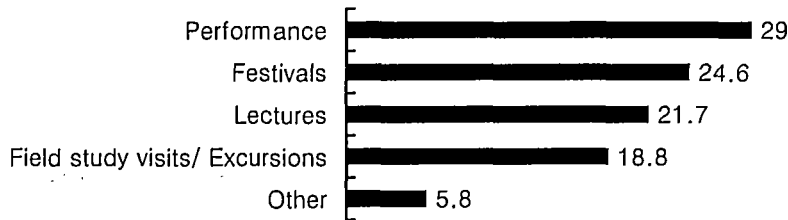
In lifelong learning institutions, lack of budget (35.7%), lack of teaching resources/facilities (23.8%), lack of expertise of practitioners (14.3%) and lack of public interest in the arts (11.9%) are recognized as critical obstacles. Lack of research and evaluation is also identified (7.1%), while other answers include:

New Zealand: Small market

Papua New Guinea: In Papua New Guinea, more emphasis is given to courses/programs such as core subjects: English, Math, Science and Social Science. At universities, recognition of parents/public is on courses such as Law, Science, Mathematics, Economics, and Business. Other programs such as the Arts, especially music, dance, drama, and crafts are rated low. As such, arts are not given significant time and funding.

This explains the almost non-existence of arts education in Papua New Guinea.

17. Two most important methods used in lifelong learning



* Responses: 24 No Response: 5

In lifelong learning institutions, a variety of methods are used for arts education, including performance (29%), festivals (24.6%), lectures (21.7%) and field study visits/excursions (18.8%). Other responses include:

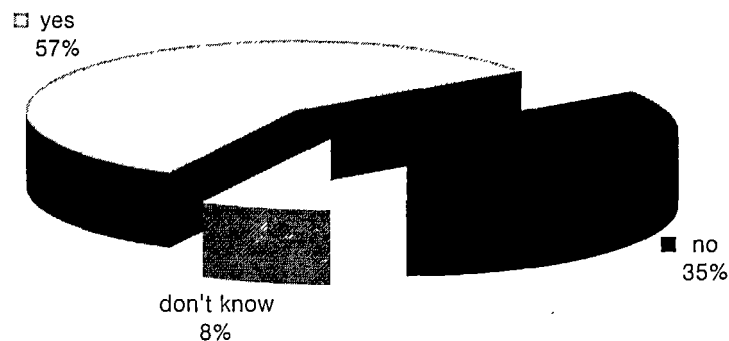
India: Workshops, demonstrations

Uzbekistan: Competitions among students

Lao PDR: Private clubs.

18. State or local governmental-founded institutions for lifelong learning of the arts

* For Children



* Responses: 26 No Response: 3

For children, 57.7% of countries are identified as having governmental-founded institutions for arts education, while 34.6% do not. Detailed answers are provided as follows:

New Zealand: The traditional school system and regional galleries are funded by local governments that provide education programs. *Capital E, National Theatre for Children*

provides classes and performances for students of all ages.

India: There are a number of institutions aided by the government (fully or partially) where pupils go for lifelong learning at a very early stage. At some places they simultaneously attend formal schooling hence they continue with the art form. *Kathak Kendra*, New Delhi is one such example.

Iran: *The Center for Intellectual Development of Children and Adolescents* affiliated to the Ministry of Education and cultural centers affiliated to the municipalities.

Australia: There are State/Territory and local strategies funded by governments to support lifelong learning in the arts. One example is the *Artssmart strategy* in South Australia.

Uzbekistan: Music schools, dancing schools, ballet schools, drawing schools, drama schools.

Japan: *Citizens' Public Halls* and museums, which are intended to be utilized as social education facilities, and include arts education as a partial function.

Kyrgyz Rep.: 73 musical schools (1,554 teachers, 12,500 learners – teacher student ratio is 1:10), 14 arts schools (painting, dances, drama, singing, music, instruments), The Republican Center “*Seitek*” for children and youth

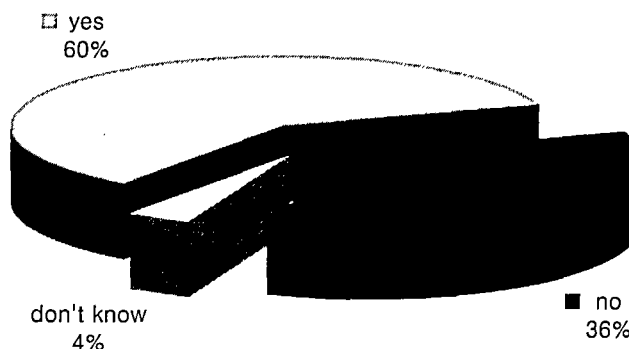
Cambodia: Primary school of the Faculty of Dance, Faculty of Music of the *Royal University of Fine Arts*, Phnom Penh & Associations, clubs.

Viet Nam: Clubs, culture centers for children.

Afghanistan: *Art School of Behzad in Heart*. Fine arts in most states of Afghanistan.

Rep. of Korea: cultural foundations established by local governments.

* For Young People



* Responses: 24 No Response: 4

For young people, 60% of the countries are identified as having governmental-funded institutions for arts education, while 36.0% do not. Detailed answers are provided as follows:

New Zealand: Itinerant music teachers funded by Ministry of Education travel to schools (primary and secondary). *Tower NX Choirs* (partially funded by NGO) includes a national youth choir. *Chamber Music NZ* runs schools contest to engage secondary students.

India: Darpan Academy, Anmedabad. Kala Kshetra, Chennai. Kathak Kendra, Delhi.

Iran: Same as the facilities for children

Uzbekistan: Musical schools (5 or 7 years of study), drawing schools, drama schools, ballet schools.

Lao PDR.: Lao Youth Club. Lao Women's Club (12-18)

Japan: same with the ones for children

Palau: only private

Cambodia: same with the ones for children

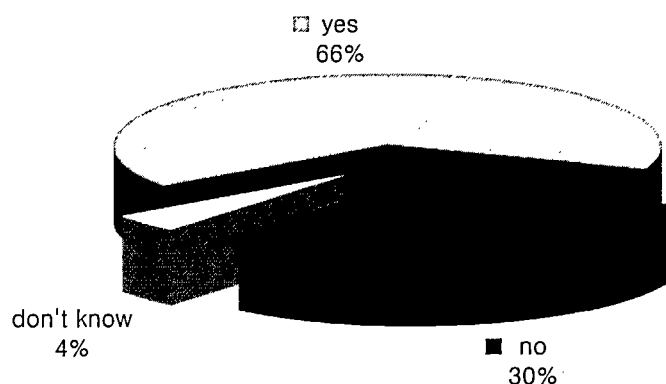
Viet Nam: same with the ones for children

Afghanistan: Fine Arts in most province

Kyrgyz Rep..: The Republican Center "Seitek" for children and youth

Rep. of Korea: cultural foundations established by local governments.

* For Adults



* Responses: 23 No Response: 6

For adults, 65.2% of countries have governmental-founded institutions for arts education, while 30.4% do not. Detailed answers are provided as follows:

New Zealand: NZ Choral Federation runs programs for adults.

India: Many of institutions continue with the ones mentioned for children and young people.

Apart from these, *Lalit Kala Academy* has facilities at various cities where they provide facilities. In a country like India there are many traditional crafts, which are family professions and generations follow them. *Guru-shishya paramapra*, especially in the performing arts is still prevalent.

Iran: Same as those for children and young people

Uzbekistan: *Uzbekistan State Conservatory*

Japan: Same as those for children and young people

Malaysia: *National Arts Academy*, local universities

Palau: Only provided by private institutions

Cambodia: Associations, Clubs

Viet Nam: Culture Centers of different levels, Sectors

Afghanistan: Informally the center of arts is Kabul.

Kyrgyz Rep.: *The Arts College under the Academy of Arts, The Republican Center for Creative Work, The Republican Educational-Pedagogic Center for Aesthetic Training, The Post-graduate courses under the Academy of Arts*

Viet Nam: Activities of these agencies are separately done and coordination is weak.

Rep. of Korea: Cultural foundations established by local governments.

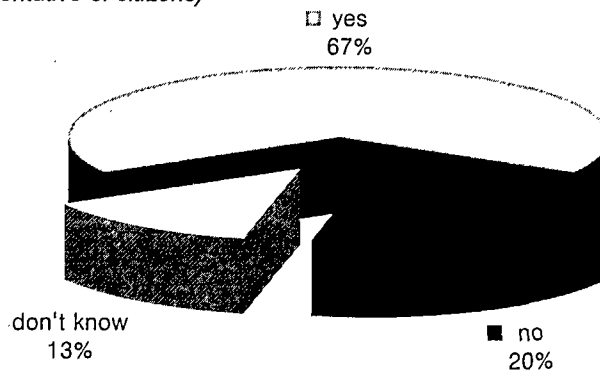
19. Responsibility for running these institutions

* *Governmental officers*



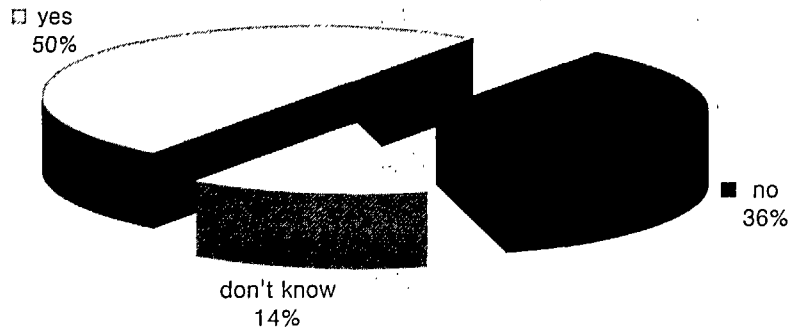
* Responses: 25 No Response: 4

* *Committee (representative of citizens)*



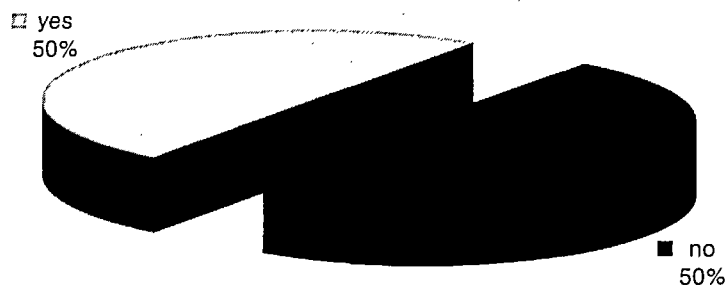
* Responses: 26 No Response: 3

* NGO/NPO



* Responses: 15 No Response: 14

* Other



* Responses: 25 No Response: 4

Committees (representative of citizens) (66.7%), NGO/NPO (50.0%) and governmental officers(s) (32.4%) are identified, while additional information is provided as follows:

New Zealand: The traditional school system is run by Ministry of the Education but other institutions are run by variety of Boards.

India: Individual artists

Nepal: There are some art galleries. The public and private sector from time to time organize art competitions.

Japan: Local governmental officer(s), private sector.

Thai: There is no institution for lifelong learning established by the government. Those that are interested in subjects learn directly from artists and specialists from private or public establishments.

Palau: There are only two privately run apprenticeship schools.

Kyrgyz Rep.: Ministry of Education is a supervisory budgeting, running, and planning body.

**Part III. Initial/In-service Training for
Arts Education Teachers/Practitioners**

20. Specific qualification for arts education teachers other than a teacher's license or teaching qualification



* Responses: 25 No Response: 4

40% of countries responded as having a specific arts education qualification. However, most countries mentioned education degrees that are considered the equivalent of teaching qualifications, and not specific arts education qualifications. Only two countries mentioned other than such qualifications as follows:

Iran: Master degree in Art (Ministry of Culture and Islamic Guidance), Craftsman degree (Ministry of Labor and Social Affairs)

Lao PDR: Invited Artist

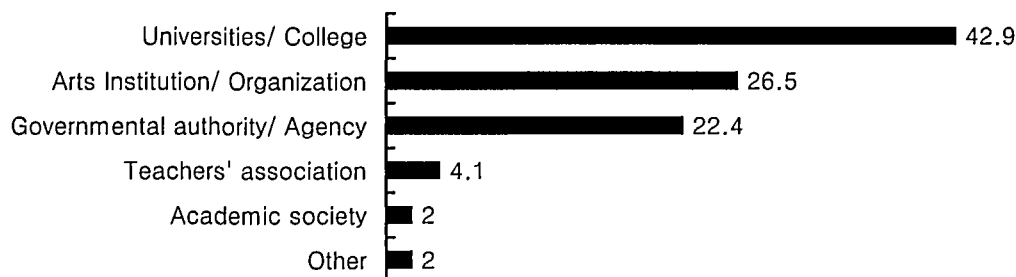
In relation to this, only 19.2% answered that there is a specific qualification for arts education practitioners (other than teachers) working in schools or in lifelong learning institutions. The details are as follows:



* Responses: 26 No Response: 3

21. Institutions providing initial training for arts education teachers/practitioners

* For Teachers



* Responses: 25 No Response: 4

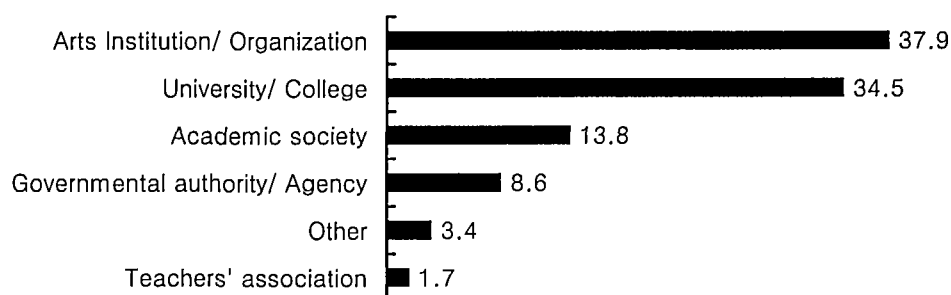
For arts education teachers, University/college (42.9%), Arts institution/organization (26.5%) and Governmental authorities (22.4%) are identified as the main providers of initial training. Additional comments include:

India: Actually, there is very little training (pre-service) that takes place for art education teachers. Unfortunately, the objective of art institutions is to provide good artists and not specialized teachers.

Japan: Local board of education

China: Publishing House.

* For Artists



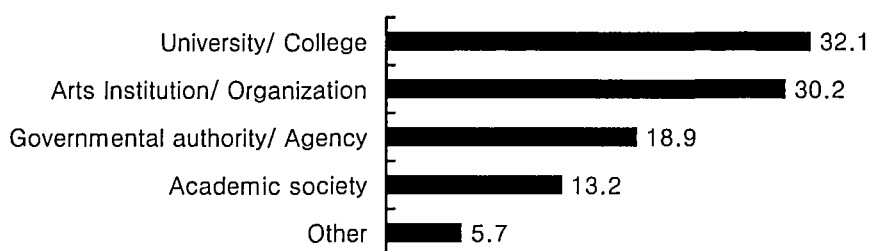
* Responses: 25 No Response: 4

For artists, arts institutions/organizations (37.9%) and university/college (34.5%) are identified as the main providers of initial training for arts education. Academic societies (13.8%) and governmental authorities (8.6%) also contribute to training. Additional comments include:

Uzbekistan: Ustoz-shogird (Master and student) schools

Cambodia: by practice

* For Youth/Social workers



* Responses: 23 No Response: 6

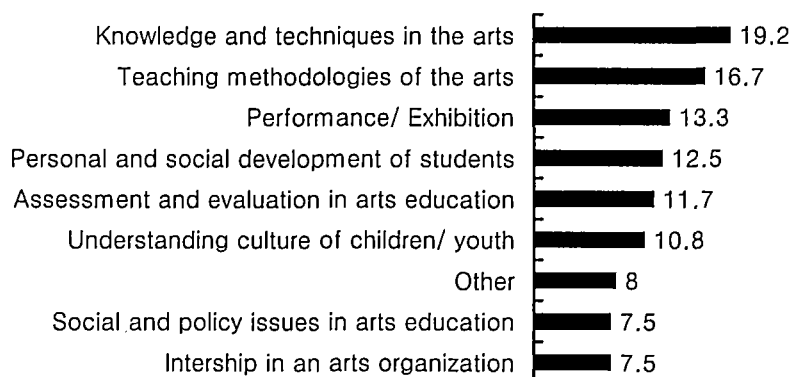
For youth/social workers, university/college (32.1%) and arts institutions/organizations (30.2%) are identified as the main providers of initial training for arts education. Governmental authorities (18.9%) and academic societies (13.2%) also provide training. Additional comments include:

India: Those who wish to go for social work join NGOs after their formal/professional training in the arts.

Lao PDR: Youth Union, Women's Union.

Samoa: Church, Village groups

22. Areas included in initial training for arts education teachers/practitioners



* Responses: 26 No Response: 3

The areas included in initial arts education training are identified as Knowledge and techniques in the arts (19.2%); Teaching methodologies of the arts (16.7%); Performance/exhibition (13.3%); Personal and social development of students (12.5%); Assessment and evaluation in arts education (11.7%) and Understanding culture of children and youth (10.8%). Others include:

India: The areas (not ticked above), which should be emphasized or given importance for art education teachers who are ignored at institutions of professional training.

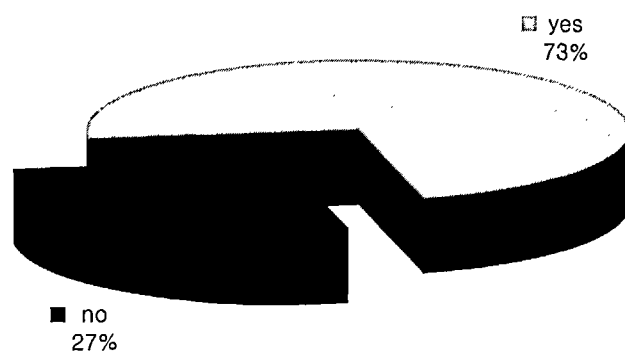
Australia: Individual universities/teacher education providers determine areas of provision. These may include all of these.

23. Compulsory In-service training for teachers/practitioners

In-service training *for teachers* is compulsory in 73.1% of the countries, while the percentages are very low in the cases *for artists* (23.8%) and *for social/youth workers* (14.3%).

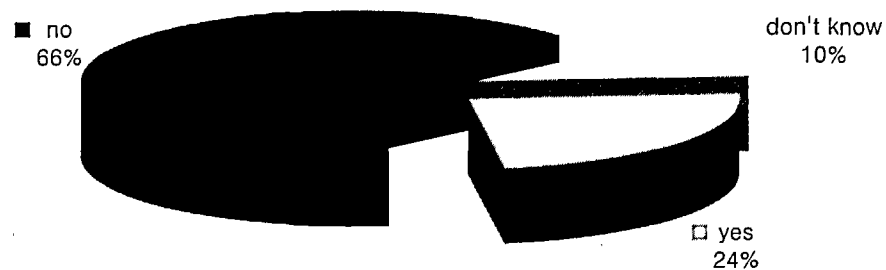
Australia: State and Territory Governments, which bear responsibility for teacher employment, determine eligibility for teaching.

* For Teachers



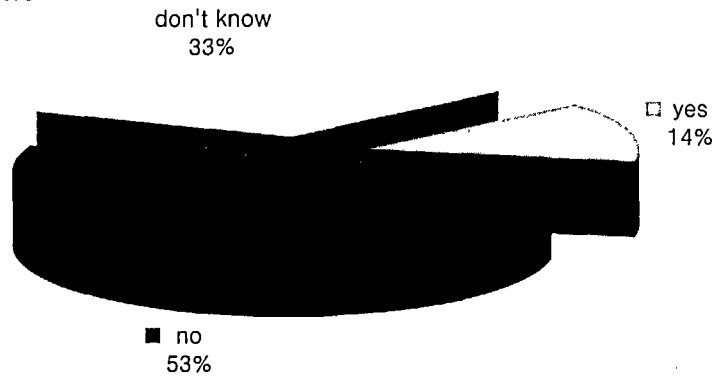
* Responses: 21 No Response: 8

* For Artists



* Responses: 26 No Response: 3

* For Youth/Social Workers

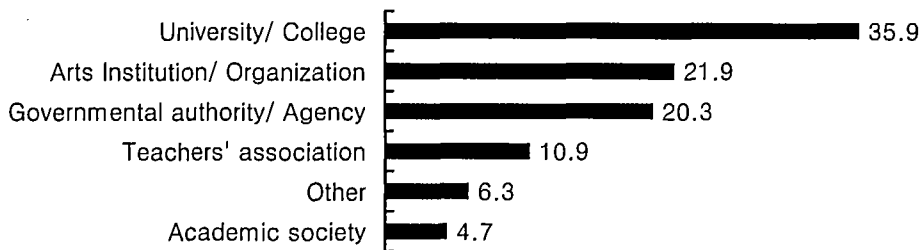


* Responses: 21 No Response: 8

24. Institutions providing in-service training for arts education teachers/practitioners

For arts education teachers, universities/colleges (35.9%), arts institutions/organizations (21.9%), and governmental authorities/agencies (20.3%) are the main providers of in-service training for arts education, while teachers' associations (10.9%) also play a part.

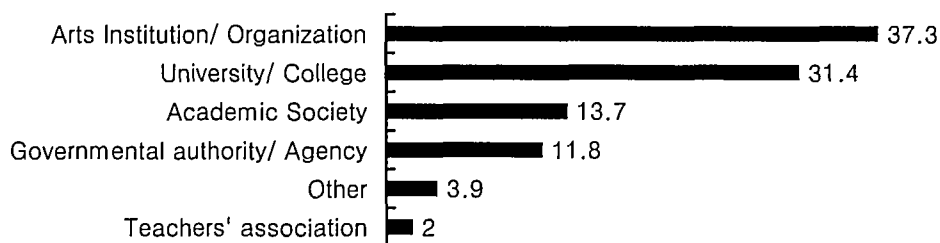
* For Teachers



* Responses: 27 No Response: 2

For artists, arts institutions/organizations (37.3%) and universities/colleges (31.4%) are the main providers of in-service training for arts education, while academic societies (13.7%) and governmental authority/agency (11.8%) play their parts.

* For Artists

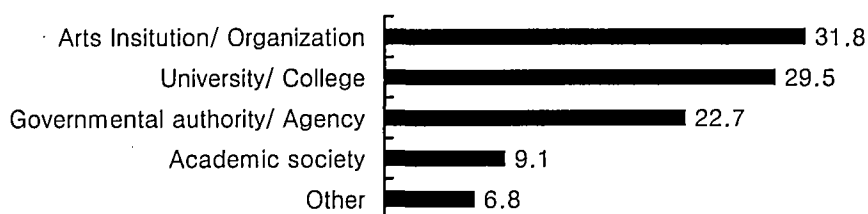


* Responses: 24 No Response: 5

For youth/social workers, arts institutions/organizations (31.8%), universities/colleges (29.5%), and government authorities/agencies (22.7%) are the main providers of in-service training for arts education , while academic societies (9.1%) also provide training. Others include:

Lao PDR: Youth union, Lao Women's Union.

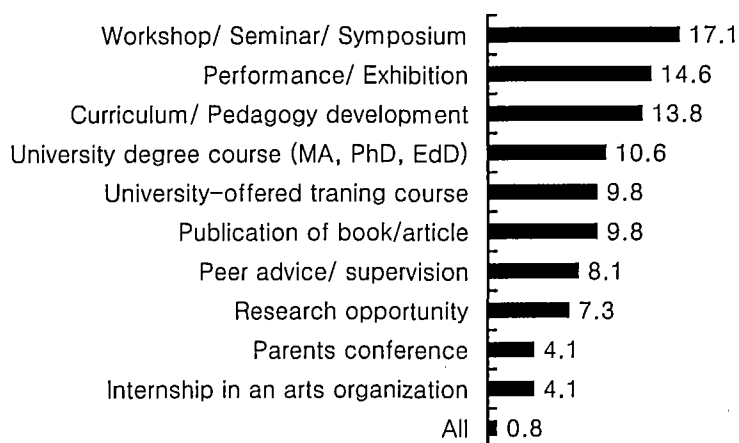
* For youth/social workers



* Responses: 21 No Response: 8

25. Approaches included in in-service training for arts education teachers/practitioners

A variety of approaches are used such as Workshop/seminar/symposium (17.1%), Performance/exhibition (14.6%) and Curriculum/pedagogy development (13.8%) as well as university degree courses (10.6%) and university offered training courses (9.8%).



* Responses: 27 No Response: 2

Additional comments include:

India: More or less all the options mentioned above are open for consideration but they are not well structured to give larger benefits to the students' community.

26. Approaches included in governmental support for teachers/practitioners in arts education

Seminars/workshops/symposiums (25%) and Teaching guidebooks (22.4%) are the two main approaches, while sharing information through Newsletters (13.2%) and Websites (7.9%) is also important. Action research (10.5%) is also an approach.



* Responses: 26 No Response: 3

Additional comments include:

New Zealand: Establishment of online professional development and networks, in-depth in school professional development programs over 1-2 year period.

Uzbekistan: Governmental standards for education

27. Recent government publications (up to 3) for teachers/practitioners of arts education

Most countries mentioned curriculum statements, textbooks and guidebooks for teachers. Details are as follows:

New Zealand:

Pasifika Visual Arts: Book (guidebook) and posters. Provides background reading on Pasifika Arts and culture, pedagogical support for planning learning programs and assessment, and a range of activities that explore the work of contemporary Pasifika artists, while extending understanding of customary practices.

Into Music 4: Video and book. Aims to show teaching, learning planning and assessment of music for years 1-13, in rich and increasingly complex contexts, supported by illustrated teaching units ranging from junior to secondary (This resource follows three previous ***Into Music*** resources, each of which included a book and CD, together spanning classroom teaching of music from years 1-10)

Telling Our Stories: Classroom Drama in Years 7-10: Video and book. The video shows drama work in seven different classes. Students use the elements, conventions and techniques of drama in a variety of contexts to express their understandings of human experience. The teachers' book describes key features of process drama, and includes a suggested teaching and learning sequence.

India: **NCERT** and State institutions responsible for developing teaching and learning materials prepare the guidebooks/resource books, teachers' handbooks, etc. from time to time. Many private publishers also publish them.

Iran: The publication of **the Art Curriculum Guide for Teachers** in primary schools.

Maldives: **Practical Arts Teachers:** guide for all primary grades (1-7)

Japan: **Shoto-kyouiku-Shiryō** (Monthly handbook for elementary education), **Chuto-kyouiku-Shiryō** (Monthly handbook for secondary education)

Thailand: **Standards and Criteria for teaching Thai Music in Schools. Standards and Criteria for Teaching Dramatic Arts in Schools.** The above-mentioned publications are general guidelines on the teaching of self-standing art subject in schools. They provide some detailed pedagogical methods in certain areas of cultural expression. Only selected sections of the guidelines are implemented depending on the resources and preference of each individual school.

Samoa: **Curriculum Statements. Teachers Guides.**

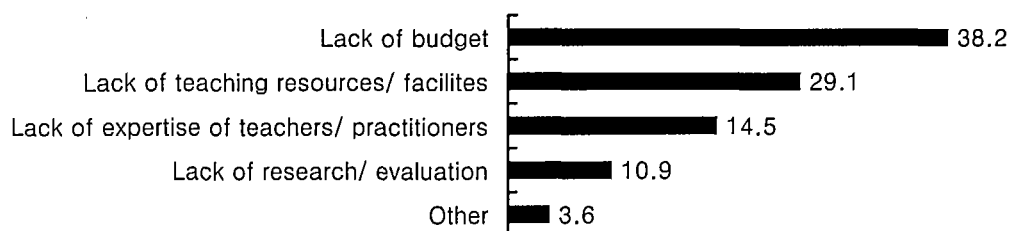
Viet Nam: Arts Textbooks (for students), Guide Books for Teaching (for teachers), Reference Materials.

China: **Understanding of the New National Standards for Arts Curriculum**

Afghanistan: Art textbooks. Also the Ministry of Education is preparing guidebooks for teachers and curriculum.

28. The two most critical obstacles faced in initial and in-service training for arts education teachers/practitioners

Lack of budget (40.4%) is identified the most critical obstacle, while it is followed by lack of teaching resources/facilities (26.9%).



* Responses: 26 No Response: 3

Additional comments are as follows:

New Zealand: Lack of time in pre-service or initial training programs.

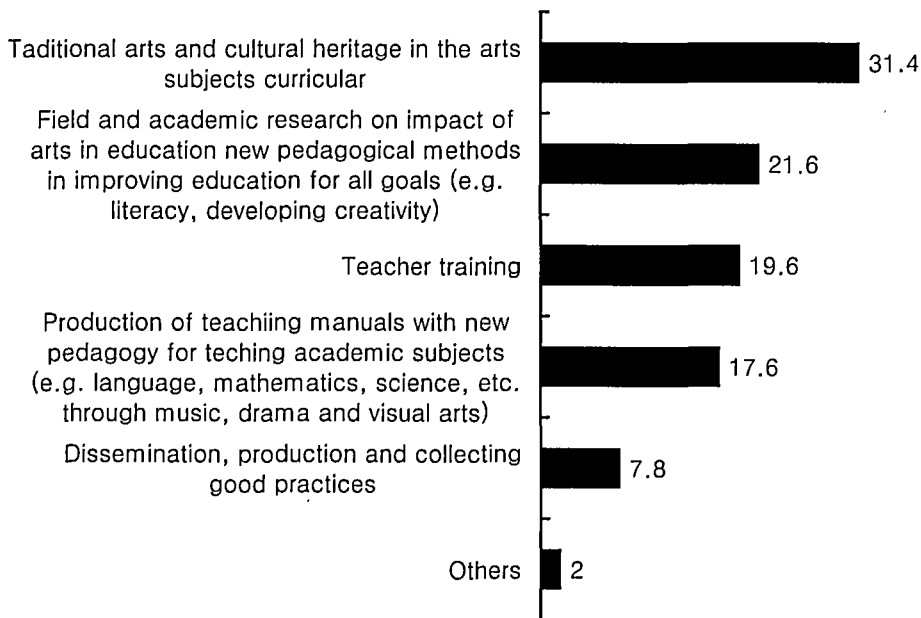
India: Ignorance of different stakeholders

Japan: Lack of training time

Part IV. Asia-Pacific Regional Conference: Framework & Follow-up Activities

29. The two most important sub-themes for discussion during Session 3

Teacher training (19.6%) and Teacher support (production of teaching materials) (17.6%) are identified as the most important issues (37.2% in total), while Traditional arts and cultural heritage in the arts subjects curricular (31.4%) is also considered important, as well as Field and academic research on impact of arts in education (21.6%)



* Responses: 26 No Response: 3

Additional comments are as follows:

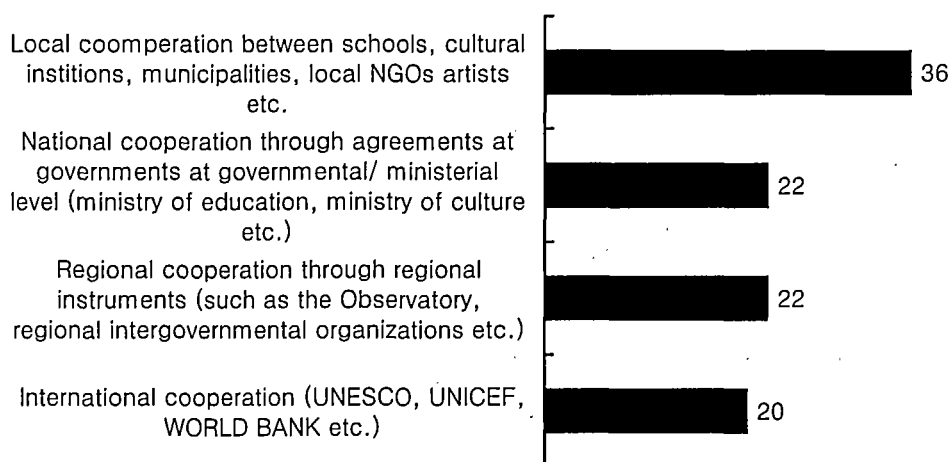
New Zealand: Lack of time in pre-service or initial training programs.

India: Ignorance of different stakeholders

Japan: Lack of training time

30. Two most important sub-themes for discussion during Session 4

Overall, providing developing countries with an international level of support and guidelines for arts education policy, teacher training and teaching materials seems to be urgently requested by many countries. Networking across the region in order to share best practices and research is also important. Coordination between different governmental institutions and agencies such as ministries of education and culture is another serious issue.



* Responses: 27 No Response: 2

The details are as follows:

India: Sufficient time, space and resources should be given for arts education in schools and schools should be given guidelines to promote arts education both as an approach of free expression as well as integrated learning experiences.

Nepal:

1. Art education policy formation – first stage
2. Curriculum revision – second stage
3. Teacher training policy formation – third stage
4. Conduction teacher training – fourth stage
5. Art education materials (Musical instruments, painting instrument and color, etc.) distribution – fifth stage
6. Monitoring, evaluation, feedback collection and necessary revision of program –sixth stage

Iran:

1. Recognition of local identity through art
2. Recognition of national identity and cultural heritage of the country
3. Preserving the local and national values
4. Familiarization with the world art and culture

Bangladesh: International agencies like UNESCO and UNICEF may provide developing countries with necessary assistance in the form of teacher training and supply of educational materials in the field of arts.

Kazakhstan: There is a need of a new tertiary art provider that is regional in its outlook, that has links to all areas and welcomes all students of the arts from all countries in the Pacific Basin and also from the global community.

Papua New Guinea: Maybe encouragement or intervention by UNESCO at a regional or international level to place greater emphasis on the importance of arts through various agreements of Pacific Asian nations.

Australia: Investigate options for networking across the region, sharing best practices and research

Uzbekistan: Reconsider attitudes towards ancient arts forms, their development, the reasons for development. Awaken the interest of youth in cultural heritage; enable them to construct cultural identities, strengthen intercultural understanding and tolerance.

Mongolia: International cooperation for arts education and discuss arts education in schools.

Maldives: Students in this region receive a high quality education of which the arts are an intrinsic part of the core curriculum.

Lao PDR: To have funds to provide or promote arts education for underdeveloped countries.

Japan:

1. To share information and good practices on arts education among countries
2. To invite countries to reconsider the values of traditional arts. As mentioned in the Convention for the Safeguarding of the Intangible Cultural Heritage, production, safeguarding, maintenance and recreation of the intangible cultural heritage help to enrich cultural diversity and human creativity.

Kyrgyz Rep: The exchange of exhibitions, students, handcrafts, festivals and information networks.

Malaysia: Arts education should be made available and compulsory in primary and secondary schools. The Ministry of Culture and Ministry of Education have to cooperate and coordinate to implement and ensure the success of arts education.

Palau: Funding sources, technical support from developed countries, regional arts competitions, etc.

Samoa:

1. Develop an Art Development Plan for the Asia Pacific Region
2. Develop an Arts Teacher Development Plan for the Asia Pacific
3. Promote and strengthen arts education in schools in each country
4. Strengthen Asia Pacific sharing in arts and arts education
5. Revival of almost lost or lost art and skills

Cambodia: The government should have strong policies for arts education in general school.

Viet Nam:

1. Increase budget for arts education
2. Coordination of Ministry of Education & Training and Ministry of Culture & Information, Organizations and agencies for research and organization of activities of arts education
3. Conduct training of arts education teachers, and take advantage of the body of culture personnel and artists for participation in arts education in formal education and outside school education.

Afghanistan: In my opening I mentioned a lot of things that should be done in arts education in the region, especially in our country, which is a war-torn country. So the Asia-Pacific region should help us a lot to improve, which is really needed in this area.

China: Strengthening cooperation and communication between countries; especially between teachers and artists; selecting excellent students for overseas study.

Sri Lanka: Developing the quality of training of teachers in aesthetic subjects.

Rep. of Korea: Sustainable passion and mission to promote arts education and systematic approaches to arts education globally. Holding regular international conference on arts education in order to address the issues in the field.

31. Action plans included in the sub-regional recommendations for arts education

Nepal: We need a SAARC level UNESCO agency to help to develop arts education in an organized way by formulating arts education policy, revising curricula, conducting teacher training and providing necessary physical and technical support to the teachers.

Tokelau: Strengthen the curriculum and resource development in schools. Strengthen the links between schools and communities in terms of resource people available. Provision of funding for human resources and development at the community and school level. Recording of old songs, oral stories – creation of databases.

Maldives: develop teaching facilities and improve standards of practicing teachers.

Japan:

1. To utilize ASPnet for sharing information and good practices on arts education among countries. In East Asia, ASP workshops on world heritage education held under the initiative of UNESCO Beijing last August, were a success. Cooperation through ASPnet on specific areas such as arts and culture education may be meaningful.
2. To reaffirm the importance of intangible cultural arts recalling the Convention for the Safeguarding of the Intangible Cultural Heritage. East Asia, especially, is rich in intangible cultural arts and it is clear that many countries take those very important, which can be proved by the fact that many states in this area ratified the Convention. International or intercultural exchange through intangible cultural arts is very active in this area and will be more and more important as it helps mutual understanding.

Kyrgyz Rep:

1. Regional internships and probation works for educators and students, researchers of arts education, student exchanges at the regional and international level.
2. The definition of the country's priorities and accents in the light of new realities and practices.
3. To undertake an education of arts status research in collaboration with regional and local experts, practitioners, and researchers with the aim to assess the strong and weak points of the arts system, define needs.
4. Working out the suggestions and recommendations on the basis of research outcomes to improve the quality of education of modern and traditional arts in the region and in the country.
5. To develop and adopt a law on arts education and a national program, to suggest a sound budget directed to the implementation of the national program,

Malaysia: Establishing a regional arts centers that will serve as a database for all arts educators in the region

Samoa:

1. Develop country or regional art education development plans.
2. Implement program
3. Evaluate program
4. Share art with other countries/ region

Cambodia: I think that we should share experiences on arts education in general, and schools could offer exchanges and scholarships to teachers in the arts field. Another point is that Asia-Pacific countries should hold an arts festival every year for general schools.

Viet Nam:

1. Increase activities for mutual understanding and exchanging of culture and arts
2. Enhance the quality of arts education
3. Increase international cooperation of arts education

Afghanistan: Afghanistan is called the heart of Asia, as it located in central Asia. I think we should have a number of seminars and workshops in our country from time to time. Even if there are such seminars and workshops in other regions our art experts should participate in them.

China: First, the reproduction of ideas on arts education; Second, research on evaluation for arts education; third, facilitating government support for arts education.

Sri Lanka: Regional cooperation through regional organizations.

Rep. of Korea: Support a regional strategy entitled "Action Plan Asia" that aims to improve knowledge-sharing regarding arts in education through the establishment of Arts in Education Observatories, both in the East Asia region and around the world, and networking among arts education experts and practitioners.

QUESTIONNAIRE

Arts Education in Asia and the Pacific Region

On the occasion of the *UNESCO Asia-Pacific Regional Conference in Preparation for the World Conference on Arts Education*, the present questionnaire has been prepared to identify the current situation of arts education in the Asia-Pacific Region.

The questionnaire, prepared by Korean experts in collaboration with the Korean National Commission for UNESCO (KNCU) and the Korea Arts & Culture Education Service (KACES), has a particular focus on data related to the Asia-Pacific Regional Conference including the Asia-Pacific Recommendations.

All countries and organizations participating in the questionnaire will receive a regional research report containing a meta-analysis of responses, which will be presented at the Asia-Pacific Regional Conference in Seoul in November 2005 and to the World Conference on Arts Education in March 2006, along with other regional reports.

Please return the completed questionnaire to KACES by email (kaces@iarte.or.kr) or by fax (+82 2 3704 5999) no later than **15 September 2005**.

Identification of Respondent: Please fill in required details

Country:		
Contact Person		
(Name)		
(Title)		(Division)
(Institution/Organisation)		
Mailing address:		
Tel:	Fax:	E-mail:

SECTION I

Glossary

Arts education: Arts education aims to pass on cultural heritage to young people, to enable them to create their own artistic language and to contribute to their global development, both emotional and cognitive. Arts education therefore affects the child on both an academic and personal level. There are two different approaches to arts education: Education *in* Art implies teaching pupils the practices and principles of the various art disciplines, stimulating their aesthetic sensitiveness and enabling them to construct cultural identities. Education *through* art implies that art is seen as a vehicle for learning other subject content and is a mean for teaching more general educational outcomes. Gifted education in the arts is also an important part of arts education, however, in this questionnaire, arts education focuses on general education.

Lifelong learning: Lifelong learning can be defined as all purposeful learning activity undertaken on an ongoing basis with the aim of improving knowledge, skills and competence. It contains various forms of education and training, formal, and informal, e.g. the traditional school system from primary to tertiary level, free adult education, informal research and training, individually, in a group setting or within the framework of social movements.

Lifelong learning institution: These include institutions of higher learning, libraries, museums, galleries, youth centers, community centers, theatres and public archives.

Self-standing subject: An independent discipline or subject that is not attached to or integrated into other subjects. Arts subjects such as Music, Fine Arts, Dance, Drama are self-standing individual subjects that are taught in schools.

Integrated learning: A teaching-learning practice to help learners study several different subjects comprehensively. Arts subjects in an integrated learning can be taught to achieve other educational goals.

Informal education: The process of learning which goes on continuously and incidentally for each individual, outside the organized situation of formal or non-formal education.

Initial training: The training teachers receive in order to become teachers.

In-Service training: The training teachers receive after becoming teachers, for their professional development.

Evaluation: Any systematic method for gathering information about the impact and effectiveness of learning programs.

Assessment: The process used to systematically evaluate a learner's skill or knowledge level.

References

- UNESCO Glossaries/Thesauri (<http://www.ibe.unesco.org>)
- Links to Education and Arts (LEA) (<http://www.unesco.org/culture/lea>)
- 'National Art, Culture, and Education Survey', a questionnaire designed for 'Arts and Education Research: Towards an International Compendium' by Dr. Anne Bamford of the University of Technology Sydney (<http://www.ifacca.org/files/sample survey.pdf>)
- National Digital Archive of Datasets (www.ndad.nationalarchives.gov.uk)
- GLOSSARIST - Education glossaries and educational dictionaries (www.learningcircuits.org)

Part I. National Policy for Arts Education

1. Please select the three most important objectives of arts education in your country:

- Keeping local and/or national identities
- Cultural diversity within your country
- Understanding international cultures
- Cultivating long-term interest in the arts
- Developing individual creativity
- Ensuring economic competitiveness
- Increasing the quality of leisure time
- Other (please specify) _____

2. Please write the name and a brief explanation of the national policy for arts education in your country.

3. Is there a specific law (or the equivalent) which promotes arts education in your country? Yes No

If Yes, please write its name and a brief explanation.

4. Please provide with the name(s) and brief explanations of the government agency or specialized agency, which plans, implements and/or evaluates arts education in your country.

5. Please write the percentage of the central government budget that is allocated to arts education:

Budget allocated to Ministry(s) of _____(Ministry name)

Total budget in US dollars _____

Approximate percentage for arts education out of the total budget _____

Part II. Arts Education in School & Lifelong learning of Arts

What is the main form of arts education in your country?

- Official school curriculum
- Extra-curricular activities at school
- Informal education in lifelong learning institutions
- Private tuition outside school
- Other (please specify) _____

II – i) Arts Education in Schools

1. Please select the three most important objectives of arts education in schools in your country:

- Cultural identity (local and national heritage)
- Ethics and moral development
- Emotional development
- Creative thinking/Problem-solving skills
- Social and communication skills
- Self-expression
- Critical awareness
- Transferable skills to other areas of learning (e.g. mathematics, science)
- Aesthetic sensitivity and interest in the arts
- Knowledge and skills in the arts
- Other (Please specify) _____

2. Please cross one or more boxes that describe the status of the following arts subjects in schools in your country:

Primary School	N/A	Compulsory	Self-standing subject	Integrated learning
Literature and/or Writing	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Drama	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Dance	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Music	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Sculpture and/or Crafts	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Visual Arts	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Film & New Media Arts	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Please write additional comments on how integrated learning takes place.

Secondary School	N/A	Compulsory	Self-standing subject	Integrated learning
Literature and/or Writing	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Drama	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Dance	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Music	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Sculpture and/or Crafts	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Visual Arts	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Film & New Media Arts	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Please write additional comments on how integrated learning takes place.

3. What is the time allocated to arts education in schools in your country?

	Primary	Secondary
Time allocated for arts education (per week)	_____ hrs	_____ hrs
Total learning hours in school (per week)	_____ hrs	_____ hrs

4. Please mark one or more of the boxes indicating the status of popular arts* in schools:

(* In this questionnaire, popular arts refer to non-serious arts)

- Popular arts are not taught in schools.
- Popular arts are taught as part of curricular subjects.
- Popular arts are taught as extra-curricular activities in schools.

In case that popular arts are taught in schools, what is their proportion within the whole arts curriculum? _____ %

5. Please cross one or more boxes indicating the compulsory facilities for arts education in schools:

	Primary School	Secondary School
Fine Arts/Crafts Room	<input type="checkbox"/>	<input type="checkbox"/>
Music Room	<input type="checkbox"/>	<input type="checkbox"/>
Library (books)	<input type="checkbox"/>	<input type="checkbox"/>
Drama/Dance Room	<input type="checkbox"/>	<input type="checkbox"/>
ICT Lab (for Film and New Media Arts)	<input type="checkbox"/>	<input type="checkbox"/>
Other (please specify) _____		

6. Please cross one or more boxes indicating who is responsible for teaching arts education in your country:

1) Primary school

- General teachers Specialist teachers Artists
 Other (please specify) _____

2) Secondary school

- General teachers Specialist teachers Artists
 Other (please specify) _____

7. Please select the two most important methods used for the evaluation of arts education programs in schools:

- Questionnaire and Survey
 Interview (Individual/Focus Group)
 Video/Film/Photographs
 Journals
 Others(please specify) _____

8. Please cross one or more boxes indicating who is responsible for the evaluation of arts education programs in schools:

- Academic researchers
 Government officials
 Teachers / Practitioners
 Students
 Parents
 Other (please specify) _____

9. Please cross one or more boxes indicating the main methods of assessing students' achievements in arts education in your country:

- No Assessment
 Written examination
 Performance/Exhibition
 Portfolio
 Other (please specify) _____

10. Please cross one or more boxes indicating the main methods of reporting students' achievements in arts education in your country:

- N/A
- Grades
- Pass/Non-pass
- Written evaluation
- Teacher-student meeting
- Other (please specify) _____

11. Please select the two most critical obstacles that your country is facing in the field of arts education in schools:

- Lack of budget
- Lack of teaching resources/facilities
- Lack of expertise of teachers/practitioners
- Lack of research /evaluation
- Lack of time in school curriculum
- Lack of interest in the arts by parents and educators
- Other (please specify) _____

II-ii) Lifelong Learning of the Arts (Arts Education outside School)

1. Please select the three most important objectives of lifelong learning of the arts in your country:

- Cultural identity (local and national heritage)
- Ethics and moral development
- Emotional development
- Creative thinking/Problem-solving skills
- Social and communication skills
- Self-expression
- Critical awareness
- Transferable skills to other areas of learning (e.g. mathematics, science)
- Aesthetic sentiments and interest in the arts
- Knowledge and skills in the arts
- Other (please specify) _____

2. Please cross one or more boxes indicating programs provided in lifelong learning of the arts in your country:

- Literature and/or Creative Writing
- Drama
- Dance
- Music
- Sculpture and/or Crafts
- Visual Arts
- Film and New Media Arts
- Popular Arts
- Other (please specify) _____

Please write additional comments, if the integrated learning takes place.

3. Please cross one or more boxes indicating the methods used in lifelong learning of the arts in your country:

- Lectures
- Performance
- Field Study Visits/Excursions
- Festivals
- Other (please specify) _____

4. Are there state or local government-founded institutions for lifelong learning of the arts?

- | | Yes | No | Don't know |
|---|--------------------------|--------------------------|--------------------------|
| 1) For children
(Primary school age) | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |

If Yes, Please write the name(s) and a brief explanation of one or more of the main institutions.

- | | Yes | No | Don't know |
|---|--------------------------|--------------------------|--------------------------|
| 2) For young people
(Secondary school age) | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |

If Yes, Please write the name(s) and a brief explanation of one or more of the main institutions.

- | | Yes | No | Don't know |
|---------------------|--------------------------|--------------------------|--------------------------|
| 3) For adults | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| (Beyond school age) | | | |

If Yes, Please write the name(s) and a brief explanation of one or more of the main institutions.

4) Please cross one or more boxes indicating who is responsible for running these institutions:

- | | | | | | | |
|---|--------------------------|-----|--------------------------|----|--------------------------|------------|
| Governmental officer(s) | <input type="checkbox"/> | Yes | <input type="checkbox"/> | No | <input type="checkbox"/> | Don't know |
| Committee (representatives of citizens) | <input type="checkbox"/> | Yes | <input type="checkbox"/> | No | <input type="checkbox"/> | Don't know |
| NGO/NPO | <input type="checkbox"/> | Yes | <input type="checkbox"/> | No | <input type="checkbox"/> | Don't know |
| Other (please specify) _____ | <input type="checkbox"/> | Yes | <input type="checkbox"/> | No | <input type="checkbox"/> | Don't know |

Please write additional comments

5. Please cross one or more boxes indicating who is responsible for the teaching the arts as lifelong learning in your country:

- Teachers
- Social/Youth Workers
- Artists
- Other (please specify) _____

6. Please select the two most important methods used for the evaluation of lifelong learning of the arts:

- Questionnaire and Survey
- Interview (Individual/Focus Group)
- Video/Film/Photographs
- Self-evaluation
- Stakeholder evaluation
- Other (please specify) _____

7. Please cross one or more boxes indicating who is responsible for the evaluation of lifelong learning of the arts in your country:

- Academic researchers
- Government officials
- Teachers / Practitioners
- Students
- Other (please specify) _____

8. Please cross one or more boxes to show the main methods of assessing learners' achievements in lifelong learning in your country:

- No assessment
- Written examination
- Performance/Exhibition
- Portfolio
- Other (please specify) _____

9. Please select the two most critical obstacles that your country is facing in the field of lifelong learning of the arts:

- Lack of budget
- Lack of teaching resources/facilities
- Lack of expertise of practitioners
- Lack of research /evaluation
- Lack of public interest in the arts
- Other (please specify) _____

Part III. Initial/In-service Training for Arts Education Teachers/Practitioners

1. Is there a specific qualification for arts education teachers other than a teacher's license or teaching qualification?

- Yes No Don't know

If Yes, please specify the followings:

Name of the qualification: _____

Authorizing institution: _____

2. Is there a specific qualification for arts education practitioners (other than teachers) working in schools or in lifelong learning institutions?

- Yes No Don't know

If Yes, please specify the followings:

Name of the qualification: _____

Authorizing institution: _____

3. Please cross one or more boxes indicating the institutions that provide initial training for arts education teachers and practitioners:

For teachers

- University/College
 Academic Society
 Arts Institution/Organization
 Governmental Authority/Agency
 Teachers' Association
 Other (please specify) _____
-

For artists

- University/College
 Academic Society
 Arts Institution/Organization
 Governmental Authority/Agency
 Teachers' Association
 Other (please specify) _____
-

For youth / social workers

- University/College
 - Academic Society
 - Arts Institution/Organization
 - Governmental Authority/Agency
 - Teachers' Association
 - Other (please specify) _____
-

4. Please select one or more boxes indicating the areas that are included in initial training for teachers/practitioners:

- Knowledge and techniques in the arts
 - Teaching methodologies of the arts
 - Personal and social development of students through arts education
 - Social and policy issues in arts education
 - Assessment and evaluation in arts education
 - Understanding culture of children/youth
 - Internship in an arts organization/arts industry
 - Performance/exhibition
 - Other (please specify) _____
-

5. Is in-service training for teachers/practitioners compulsory in your country?

- | | | | |
|--------------------------|------------------------------|-----------------------------|-------------------------------------|
| For teachers | <input type="checkbox"/> Yes | <input type="checkbox"/> No | <input type="checkbox"/> Don't know |
| For artists | <input type="checkbox"/> Yes | <input type="checkbox"/> No | <input type="checkbox"/> Don't know |
| For youth/social workers | <input type="checkbox"/> Yes | <input type="checkbox"/> No | <input type="checkbox"/> Don't know |

6. Please cross one or more boxes indicating the institutions that provide in-service training for Arts Education teachers/practitioners:

For teachers

- University/College
 - Academic Society
 - Arts Institution/Organization
 - Governmental Authority/Agency
 - Teachers' Association
 - Other (please specify) _____
-

For Artists

- University/College
 - Academic Society
 - Arts Institution/Organization
 - Governmental Authority/Agency
 - Teachers' Association
 - Other (please specify) _____
-

For youth/social workers

- University/College
 - Academic Society
 - Arts Institution/Organization
 - Governmental Authority/Agency
 - Teachers' Association
 - Other (please specify) _____
-

7. Please select one or more boxes indicating the approaches that are included in in-service training for teachers/practitioners:

- Peer advice/supervision
 - Parents conference
 - Internship in an arts organization/arts industry
 - University-offered training course
 - University degree course (MA, PhD, EdD)
 - Research opportunity
 - Workshop/seminar/symposium
 - Curriculum/pedagogy development
 - Publication of book/article
 - Performance/exhibition
 - Other (please specify) _____
-

8. Please cross one or more boxes indicating the approaches that are included in government support for teachers and practitioners in arts education:

- Teaching guidebook
- Newsletter
- Website
- Seminar/workshop/symposium
- Action research
- Field visits
- Other (please specify) _____

Please specify some recent government publications (up to 3) for teachers and practitioners of arts education (e.g. teaching guidebook) and provide brief explanations.

9. Please select the two most critical obstacles that your country is facing in the field of initial and in-service training for arts education teachers/practitioners:

- Lack of budget
 - Lack of teaching resources/facilities
 - Lack of expertise of teachers/practitioners
 - Lack of research /evaluation
 - Other (please specify) _____
-

Part IV. Asia-Pacific Regional Conference: Framework & Follow-up Activities

UNESCO Asia-Pacific Regional Conference in Preparation for the 'World Conference on Arts Education' (Seoul, Korea) will consist of the following five sessions:

- Session 1: Current Situation of Arts Education in the Asia-Pacific Region
- Session 2: Quality Education – Importance and Instrumentality of Arts Education
- Session 3: Arts Education in Asia and the Pacific – Issues and Concerns on the Future, and the Development of Arts Education
- Session 4: Strengthening Cooperation in the Field of Arts Education
 - From Formal Education to Outside of the School
 - Regional and International Cooperative Initiatives (including the Asia-Pacific Arts in Education Observatory Programme)
- Session 5: Discussion of Asia-Pacific Recommendations to the World Conference

Session 3 and 4 will be conducted in a group discussion format. These two sessions will be divided into three small groups respectively according to different sub-themes.

1-1. Please select the two most important sub-themes that need to be discussed during the Session 3 group discussions:

- Teacher training
- Production of teaching manuals with new pedagogy for teaching academic subjects (e.g. language, mathematics, science, etc through music, drama and visuals arts)
- Dissemination, production and collecting good practices
- Field and academic research on impact of arts in education new pedagogical methods in improving education for all goals (e.g. literacy, developing creativity)
- Traditional arts and cultural heritage in the arts subjects curricular
- Others (please specify) _____

1-2. Please select the two most important sub-themes that need to be discussed during the Session 4 group discussions:

- Local cooperation between schools, cultural institutions, municipalities, local NGOs, artists etc
- National cooperation through agreements at governmental / ministerial level (ministry of education, ministry of culture etc)
- Regional cooperation through regional instruments (such as the observatory, regional intergovernmental organizations etc)
- International cooperation (UNESCO, UNICEF, WORLD BANK etc)
- Others (please specify) _____

2-1. What action plans do you think should be included in the Asia-Pacific Recommendations for Arts Education? Please write your opinions.

2-2. The Asia-Pacific region can be divided into the Pacific, Southeast Asia, Central Asia, South Asia, and East Asia. What action plans do you think should be included in your sub-regional Recommendations for Arts Education? Please write your opinions.

Arts Education in Afghanistan

M. Zaher Taheri | Head of Art Dept, Department of Compilation and Translation, Ministry of Education
UNESCO Asia-Pacific Regional Conference in Preparation for the 'World Conference on Arts Education'
Seoul, Korea | November 23-25, 2005

Basically the condition of art education has a high position in national level. This high position of art education is one of the reasons that this subject is taught in schools, namely from primary level up to the high school and related conferences are held in institution levels as a national art gallery and Gholam M. Maymanagy School and the promotion path of Behzad school and other departments of art together with sections of art including institutions of Culture and Information Ministry try to open some conferences and seminars, in training art level parks.

Teaching of art continued up to the ninth grade of schools. Many related books are written in this field. And the area of publishing art books is available in the country tell the interested people learn them and become informed about this field and complete its process, during the process of these activities many noble pieces of art are shown to the interested and anxious people, in the process of general art education the importance of mozaiks, cartographic, portraits, senders maps, different fields of arts and culture, anatomy skeletons etc. are displayed.

The subject of ironpoint pen = (pen used for calligraphy writing in the past). Besides the field of pencil writing, paint of pen, black coal, together with many others writing tools is very important.

All these matters in national level has its brightness and has kept its brightness and has high position in the policy of art. That is why all kinds of dealing in the field of art has important role and remains in high level in its position. This high position of art remains important up to the university level and with the strategy of international level and of national level step by step.

The group of this process understanding in knowing the materials is outstanding. Till we have

the possibilities, as much as needed is proceeding in all lines of art in a complete position. Attention is paid on all forms of art that activities be done from the foundation of it in its sound promotion. The limited possibilities that we have with participation of nations, though they have less access in it. By providing the possibilities its dignity is kept safe.

The dignity of art remains high especially when there are facilities of this field available. In the primary level it is tried tell the students follow the completion process according to the related process and later up to the higher level of 9th grade.

According to the curriculum provided for this field and it goes on according to the prepare plan. The basic of work plan is prepared in detail for the field of art.

The program is going on according to the related field in each area.

The teachers are assigned and appointed according to their level and field of education and according to their length of experiences. The subject is taught according to rules and regulations and according to the contents of curriculum provided for them. That is why all the fields are followed according to the principles provided the lack of facilities to which we are faced now, is mainly from the cause of short comings of and because of the results of conditions of wars in the past to which we were faced in the country, in to many kinds of difficulties.

That is why and because of the hard ship of the previous conflicts our country is faced to many problems in the areas of education, however all the published materials are prepared according to the order, and turn of their compilation.

Keen attention is paid to the practical programs, till the policy of provision of them be followed practically step by step.

Although less attention is paid in the area of painting, we try to provide the facilities in such away so that they could also be able to improve this field of knowledge and it should be followed successfully and gradually. It is also tried to improve practical programs such as dramas, singing, matos, national sangs etc, with all these saying it is tried hard to follow and complete these improvement processes step by step.

Arts Education in Australia

Sally Basser | General Manager, Indigenous Arts and Training,
Communications, Information Technology and the Arts, Arts and Sports Division
UNESCO Asia-Pacific Regional Conference in Preparation for the 'World Conference on Arts Education'
Seoul, Korea | November 23-25, 2005

OVERVIEW OF EDUCATION IN AUSTRALIA

The Australian education and training system broadly comprises four major sectors:

- government and non-government pre-school, primary and secondary schooling
- public and private vocational education and training
- public and private higher education
- adult and community education

Responsibility for the policy, administration and finance of the sectors is shared between the Australian Government and each of the country's state and territory governments.

The Australian Government exercises its national leadership role through policy development and research and analysis of nationally significant educational issues. It also develops targeted national programs, such as youth transition initiatives and pilots and a program to improve the physical fitness of school students.

The states and territories hold a key responsibility for the management and administration of compulsory and post-compulsory education and training, with each state and territory government having its own laws and related policies. These govern such matters as the organisation of schooling, curriculum, course accreditation, student assessment and awards.

Australia is educating about 3.3 million students in over 9500 schools, of which over 70 percent are government schools. School funding is a joint responsibility between the states and territories and the Australian Government.

Australian Government funding for schools is underpinned by the Government's national priorities to achieve higher standards and values in schooling. To receive this funding, state and territory government and non-government education authorities must commit to measures to achieve greater consistency in schooling across Australia, and to improve the information available to parents on school performance and the progress of their children.

Children usually start pre-school between the ages of four and five. Primary schooling takes six or seven years and secondary schooling five or six years. The final two years of secondary schooling – years 11 and 12 – must be completed by students wishing to proceed to higher education (mainly university) and, in some states and territories, this is undertaken in separate senior secondary colleges.

Consultation and collaboration between the different levels of government in relation to school education occurs through the Ministerial Council on Education, Employment, Training and Youth Affairs (MCEETYA). MCEETYA comprises ministers from the Australian and the state and territory governments as well as the New Zealand government.

ARTS EDUCATION – CURRENT POLICIES AND STRATEGIES

The Australian Government has a strong commitment to fostering the arts through education for all schoolchildren. There are a number of activities currently being undertaken to underpin the Government's commitment in this area.

A key development is a national statement on education and the arts. The statement is being developed through the input of two Ministerial Councils – Education and the Arts – both of which are constituted of Australian and state/territory government ministers.

A steering group has been formed and it is hoped the national statement will be ready for endorsement by ministers by early 2006.

The Australian Government is also conducting a National Review of School Music Education. The review will identify the current quality of teaching and learning of music in Australian schools, the factors that affect it, and examples of best practice. It will help inform the next steps to support music education for the benefit of school students across Australia.

Australia is also conducting a National Review of Education in Visual Arts, Craft, Design and Visual Communication to identify the current state of visual arts education in Australia and

strategies for moving forward. The review is due for completion in June 2006.

In September this year, Australia hosted a 'Backing our Creativity' symposium, which examined the arts and creativity as they relate to education for children and young people.

The Australia Council for the Arts, in partnership with UNESCO and the International Federation of Arts Council and Cultural Agencies (IFACCA), commissioned a global compendium on arts education research. This document will provide a global overview of effective arts and education partnerships.

ARTS EDUCATION – THE ELITE LEVEL

As part of its broader arts education policy, the Australian Government funds eight national elite arts training centres.

These institutions are the

- Australian Ballet School
- Australian Film, Television and Radio School
- Australian National Academy of Music
- Australian Youth Orchestra
- Flying Fruit Fly Circus
- National Aboriginal and Islander Skills Development Association
- National Institute of Circus Arts
- National Institute of Dramatic Art

These institutions are funded to provide national programs that train gifted students across a range of performing arts and involve leading national and international teachers.

They offer a range of educational attainment, from professional development and one-on-one tuition through to diplomas and graduate and post-graduate qualifications. The Australian Ballet School, Australian Youth Orchestra and Flying Fruit Fly Circus also provide training for school-age children who may be seeking a career in ballet, music or circus arts.

Heads of the organisations have regular roundtable meetings to discuss common issues affecting Australia's performing arts training sectors.

CASE STUDIES

Boys from the Bush: Stepping into the Spotlight

Although many boys enjoy school and are successful in their studies, on average they are underperforming in literacy, are less engaged with school, and overwhelmingly outnumber girls in disciplinary issues.

Since 2003 the Australian Government has committed over \$27 million to improve boys' educational and social outcomes. One initiative, the successful Boys' Education Lighthouse Schools program, has supported over 550 schools nationally to develop effective teaching practices and strategies for boys.

One project under the program, 'Boys from the Bush: Stepping into the Spotlight', involves schools in regional New South Wales working together to improve the participation and achievement of boys from grades two to six, through dance, music and public speaking.

The project aims to:

- enable boys to perform confidently in music and dance activities, and in speaking situations
- enable teachers to gain a greater understanding of contemporary issues concerning the education of boys and disseminate this knowledge to the wider school community
- encourage the school community to develop a culture that recognises the need for strategies to help boys' educational outcomes, and the value of the performing arts to boys' development
- foster good teaching practices for boys – supported by professional development sessions and the implementation of a boys' education school plan.

The key strategies are:

- organising visiting performances to rural communities
- organising performance workshops for boys
- organising focus groups
- students creating, developing and performing in their own production
- students presenting aspects of the project to the school community
- establishing a 'Boys from the Bush' web page
- students utilising ICT skills (PowerPoint, Think.com, web page construction) to develop and publicise the project
- utilising a website to create a community of practice and to disseminate work and

- research findings to the wider community
- utilising professional development programs, conferences and visiting experts
- documenting changes in classroom organisation and practice
- boys and their families participating in various performance activities

Expanding Boy's Repertoires of Practice in the Creative and Performing Arts

Another project supported under the Boys' Education Lighthouse Schools program is called 'Expanding Boys' Repertoires of Practice in the Creative and Performing Arts', based in metropolitan Sydney.

It aims to develop teaching and learning strategies that help boys from kindergarten to grade eight to overcome stereotypes about male participation in the creative and performing arts, and improve their performance in this area.

The project aims to:

- improve boys' participation and engagement in the creative and performing arts, as evidenced by improved enrolment at elective level in high schools, by developing specific boy-related teaching strategies
- improve boys' literacy in the creative and performing arts, as evidenced by improved assessment results, by enhanced strategies for teachers
- reduce homophobic harassment of boys wishing to participate in the creative and performing arts by developing and implementing an appropriate teaching model, and enabling boys to challenge stereotyped assumptions about the creative and performing arts

The key strategies involve:

- professional development for teachers to develop and implement strategies that better engage boys and improve literacy levels in creative and performing arts subjects
- development of online support and a community of practice for teachers
- development of whole-school and classroom strategies – including use of ICT, role modeling by peers, and artist-in-residence programs – to improve boys' engagement and literacy levels within creative and performing arts subjects
- workshops on task design and assessment processes that support the learning styles of boys
- development of whole-school programs to address stereotypical beliefs about masculinity, which limit boys' participation and engagement in these subjects

Music for Learning for Life

The Australia Council for the Arts has funded a number of research initiatives under its Education and the Arts Partnership Initiative with the aim of:

- enhancing knowledge and practice in the arts
- developing a set of priority areas for research into arts education in contemporary Australia
- developing strategic and ongoing alliances and networks between Government education and arts agencies, educational and research institutions, artists and the community

One of these research initiatives, 'Music for Learning for Life', focused on integrating music education into the curriculum for years 5, 6 and 7 in two urban primary schools in the Northern Territory. The program focused on Indigenous students and arts activities that linked music and maths learning in the classroom.

The research looked at how music skills development, embedded in daily learning across the curriculum, can enhance educational outcomes for Indigenous students with low literacy and numeracy levels, and who have English as a second language.

Many of the 61 Indigenous students participating in the project had low literacy and numeracy levels and weren't attending school regularly. During the project, the students participated in whole-class work, small group cooperative learning activities, and individual active and reflective home and class tasks.

In the year of the arts program, the students generally achieved statistically significant higher maths age results in term four compared with term one. Participating students' mean improvement in reading age was one year and eight months, over a nine-month period. However, one student demonstrated an exceptional improvement of four years and eight months in maths age during the project.

Teachers reported that the arts-based teaching and learning contributed to an increase in students' confidence to attempt unfamiliar tasks. There was also a marked transformation in the quality of student – teacher relationships and in teachers' confidence and competencies in music pedagogy, which may also have contributed to improved outcomes for students.

The program resulted in more effective partnerships between Indigenous staff, teachers, school leaders and students. Teachers also expressed an increased sense of effectiveness as

a result of their participation in the research project.

Actors at Work – Bell Shakespeare Company

The Bell Shakespeare Company is a professional theatre company that receives funding through the Australia Council for the Arts. It aims to provide broad access to the works of William Shakespeare for as many Australians as possible. Central to its education activities is the in-school 'Actors at Work' performance program that brings live performance to approximately 60 000 secondary school students each year.

'Actors at Work' involves a small team of young professional actors performing key scenes from Shakespeare's plays based around common themes in a way that is contemporary, accessible and dynamic for students. Working with an experienced director, the actors devise performances that give young audiences the chance to engage directly with Shakespeare's stories and characters.

The team works with minimal sets and props to provide an effective introduction to both comic and tragic plays. All works are directly linked to the Australian school curriculum. Additional resources, support and professional development are provided for teachers as required.

In 2005 the company presented *What Price Love?* – a 90-minute performance featuring scenes from *Romeo and Juliet*, *The Taming of the Shrew* and *Macbeth* and *Daggers Drawn* – focusing on *Julius Caesar* and *Macbeth*.

Actors At Work highlights how, through theatre, students find new ways of exploring complex issues. In these programmes students viewed live performances of scenes from the selected works and considered contemporary issues such as the elements involved in constructing a positive relationship: respect, tolerance and compassion.

The performance and accompanying learning session posed such questions as:

- 'What happens if you sell your soul, like Lady Macbeth, to further your partner's ambition?'
- 'Do you have to defy your parents and your social circumstances and risk all for love like *Romeo and Juliet*, or can you learn the art of compromise and negotiation like *Kate and Petruchio*?'

The company also delivers extra-curricular workshops and forums for students and teachers where directors of upcoming performances are available to discuss the productions. These

forums can include demonstrations offering teachers new ideas and perspectives on the teaching of Shakespeare.

Feedback on the company's education program has been positive from students and teachers alike:

- 'A wonderful avenue through which students can be awakened to the joy of Shakespeare's work. The work was on the edge and awakening.'
/ Teacher from Victoria, 2005

- 'Reliably excellent and exciting!'
/ Teacher from Western Australia, 2005

- 'I'd just like to say you did a really great job. I loved it, I am more interested in Shakespeare now than I was before.'
/ Student from Queensland, 2005

The Flying Fruit Fly Circus

Founded in 1979 during the International Year of the Child, The Flying Fruit Fly Circus has become one of the world's premier youth performing arts companies. The mission of the Circus is to promote and enhance the education and cultural development of young people by providing high quality circus training and by producing and touring contemporary circus performances.

Based in the NSW regional town of Albury Wodonga, The Flying Fruit Fly Circus is a unique organisation where young artists between the ages of 4 and 18 are not only trained in circus skills but are also engaged in creating shows that they later perform.

Circus students also attend The Flying Fruit Fly Circus School, which provides them with a rounded education, combining traditional curriculum areas with circus training and skills development. For example, a recent tour of the Circus to Japan was linked with studies of Japanese culture, food and language, and supported by guest speakers and comprehensive project reports by the young artists upon their return. This makes their learning experiences more immediate and relevant.

The combination of creative arts and education helps to improve the creativity, problem solving skills, team skills, self confidence and self-esteem of the participating young artists and ensures their holistic development – physically, mentally and emotionally.

It is widely accepted that physically active kids are mentally active kids. There is a worrying trend towards children not participating in physical education as it is traditionally taught in the education system. Circus is a way to engage children in a genre that is fun, has a more risky and adventurous edge and can cater for a wide range of body shapes and physical qualities – if you are not built for tumbling, you can be a juggler, a tightrope walker, a trapeze artist, a hula hooper, a plate spinner or a clown.

The life experiences that the young artists gain as part of The Flying Fruit Fly Circus extend their learning about themselves and about others. Through training, performance and touring programs, the young people engage with a diverse cross-section of peoples and cultures.

Many Flying Fruit Fly Circus graduates are to be found performing in circuses around the world, including Cirque du Soleil, Circus Oz and the Moscow Circus; or working as administrators or production personnel in some of Australia's leading arts organisations. Others may go on to become teachers, plumbers, osteopaths, parents. All students take from the Circus a level of self-discipline and self-respect that prepares them for whatever path in life they choose.

The Flying Fruit Fly Circus also has an outreach program – 'Circus Dust' – which is currently working with the Brewarrina Circus in an Indigenous community in northern New South Wales. Attendance rates at the Brewarrina School increase dramatically and stay high when circus training is on, and drop during the weeks when there is no circus.

The Fruit Flies' three-year commitment to Brewarrina is designed to improve the skills of members of the local community, working in partnership with the Brewarrina Circus to ensure that the project will continue to grow and the community will continue to benefit long after the Fruit Flies have moved on.

Arts Education in Bangladesh

Muhammad Musharraf Hossain Bhuiyan | Joint Secretary (Universities), Ministry of Education
UNESCO Asia-Pacific Regional Conference in Preparation for the 'World Conference on Arts Education'
Seoul, Korea | November 23-25, 2005

Introduction

The art of Bangladesh is based on themes and forms taken from the land, the landscape and the life of the people. It is inspired by the tradition of folk art and the artisanal practices of rural areas, which make a fine blending of utility and aesthetics. In nineteen fifties, some Bangladeshi artists went for higher studies to the art capitals of the world. Their number increased with the passage of time. These artists brought home with them various art practices of the West, from constructivism to surrealism. In the hands of talented artists, various styles, particularly abstract expressionism, assumed an authentic local flavour. The worldwide euphoria generated by a seeming triumph of reason over passion, and of refined passion over the rigidity of doctrines in the sixties had an inevitable impact on the art of Bangladesh. Incidentally, this was the time when the people of Bangladesh were struggling for autonomy. This struggle culminated in the war of liberation in 1971, which was a turning point in the life of the people. The post-liberation art of the country is characterised by a renewed interest in tradition and heritage, a predilection for social and political themes, an emphasis on experimentations and a deeper insight into the new identity. The art of Bangladesh in the recent past also displayed a variety of approaches to the style and the use of diverse media.

The Education System in Bangladesh

In Bangladesh, education is delivered in both public and private sectors. The phases are primary (classes 1-5), secondary (5-10), higher secondary (11-12) and higher education. At higher level, bachelor's, master's and other courses are taught at public and private universities as well as affiliated colleges. Apart from the public educational institutions, most of the non-government schools and colleges also receive government funds.

Provisions for Arts Education

Currently, three public universities offer bachelor's and master's degree courses on Fine Arts. They are: Dhaka University, Chittagong University and Rajshahi University. University of Development Alternative and Shanta Marium University of Creative Technology in the private sector offer bachelor's degrees in Fine Arts. In addition, seven non-government art colleges, affiliated to the state-run National University, conduct bachelor's courses in Fine Arts. These colleges offer two-year pre-degree courses in Fine Arts to prepare the students for bachelor's degrees.

At higher secondary and secondary levels students can study Fine Arts as an optional subject as a part of their Higher Secondary Certificate (HSC) and Secondary School Certificate (SSC) courses. The curriculum of these subjects are designed by the National Curriculum and Textbook Board (NCTB) under the Ministry of Education. Fine Arts is also taught at the lower secondary and primary levels as a part of the course curricula. However, art education at this level is mostly concentrated to the basics of drawing.

Performing Arts

The teaching of performing arts in Bangladesh is mostly carried out by numerous private institutions. However, students can take music as an optional subject at SSC and HSC levels. Moreover, there is a government-run Music College in Dhaka, which is affiliated to the National University. Bulbul Academy of Fine Arts (BAFA) is a reputed institution in the private sector in teaching music and dance. Two public universities, such as, Dhaka University and Jahangir Nagar University offer degrees in Drama.

Major Constraints

Although there are good institutional arrangements for higher level arts education in Bangladesh, the provisions at secondary and primary levels appear inadequate. Since the number of students is very large at lower levels, it requires huge funds. For valid reasons, the mainstream education receives priority in allocation of scarce public resources. Moreover, primary and secondary schools suffer from the shortage of qualified teachers in arts education. Inadequacy of educational materials also hinders to the development of art teaching. Students coming from poor families can hardly afford necessary logistic support.

Recommendations and Conclusion

Planning and coordination in the field of arts education need to be strengthened. The University Grants Commission of Bangladesh may establish a cell to review, coordinate and monitor arts education at higher level. International agencies like UNESCO and UNICEF may

provide necessary assistance in the form of teachers' training, curriculum development and supply of educational materials to the secondary and primary schools to widen the coverage and improve the quality of arts education in Bangladesh

Arts Education in Bhutan

Jigme Lodey | Coordinator, Art and Publication Unit, Ministry of Education

UNESCO Asia-Pacific Regional Conference in Preparation for the 'World Conference on Arts Education'

Seoul, Korea | November 23-25, 2005

Background

Bhutan has a very rich and diverse system of education. In the early 1950s monastic education played a pivotal role in the imparting of education and is still practiced today. Art education was part of the curriculum besides literature, medicine, astrology, rituals, meditation, etc.

In early 1960s, the visionary Late King, His Majesty Jigme Dorji Wangchuk introduced modern education. With just over 11 schools and 400 students in the 1960s we have now 458 schools and 18 institutes with student population of 141,388 and 4,429 respectively. Modern Education system has come through various stages of change from the 1960 to the present time as being continued and modified by our present King, His Majesty Jigme Singye Wangchuck. These changes have brought about a tremendous impact on the lives of the Bhutanese people and should therefore be cherished.

This paper will attempt to project the differences between the traditional and modern art in Bhutan. It will also discuss the efforts made by the Ministry of Education to promote art education in the schools. The future challenges that lie ahead would also be treated to understand the necessary strategies to enhance art education in the schools.

Art

In Bhutan art can be categorized under two different art forms. They are:

1. Traditional Art
2. Modern Art

1. Traditional Art

Traditional Art came to Bhutan with Buddhism when it was first introduced into Bhutan in the

seventh century A.D. by a Tibetan King Srongtsen Gampo when he built 2 monasteries in Bhutan out of 108. Later an Indian Saint, Guru Padmasambhawa (known as Ugyen Guru Rimpoche in Bhutan) firmly established Mahayana form of Buddhism deeply imbued with tantric practices. Since then it has flourished as part of the monastic education in Bhutan. There also existed art practitioners or art masters in different disciplines in some communities. Now this practice is dying out.

Art in Bhutan is almost symbolic, non-secular, and a harmonious blend of Indian, Tibetan and Chinese traditional styles. Religious themes predominates all Bhutanese art forms as it derives its inspiration from Buddhist doctrinal lore and Tantric mythology. It is highly decorative, ornamental, and rich in colour and detail, and dynamic in its exclusive representations of Bhutanese religious concepts, beliefs and ways of life.

In Bhutan, art is never practiced for art's sake. Craftsmen, painters and sculptures base their works on religious themes (Buddhist teachings) which are considered religious obligation, an act of piety, devotion and worship. Paintings and statues are religious in their thematic content and are not subject to the individual artist's creativity. The mediums used are usually opaque gouache and applied with strict Buddhist tantric iconographic concepts. In the past only men took part in artworks whereas women devoted their time in the daily household chores.

Realizing the importance of preserving and promoting traditional art of Bhutan the Royal Government of Bhutan established two traditional art institutes, Institute for Zorig Chusum (13 traditional arts and crafts of Bhutan) which caters to 161 students taught by 38 teaching staff in different disciplines. The art curriculum includes 13 types of art and craft and the duration of the courses range from 4-6 years. Students, both boys and girls are enrolled after completing minimum of grade VIII formal schooling. After graduation most of them work as freelance artists.

The 13 traditional arts and crafts are Shing zo (Woodwork), Do zo (Stonework), Par zo (Wood, slate and stone carving), Lha zo (Painting), Jim zo (Clay sculpture), Lug zo (Bronze casting), Shag zo (Wood turning), Gar zo (Blacksmithy), Troe zo (Gold and silversmithy), Tsha zo (Cane and Bamboo crafts), De zo (Art of Papermaking), Tshem zo (Tailoring and embroidery) and Thad zo (Art of weaving).

Arts and crafts are also practiced by both monks and laymen. However, the religious art such as butter work, making mandala (cosmic circle), making ritual cakes, etc. remains the special domain restricted to monks. As far as 13 traditional arts and crafts are concerned there is no restriction to any group or gender; any interested individual can learn and practice it.

2. Modern Art

The concept of modern art is still in its infancy in Bhutan. However, with the socio-economic development taking place the need and the benefits of exposing to modern art has become imperative. Art is used to communicate knowledge, information and new ideas. Today, specialized field such as marketing, advertising, printing, publishing, development communication, etc. take roots from the study of visual arts and its application to a great extent. It can encourage people to seek jobs or set up businesses at the time when jobs are scarce.

Realizing the importance and values of art education a group of working artists established VAST (Voluntary Artists Studio in Thimphu) in 1998, the only art club in Bhutan to help and guide students interested in art and explore their talents in this field. (I am one of the artists out of 3 to start this).

The long term objective of introducing modern art is to produce fine artists and designers whose works are recognized within the society as well as around the World. The other objectives are geared to help students as follows:

- To develop and tap their creative skills and talents.
- To think, discover, invent, and share their feelings and ideas with others.
- To acquire basic and important techniques of art.
- To record, understand and appreciate our Bhutanese culture and tradition as well as of other countries.
- To explore ways of communication through visual art.

Like any other children Bhutan children also tend to have an instrumental love for art. Most children would choose to draw rather than read a story book or do simple mathematical calculations of subtractions and additions. They draw scribbled pictures of their family, their homes and their environment to express their thoughts and feelings in a most pristine and spontaneous manner. Therefore, they need professional support, encouragement and guidance during art activities. Only through art activities students become visually literate when our world is changing rapidly with knowledge, ideas and beliefs being presented increasingly in visual way.

Arts Education in Bhutanese Schools

In Bhutan any form of arts are not taught in the schools as separate subjects. These components are infused in different learning areas and integrated in the learning activities of

students in different subjects. The main constraint for not being able to start the art programmes in our schools is the non-availability of art educationists and art tutors as well as lack of resources. Therefore, we have not been able to develop a curriculum for arts education. However, students carry out various forms of art and crafts works in their schools through different subjects almost daily. Such activities are initiated by the schools themselves by forming school art clubs.

Besides allocating a period for art and craft (40 minutes per week) for grades PP-VI, the Ministry of Education also supplied 11 titles of Art and Craft books (Outside publications) to be used as reference materials from 2005. Art materials such as drawing pencils, colours, paper, glue, markers, tapes, etc. are also provided free of cost.

The Ministry of Education has realized that art should be taught at any early age like any other field of study. Art is about constant development and growth and offers endless world of exploration and excitements. Having excess to such materials can be the first step forward in developing the visually creative, expressive and imaginative potential of students and equip them with a firm basis for choosing their career in the art industry.

The students are also given opportunities to participate in various art competitions. The Ministry of education coordinates art competitions at the national as well as international levels for Bhutan. Some of the international art competitions that our schools participated over the past years are:

- International Postage Stamp Design Contest, Korea Post
- International Children's Sculpture Idea Competition, Norway
- Festival of Asian Children's Art, UNESCO, Japan
- International Children-Art Biennale, Bangladesh
- Noma Concours Picture Book Illustrations, Asia Cultural Centre for UNESCO, Japan
- Shankar's International Children's Competition, New Delhi, INDIA
- International Art Exhibition for Children and Young People, Finland
- World Boys and Girls Art Exhibition, Soka Gakkai International, Japan
- The World Children's Painting Exhibition, Japan Committee for UNICEF
- International Contests of Children's Painting on the Environment, UNEP, Japan
- International Children's Drawing Contest/Exhibit, UNICEF, Japan
- Asian Children's Art Contest, Japan
- Outdoor Exhibition of Art by Children, UNESCO, Japan
- Kanagawa Biennial World Children's Art Exhibition, Japan
- I Draw My Dream House, Children's Drawing Contest, Japan
- GrameenPhone Zainul-Quamrul, International Children's Painting Competition, Bangladesh

The study of art promotes values by helping students to develop self-motivation and discipline, appreciation of culture and tradition not only of ours but of others also.

Art Teachers

Bhutan has 2 National Institutes of Education that train teachers. Art education (not traditional) is offered as an optional subject to limited students. The course covers mostly the philosophy or theory part of art and not much on the studio or practical art. Therefore, these teacher graduates who have taken art education have not been able to make much impact at the school levels. A need has been felt to strengthen art education programmes at the NIEs in future. Further, they have only one art lecturer each.

Future Challenges: Policies and Strategies for the Promotion of Arts Education

In conclusion I would like to focus on the plans and strategies to promote both traditional and modern art in the schools in line with the policy of the Royal Government to preserve and promote the Bhutanese culture and tradition.

Currently Ministry of Education does not have Arts Education Policy. However, the Ministry of Education has recognized the importance of Arts Education by including in the education document titled "The Purpose of School Education in Bhutan" under the topic, Basic Skills and Personal Development. This document states the broad goals of school education in Bhutan and explains how instructions in various curriculum areas are related to these goals. Thus, the implementation of the school curriculum is guided by this document.

The Ministry's major challenge would be to maintain a balance between the traditional and modern art. Other challenges would be developing effective art curriculum for schools, human resources development and creation of facilities for arts education. Furthermore, it is felt necessary that in the schools, art should be taught as a subject in its own right and it should be used to enrich teaching and learning in other subjects.

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Arts Education in Cambodia

Rithyrvuth Hang | Professor in the Faculty of Music, Royal University of Fine Arts
Ministry of Culture and Fine Arts

UNESCO Asia-Pacific Regional Conference in Preparation for the 'World Conference on Arts Education'
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The civil war was lasted around two decades in Cambodia. From 1970 to 1993 Cambodia had changed five regimes including Pol Pot regime. This regime destroyed almost all infrastructures and cultures. After the 1993 election a new constitution was adapted, in 1999 Cambodia was admitted as the 10th member of Association of South East Asian Nations (ASEAN). However, the national economy is still underdeveloped, and country relies on foreign aid for many activities of education. Education system before 1975, Cambodia adapted a French system. During the period of Pol Pot regime 1975-1979 there was no education system. In 1979 when Cambodia started reopening schools, there was an urgent need for training teachers, developing school curricula and constructing school buildings. Behind this situation, art education was not so reality in the school curriculum. Nowadays, the curriculum development of art education relies heavily on donor support fund and technique. Currently, the Ministry of Education Youth and Sport cooperates with Ministry of Culture and Fine Arts to include art education into the school and university curriculum. In order to promote understanding and to value the art. There are three actions plans to achieve these ideas:

The first and most important action plan that makes the curriculum for all levels such as primary school, secondary school, upper secondary school and even mix it into the first year in the university curriculum. This curriculum consist of :

- Music : theory, playing skill (traditional instruments70% and foreign instrument 30%), singing skill (traditional song 70% and foreign songs 30%), listening skill (traditional songs, traditional instrument 70%and foreign songs, instruments30%) history of Khmer and foreign music, composition and musical gambling.

- Dancing skill (folk, traditional, classical and foreign dance)
- Drawing (free sketching, free painting)
- Performance
- Poem (sing and creative writing the rhyme)

The second essential action plan that is to train local and professional teachers. In Cambodia we have two ways to educate and train the art at general school: firstly, we use local teacher (teachers who have art talent and live near the school or work at school) by training more subjects were agreed by the Ministry of Culture and Fine Arts and Ministry of Education Youth and Sport. Secondly professional teachers (teachers who have already graduated from the faculty of music). Both local and professional teachers have to study the pedagogy for two years.

The finally important action plan is the competition. Every school has to choose three musical songs. The first song is Khmer traditional song, the second is musical foreign instrument, and the third is a free performance including dance, song, instrument and poem. On the other hand, drawing competition is free sketching and free painting for children. As a results, we can recall and gain many kind of art from this competition which had almost forgotten it long time ago.

In conclusion, Art Education needs quality improvement both training and curriculum. Current policy of Ministry of Education Youth and Sport, Ministry of Culture and Fine Arts can be summarized as equitable access, improved quality and efficiency. The curriculum policy is both ministry's key policy objective of achieving Art Education for All by 2015.

Arts Education in Cook Islands

Ian George | Visual Arts Advisor & Visual Arts Curriculum Writer, Ministry of Education
UNESCO Asia-Pacific Regional Conference in Preparation for the 'World Conference on Arts Education'
Seoul, Korea | November 23-25, 2005

In the field of tertiary art education there is a need for a regional art school that takes into account the diversity of the Pacific Basin. There have been attempts with art schools or centres in Papua New Guinea and Fiji in one form or another, but these have fallen short.

With the Pacific going through many changes such as the break down of political structures in the push for political reforms there is a need to look at safer environments to establish art providers. This means in the physical, the political and religious environments. Papua New Guinea was once seen as an energetic arts country producing many new hybrid art forms where rawness in the sculptures and vibrancy in the paintings had the art world sitting up and taking notice. Sadly today sees its artists needing to export their art to off shore galleries in the hope of sales now that their own galleries have shut their doors.

Fiji's Oceanic Art Centre was expected to play a greater role in the development of Pacific art but it has not lived up to its expectations as a central, regional focus for the arts. A centre purpose built to generate dynamism has failed to gain any traction.

What about the larger countries of Australia and New Zealand as offering safe environments with several art schools to choose from?

If there is a wish to study art from a western perspective then the two countries are ideal, but it is not true that it offers study in art from a regional outlook.

Australia sees the Pacific from a Melanesian and Aboriginal slant and New Zealand from New Zealand Maori and at times (from both), the indigenous component is very fleeting. In New Zealand at University of Auckland's prestigious Elam School of Fine Arts, its indigenous factor, Te Toi Hou, was recently abolished, swallowed up by the art school so it now reflects a

very homogenous western view of the arts. The university's long promised Pacifica component is in the form of a building, (fale), which looks great but like any building, it is a physical presence, nothing more.

The University Canterbury School of Fine Arts, Ilam, has a very tenuous relationship with the McMillan Brown Centre and its Pacific Artist Residency. Over the years the university has allowed the centre to become run down with hands off relationship that has meant the centre has been operating more as a storage facility. Ilam has shunned the Pacific Artist in Residency Programme, sponsored by Creative New Zealand, for what could be seen as pure elitism.

This means the establishment of a new tertiary art provider that is regional in its outlook, that has links to all areas and welcomes all students of the arts from all countries in the Pacific Basin and also from the global community.

What are the steps to progress of this initiative?

First there has to be an agreement of potential countries that are tolerant of diverse cultures, gender issues and religion. These countries must be politically stable; after all to build a centre in an area where the people are agitating fiercely for personal freedoms or the converse where governments were retrenching on democratic reforms would be a disincentive to enrolments.

There needs to be the development of multi media resources that are authored by the indigenous. At present the experts in things Pacific or Oceanic tend to come from the larger colonial countries. How often have we seen doctoral candidates putting out publications of what started as research to coffee table books that brand them as the authority of Oceanic Art?

There needs to be the development of courses that are internationally accredited and so allow the interchange between students and institutes. Instead of the present state where students are seen as profitable units not to be shared, rather to make it very expensive to transfer to another institute and so more likely to hold onto its students.

It needs to be controlled by the people in the Pacific rather than expatriates. We are all use to working in ministries that are dominated by the expatriates who dictate the direction of

strategic planning that will impact on the island country then move on to another country and contract. This initiative would give ownership to the region and centre.

This may seem to have been highly critical and negative but it was necessary to paint a background to the proposed initiative to give credence to the needs for the centre.

The initiative would offer a place for dialogue between the indigenous and the post modern. Also it would encourage a pride in identity and the acceptance of the inevitability of change but a change in a positive way. At times there is confusion over the traditional and contemporary, art and culture. The centre would give people from the Pacific confidence that their traditions were valued and there was a place that was non threatening where rigorous interaction could take place.

Arts Education in Fiji

Bola Benedito | Senior Education Officer, Curriculum Development Unit, Ministry of Education
UNESCO Asia-Pacific Regional Conference in Preparation for the 'World Conference on Arts Education'
Seoul, Korea | November 23-25, 2005

INTRODUCTION

Fiji, a republic since 1987, is an archipelago consisting of more than 320 islands, islets and reef totaling 18,376 sq km, located mainly between 15 deg N and 22 deg S latitude and 177 deg W and 174 deg E longitude. The addition of Rotuma, administratively part of Fiji, extends the northern latitude to 12 deg 27 min S. The population in 1992 was 746,326. The capital is Suva, on the largest island, Viti Levu. It is about 3160 km northeast of Sydney and 2120 km north of Auckland. Local time is 12 hours ahead of GMT.

THE PEOPLE.

The people of Fiji are Fiji citizens, but the term Fijian is usually reserved specifically for ethnic Fijians, the indigenous inhabitants. Other members of the population are identified by their own ethnic classification; e.g. Indian, Rotuman, European, part-European etc. Although commonly referred to as Melanesians, the indigenous people are mainly the product of the meeting of Melanesians and Polynesians in these islands, displaying the physical characteristics and cultural behaviours of both groups

ARTS EDUCATION IN FIJI

The Republic of the Fiji Islands still identifies itself globally by its richness in Arts. Its traditional artifacts, dances and music are still practiced widely today despite the influence of foreign cultures that interfere and change traditional sports due to modern technologies. However, all forms of Arts are still being preserved through the Department of Culture and Heritage Fiji and their promotion in Fiji Schools through the Education Curriculum Development Unit.

EDUCATION SYSTEM IN FIJI

The total population of Fiji [estimated midyear] in 2003 was 861,927 based on 1996

population census. Of this number 214,295 were attending school full-time.

The number of registered/recognised schools totaled 1404 in 2003. Of this number, there were 569 pre-schools, 712 primary schools, 157 secondary schools, 4 teacher-training colleges and 63 vocational centres.

The primary teachers establishment in 2003 was 5129 and the number of civil servant teachers in secondary schools was 2419

New graduates from the Lautoka Teachers College are appointed to the service along with graduates from Corpus Christi Teachers College. Fulton College, Fiji College of Advanced Education graduates are appointed to teach in secondary schools either as civil servants or grant-in-aid teachers

Primary School Enrolment, 2002 & 2003

YEAR	CL.2	CL.3	CL.4	CL.5	CL.6	CL.7	CL.8	TOTAL	
2002	19708	19381	19016	18977	19333	17852	14293	13542	142106
2003	21072	19334	18466	18724	19579	18790	13658	13158	142781

Secondary Enrolment, 2002 & 2003

YEAR	FORM 1	FORM 2	FORM 3	FORM 4	FORM 5	FORM 6	FORM 7	TOTAL
2002	3813	2953	15775	15250	13076	12523	3822	67212
2003	3890	3208	15951	14928	13401	12649	4373	68178

Enrolment in Vocational Education in Secondary Schools, 2003

VOCATIONAL COURSES	GOVT. SCHOOLS	JUNIOR SEC. SCHOOLS	NON-GOVT SEC. SCHOOLS	'STAND ALONE' CENTRES	TOTAL
No. of Schools	5	3	50	5	63
Male Roll	91	20	1347	78	1536
Female Roll	28	33	570	152	783
TOTAL ROLL	119	53	1917	230	2319

SUSTENANCE OF THE ARTS IN FIJI

The Art and Craft

Traditional Art and craft in Fiji involve mainly the use of gathered natural materials. Leaves,

roots, barks, vines, shells, seeds are essential ingredients of Art and Craft materials. The construction of thatched houses, the weaving of the various types of mats from Pandanus leaves and grass, the threading of shells and seed necklaces for body ornamentation just to mention a few.

Masi or tapa printing is still a popular Art and Craft form in the Pacific islands, Fiji's masi or tapa uniqueness is found in the printed geometrical designs. Its use is still significant in all national ceremonies or functions such as costumes in dances, marriages and other formal traditional presentations.

Music

Fiji still boasts its distinguished cultural dances and costumes accompanied by its traditional harmonious chants and rhythmic lali beating. Various provinces in Fiji still treasure their traditional forms of dances [mekes] and chants or vucu. A wide variety of vucu includes folk music, vakavunigasau, vakalutuivoce, vakamoce gone or lullaby and taralala.

Sports

Traditional sports in Fiji had been greatly overridden by foreign or western ones. For instance, the veitiqa - a traditional javelin competition where reeds spear-headed by i-cibi seeds was one of them. Vaqiqi-moli similar to that of lawn bowling, it is the rolling of citrus fruits by young men to a group of young women. A match making game where the women are given the opportunity to select their male partners for marriage. However, these games are no longer in existence in Fiji today. The oldies still believe the revival of this traditional game as it is now some men find it difficult to choose their partners for life.

Arts in Schools

The Arts are taught at all levels in Fiji schools. i.e. from kindergarten through primary and secondary schools. The Ministry of Education through its Curriculum Development Unit facilitates the schools Arts programmes by constructing prescriptions and teachers guides to direct teachers in the administration of Arts subjects. Apart from producing these documents, the CDU also offers professional guidance to teachers in the teaching of Arts through in-service of teachers and visits to schools. However, schools are given the opportunities to also bring in local artists in their localities to help.

Topics covered include:

Art and Craft

Drawing	Modelling with Plasticine
Painting	Ceramics or Clay work
Print Making	Picture making
Weaving, Plaiting and Macramé	Carving
Construction	Poster work
Activities with Threads, Strings and Textiles	Calligraphy
Flower Craft	

Examples of contents of two topics in Art and Craft

1. Weaving

The process of the weaving material [Leaves, roots, bamboo, grass, vines]
e.g. Pandanus leaves.

From planting, harvesting, boiling of the leaves, drying, coiling, shredding and weaving

The various woven items from Pandanus:

Baskets – purse, briefcase, shopping basket, rubu or ornamented for personal effects

Mats - I davodavo, vakabati, I coco, I roqo, place-mats
toys and other artifacts for use in homes and tourist souvenirs

Stages of the process spread out at various levels according to abilities of students and complexity of the process

2. Ceramics

The process of ceramics clay

Sieving, drying to working consistency, storages

Pinch or thumb pots

Coil pots

Slab pots

Drying and Firing

Part of this process would include a visit to a local community potters.

Music

Sounds Around Us	Intervals/ Triads & Iversions
Pitch Listening Activities	Notations
Singing for enjoyment	Vocal & Instrumental Ensemble

Musical Games
Rhymes Rhythm
Class concerts
Writing & Reading Skills
Key & Time Signatures
Major & Minor Scales

Music Appreciation
Cultural Music
Performances
Transposition & Transcriptions
Creative Work in Music

Examples of contents of two topics in Music

1. Sounds Around Us

- a] Listening and recording different sounds
- b] Man-made sounds – sounds of instruments
- c] Natural sounds - voices/wind/waves/thunder/twitting of birds/rain
on rooftops/tickling of water drops
- d] Pleasant and unpleasant sounds

2. Cultural Music

- a] Chants or vucu – vakavunigasau/vakalutuivoce
- b] Meke
- c] Folk songs/country songs
- d] Vakamocegone [lullabies]

Physical Education and Sports

Sports Science

- ❖ Body system [skeletal/muscular/circulatory/respiratory/nervous/digestive]
- ❖ Energy systems [aerobic/anaerobic]

Exercise Physiology

- ❖ Health Related Fitness Test

Sociology of Sports

- ❖ Sports & Politics
- ❖ Amateurism & Professionalism

Games and Sports

- ❖ Cricket
- ❖ Rugby

- ❖ Soccer
- ❖ Netball
- ❖ Volleyball
- ❖ Athletics
- ❖ Hockey
- ❖ Softball/Baseball

Elective Units

- ❖ Dance/Meke
- ❖ Aquatics
- ❖ Basketball

Currently, the weight of emphasis given to the Arts in Fiji schools is still light. Teachers are still taking the Arts as fill-in subjects in the external examination subjects, although timetabled. The focus still lies in a few academic subjects which are examined externally.

The Curriculum Development Unit in Fiji is presently going through a major curriculum change. Various subjects are grouped according to their Major Learning Objectives and Key Learning Areas. It is for this reason our Physical Education and Sports section is grouped with Health Education. The Art and Craft and Music have now come under a new name "Expressive and Creative Arts". With these new designed approaches it is believed that equal time and weighting will be given to all areas of learning including the Arts. The "Expressive and Creative Arts" learning will be focusing more on self employment as a means of income generation to young school leavers. It is also believed that teachers would have time to expound on the various topics of the Arts.

Arts Education in Japan

Hajime Takasu | Senior Specialist for Curriculum, School Curriculum Division
Elementary and Secondary Education Bureau
Ministry of Education, Culture, Sports, Science and Technology

Takashi Asai | Assistant Director-General for International Affairs,
Ministry of Education, Culture, Sports, Science and Technology
UNESCO Asia-Pacific Regional Conference in Preparation for the 'World Conference on Arts Education'
Seoul, Korea | November 23-25, 2005

1. The Fundamental Principles for Promoting Education, Culture and Arts in Japan

(1) The Constitution of Japan and the Fundamental Law of Education

Fundamental principles for Japanese education are defined in the Constitution of Japan enacted in 1946 and the Fundamental Law of Education enacted in 1947. Article #26 of the Constitution of Japan stipulates "All people shall have the right to receive an equal education corresponding to their abilities, as provided for by law." Based on this spirit, more specific provisions relating to the school system, educational administration, financial support and other matters are specified and many other education laws and regulations through the Fundamental Law of Education and the School Education Law.

(2) The Fundamental Law for the Promotion of Culture and Arts

The Fundamental Law for the Promotion of Culture and Arts, which was enacted in 2001, has stipulated the policies the Japanese nation ought to adopt for promoting culture and arts, such as the arrangement of education and research institutions concerned with culture and arts, and improving education related to culture and arts such as experiential learning concerned with culture and arts.

2. Arts Education in Elementary and Secondary Schools

(1) General Framework

Elementary and secondary education in Japan is divided respectively into

elementary schools, which offer normal elementary education to children from age 6 to 12 in accordance with their physical and mental development, and into lower secondary schools, which implement regular secondary education on top of elementary school education to children aged 12 to 15 in accordance with their physical and mental development, and upper secondary schools as institutions for the latter half of the secondary education.

The Ministry of Education, Culture, Sports, Science and Technology (MEXT) lays down the subjects to be offered in elementary, lower secondary and upper secondary schools, as well as the standard number of yearly school hours for each subject in these schools.

MEXT also specifies objectives and standard content of each subject or each area of school activity in the "Courses of Study", which present national guidelines for the curriculum for each of the four school levels: kindergarten, elementary school, lower and upper secondary school. The content of the respective Course of Study for each school level is prescribed and announced by the MEXT based on reports made by its advisory organ, the Central Council for Education.

Each school organizes and implements its own curriculum in accordance with the provisions of the relevant statutes and the Courses of Study, and also in due consideration of the actual circumstances of the school and the locality in which it is located, as well as of the characteristics of children enrolled and the stage of their mental and physical development.

Tables 1 and 2 present the subjects to be taught in elementary and lower secondary schools, as well as the national standard number of yearly school hours to be allocated to each subject, which are stipulated in implementation regulations of the School Education Law. Students in upper secondary school usually complete an elective from among Music, Fine Arts, Crafts Production, and Calligraphy.

Table 1 Standard Number of Yearly School Hours in Elementary Schools

	Art and Handicrafts	Music	Life Environment Studies	Period of Integrated Study
1st Year	68	68	102	-
2nd Year	70	70	105	-
3rd Year	60	60	-	105
4th Year	60	60	-	105
5th Year	50	50	-	110
6th Year	50	50	-	110

Note: One unit school hour is a class period of 45 minutes.

Table 2 Standard Number of Yearly School Hours in Lower Secondary Schools

	Fine Arts	Music	Elective subjects	Period of Integrated Study
1 st Year	45	45	0-30	70-100
2 nd Year	35	35	50-85	70-105
3 rd Year	35	35	105-165	70-130

Note: One unit school hour is a class period of 50 minutes.

(2) The Features of the Course of Study

The Course of Study, which provides statutory national curriculum standards for each subject, has been revised approximately every 10 years in accordance to such influences as changes in the pupils and students' situation and environment, changes in the social demands of education, and trends of education. MEXT revised the current Course of Study in 1998 and it has been implemented since 2002. However, this Course of Study is undergoing a careful scrutiny as the Minister of Education, Culture, Sports, Science and Technology requested the Central Council for Education in February this year, 2005 to consider its revision.

The theoretical background of the Course of Study derives not only from the expertise of teachers but also from pedagogical, psychological, sociological and individual disciplinary theories. Also, the latest neuro-psychological (brain science) approach is an important background study for the Course of Study. This approach explains how pupils and students perceive and deal with arts. To give an illustration, that music was perceived by the right hemisphere of the brain was a generally accepted idea. However, recent studies clearly show that both hemispheres are used in pupils and students' experiences of music. Through music learning, pupils and students can develop both affective and intellectual aspects. As a result, pupils and students can not only develop their thinking abilities and judging abilities, but also enrich their aesthetic sentiments. Such brain functions are always supported by pupils and students' sensitivities. As the Course of Study takes such areas into account, it does refer to what teachers should deal with in class to enhance the qualities and abilities of pupils and students. In the cultivation of pupils and students' artistic qualities and abilities, arts subjects contribute to the holistic education of pupils and students and to character building.

The followings are key phrases in the objectives of the Course of Study for Arts subjects:

- Encouraging a love for arts
- Enhancing appreciation for arts
- Cultivating fundamental abilities
- Enriching sentiments

The fundamental abilities do not only refer to knowledge and skills (e.g. reading and writing notation, skills to play musical instruments). In the Course of Study, the fundamental abilities also refer to the abilities of pupils and students to express their feelings, imagination, and thinking by such means as writing, drawing, performing, and making (expressive skills), and to the abilities of pupils and students to recognize positively strengths and aesthetic values. To cultivate the fundamental abilities, pupils and students' creative activities are crucial, because such activities are the very basis of other activities. It is not too much to say that they can change pupils and students from being "successors to a culture" which includes Japanese, Eastern and Western traditions, to "creators of a future culture".

Over the past decades, MEXT have reconsidered the values of Japanese traditional arts. We believe that pupils and students' realization of the values of Japanese traditional arts leads to the establishment of their identities as Japanese as well as establishment of a platform from where they understand other cultures and values.

(3) Initial Training

(A) Belief in certificates and the curriculum accreditation system

Teachers must be persons who possess a certificate bestowed in accordance with the Education Personnel Certificate Law (belief in certificates)

A teacher's certificate (regular certificate) is bestowed by the relevant prefectural board of education to recipients who have acquired the basic qualifications, such as a Bachelor's degree, and have completed the required subjects in a university curriculum recognized by MEXT as essential for a teacher's certificate.

(B) Types of certificates

The types of certificates are classified by the kind of school. The certificates for secondary schools are further classified by subjects.

3. Examples of Support for Promotion of Arts

The following are examples of support for promotion of arts in terms of education at the national level by the Agency of Cultural Affairs.

(1) Program for the promotion of activities enabling children to experience culture and arts

The following projects are implemented under "Program for the Promotion of Activities Enabling Children to Experience Culture and Arts" (the New Century Arts Plan)

in an attempt to have children gain moving experiences and to foster them as richly sensitive human beings by having them come into direct contact with real art and culture and participate in creative activities.

(A) Ensuring opportunities to view authentic stage arts

Performance guidance is offered by performing art groups, etc. so that children get to appreciate outstanding theatrical art. Opportunities are also provided for children to participate in workshops and joint performances with such groups and to come into close contact with true stage art.

(B) Promotion of cultural activities at schools

Children's interest in arts is raised by moves like dispatching artists who are carrying out quite outstanding activities and the preservers of traditional arts for the schools in their areas of origin, presentations of outstanding skills, and lectures on the joy of cultural activities and regional pride, etc. Moreover, providing opportunities to present the results of cultural activities to children can give them a consciousness of goals and have them participate in cultural club activities.

(C) Support for hands-on cultural projects

The Agency of Cultural Affairs is drawing up programs allowing children to come into direct contact with and experience diverse and variegated culture casually year round by providing opportunities for them to touch upon and experience diverse and variegated culture throughout the year within the scope of their daily lives. And it has been supporting their implementation as model projects. (47 model regions nationwide)

(2) Support for Cultural Facilities

(A) Projects that are conducted in collaboration with multiple cultural facilities and schools as central houses in the locality

Joint research/training projects carried out in collaboration with other fine arts museums/museums and schools in the region and projects like exhibitions that are the focus of rotating exhibitions to schools and cultural facilities, etc.

(B) Projects such as the development of advanced exhibition/education and dissemination methods

Development of exhibition/education and dissemination methods that make use of IT, etc., development of educational materials for use in hands-on activities (experiential-type education and dissemination activities carried out by curators, etc. who visit schools)

Arts Education in Kyrgyz Republic

Almajan Mambetova | Professor of the Kyrgyz University on Art Education

Director of the Kyrgyz Heritage Organization (NGO)

UNESCO Asia-Pacific Regional Conference in Preparation for the 'World Conference on Arts Education'

Seoul, Korea | November 23-25, 2005

The Current Situation in the Kyrgyz Republic

The current situation of Arts Education is inseparably linked with the national interests, mentality, social, political and economic changes and realities in the most difficult transiting period of the country after the USSR fall. The Kyrgyz Republic, known as "Kyrgyzstan" with the population of more than five million and over 80 nationalities (the USSR heritage) is a member of the CIS, and located in the center of the Great Silk Road in Central Asia. Kyrgyzstan is within the six poorest high mountainous states of the world (93% of the territory is mountains) with a harsh continental climate. On the north Kyrgyzstan borders on by the Republic of Kazakhstan, on the west by the Republic of Uzbekistan, on the south by the Republic of Tajikistan, and on the east by China. Its strategic location, as well as its moderate Islamic traditions made it very attractive for international community and super states from a geopolitical point of view, and made the country enter various regional and international economic and security alliances.

On the problems of education of Arts and integration into international educational standards.

There are serious obstacles on the way of providing a quality education including education of Arts, integration into international educational systems. Despite the tremendous efforts of the government to march in step with the requirements of the day, the lack of budget can not allow to realize a full-scale reform, limiting it to patching up the holes in education.

The main problems of the Republic affecting education and integration into international educational standards are as follows:

1. The huge foreign debts of the Republic after the USSR fall

2. The increase of prices for educational services
3. Low salaries (\$17 of a young teacher, \$29 of a qualified teacher) which make the teachers stay from schools and go to businesses. Today many schools are lacking more than 3000 teachers.
4. The lack and not enough manuals and teaching aids at all education levels
5. The lack of modern material and technical basis (modern equipment, Internet, mobile, and optical communication in the educational system of the country)
6. The lack of technical skills of teachers due to the lack of modern material and technical basis
7. Poverty and low level of life and communities do not allow them to give and invest in their children's education of Arts
8. The lack of interest of big businesses (which are not many) to education of Arts issues
9. The lack of analyses/researches on education of Arts in the Republic

Policies and Strategies for promotion of Arts Education at the national level

Nevertheless, the government invents and practices new education policies of national identity components in the existing Arts education curriculums, and undertakes some steps towards integration processes, pursuing multilateral goals directed to training esthetically mature generations and high professionals in Arts and culture, capable to survive in the vast West – East area, and better the quality of life. The fact that the State Commission for Culture under the Education Ministry has been transformed into a separate Arts and Culture Ministry this September says much. Despite the severe economic restraints, the Republic faces today there is no drop in learning Arts and culture.

None of the institutions were closed, and the number of Art learning pupils and students had never decreased since independence of the country, appearing even more. In the recent years, the Kyrgyz Government has launched a number of national concerns legal, administrative actions/laws related to education of Arts and culture:

I. "Law on Culture" 1992, the newest reduction of the Law took place in 2003.

- The Programme "Madaniat"(Culture) adopted after the USSR fall, aimed to preserving the national heritage, the existing level and content of culture, not allowing it to go into bankruptcy, raise culture in rural areas with the accent on a cycle of measures including various level contests, stipends, visiting tours, festivals and so on.
- A National Programme "Jashtyk" (The Youths) with the President Akaev's Programme "Cadres of XXI century" educational program component with the aim of spiritual renaissance, train new cadres of international educational standards level (grants

and stipends, the President's stipends) and integrate into the international educational system

- Law "Protection and Utilizing the Historical-Cultural Heritage" - 1999
- Law "On Museums and Museum Fund" – 2000
- Currently a new law on culture and arts is being prepared for the Kyrgyz Parliament

II. Due to the Government's laws it became possible to realize the following new initiatives in the post-Soviet period:

Were opened two special high educational Arts institutions:

1. **The State Academy of Arts (1993)** - an artistic education and scientific- research institution. The Academy has realized a concept of Lifelong learning of Arts with its branched multi-stage model with
 - a four year Arts School
 - a three year Arts College
 - a 5 year Arts Institute
 - Post graduate courses
2. **The Kyrgyz National Conservatory (1993)**

III. Were opened the following Arts faculties at the new universities:

1. The Naryn State University: "Drawing", "Fine Arts" and "Education of Arts" faculties
2. The Osh State University: "Variety Music Art" and "Actor" faculties
3. The Jalal-Abad Universtiy: --/--

IV. Were opened new Arts specialties at old high educational institutions:

"Variety Musical Art" and "Actor" at the Beishenalieva State Institute of Arts
"Artistic design of costumes and Modelling", "Decorative Applied Art" at the Institute of Arts Education and Culture under the Arabaeva State University
"Variety musical art" and "Actor" faculties at the Osh State University

V. New lifelong institutions of Arts education after 1991:

- A Republican Center for Amateur and Folk Arts and Cultural-leisure work under the State Commission for Culture and Arts
- The Arts College under the Academy of Arts
- The Republican Center for Creative work
- The Republican Educational-pedagogic Center for Aesthetic training (for gifted

children)

- The Post-graduate courses under the Academy of Arts
- The Republican public cultural foundation Center "Seitek" for children and the youths (dance, singing, drama, fine arts, national instruments, variety shows)
- Open air galleries, restructured cinemas, various local, regional and international exhibitions of arts including crafts

Besides this, there are numerous amateur clubs, studios and groups working at cinemas, schools, private courses in arts and so on.

VI. The invention of national identity components in schools curriculums:

- National oral folk arts and epic narrators
- Folk games
- Kyrgyz Ethics (spiritual traditions)
- National crafts

VII. The increase of national identity components volume in print and electronic mass media:

On National and private TV casts:

- The Kyrgyz national language day celebration (23 September)
- TV casts on creative works of outstanding present and passed arts and cultural people
- Meetings with well-known cultural people on various Arts and culture issues like "Kyrgyz, get to know about yourself", folk arts performances contests at regional/district levels, folk music and singing contests, festivals, shows, exhibitions
- Revision of old forgotten cultural traditions and invention of new TV casts like: "Kubulgu Menin Yrym"(be heard my singing), songs of gold (ripe harvest) valley, "Time to Sing", "Yr Kese" (turn to sing), "Yrdap Jur" (keep singing), "Yr Duyinosu" (the world of songs)
- National oral folk arts: Manaschi (Manas epic tellers), "Folk games", "Performances by Akyny" – improvisatory (narrators), dastanchi (narrators and preservers of epics)
- Revision of national games and contests
- Invention of Painting classes on TV casts for children

The increase of Cultural diversity within the country:

- The Assembly of Kyrgyzstan peoples (Public fund of various nationalities for preserving their cultures). The Assembly initiates language courses, amateur art

- activities, national costumes, exhibitions
- The Uzbek Drama Theatre in Osh
- TV and Radio casts in Dungan, Uzbek
- New Uzbek and Tajik schools
- The Dungan, Afghan, Kurdish, Jewish, Turkish, Tatar languages and literatures
- (additional to the school curricular or out of school learning)

VIII. Understanding international cultures:

In schools:

English, German, French (compulsory)

In high educational institutions

English, German, French (either one is compulsory)

Spanish, Turkish, Chinese, Korean, Arabic, Japanese

In lifelong learning institutions:

English, German, French, Spanish, Turkish, Chinese, Korean, Arabic, Japanese, The Dungan, Afghan, Kurdish, Jewish, Turkish, Tatar languages and literatures

In specialized schools, colleges and institutions of arts:

Classic, modern and traditional arts from antic to modern

IX. On Integrated learning of Arts

There are several integrated courses for primary school age pupils:

- "Country study" (Regional Geography) aiming the familiarity of the pupils with the environmental phenomena as well as with spiritual culture of the peoples living in the country
- "Fine arts and artistic labour" combines the courses in fine arts and labour education
- "Ethics" courses – 1 hour per week – the familiarity with the norms of behavior, the requirements of the society towards the spiritual qualities of the man, and spiritual traditions.

The process of integrated learning of languages in the Republic is being established anew: learning native languages (Kurdish, Uigur, Turk-Meskhetinsky, Afghan) is given two more extra-curricular hours per week. The Kyrgyz in this case begins at the 3rd grade.

There may be a subgroup out of eight pupils wishing to study some native language (except Kyrgyz, Russian, Uzbek, Tajik).

X. On the Integration into regional and international education systems of education.

There is a Kyrgyz Interagency Experts Council of Education under the Education Ministry to study international education models with the aim to advance the local educational system to international standards. The Council develops works out for the Ministry's Board for approval.

The CIS countries' joint cooperation initiatives:

1. The last year meeting of the CIS Education Ministers in Minsk (Byelorussia)
2. The CIS October Inter-Parliamentary Assembly and Eurasia Economic Cooperation meeting in Sanct-Petersburg on harmonizing laws in the sphere of education integration issues as the previous decrees, resolutions on educational integration issues did not work well. The meeting resulted in the recognition of the CIS countries (Russia, Tajikistan, Byelorussia, Kazakhstan and others except Turkmenistan) college and high educational institutions Certificates and Diplomas in these countries. The same testing requirements for the students and privileges for those who had better records: they are taken in and study at the same conditions as local students.

A number of Kyrgyz high educational institutions specializing in foreign languages, Arts and others have their foreign partner institutions where Kyrgyz students can work on probation or study in the countries of the studied languages.

- **The Institute of Arts Education and Culture** (under the Arabaeva State University) teachers work on probation in the Kazakh State University in Almaty (Republic of Kazakhstan)
- **A regional American University in Bishkek.** The Kyrgyz and American students can have visiting tours and study in Kyrgyzstan and the USA accordingly.
- **The State Academy of Arts** has developed the International Forum Sessions of Arts with its Full Members from Turkey, Armenia, Pakistan, Ukraine, Uzbekistan, Tajikistan, Turkmenistan, Russia (the V. I. Surikova Institute of Arts in Moscow, I. E. Repin Russian Academy of Arts in Sanct-Petersburg). The goal of the Forum is to get familiarized with the current status of Arts in the Member-Republics, discuss the ways of integration, conduct master-classes, exchange practices and ideas combined with exhibitions, (plainairs) and so on. According to the Forum's plans there will be teachers/students exchanges (to do practical work).

Arts Education in Malaysia

Lim Meow San | Principal Assistant Director, Curriculum Development Centre, Ministry of Education
UNESCO Asia-Pacific Regional Conference in Preparation for the 'World Conference on Arts Education'
Seoul, Korea | November 23-25, 2005

Towards Nation Building

Arts education in Malaysia is currently positioned at a crucial and exciting phase of development. Whilst science and technology emphases are engineered for advancing the nation towards progress and development, careful balance is pursued through bringing to focus the importance of Arts education. Vision 2020, the national vision of Malaysia as a developed country by the year 2020, and the first Islamic nation to do so, calls for a nation of people as knowledge workers, educated and trained in a foray of fields. Thus the focus on Arts education is an endeavour initiated by the Ministry of Education Malaysia in cognizance of the imperative role Arts education has towards developing the potentials of individuals in a holistic and integrated manner. The development of individuals who are intellectually, spiritually, emotionally and physically balanced and harmonious are encapsulated in the philosophy of the Malaysian national education.

Visual Art and Music Education

Presently Visual Art Education and Music Education are compulsory subjects in primary schools (grade 1- 6) and lower secondary schools (grade 7-9). These are elective subjects at upper secondary level (grade 10 – 11). Other forms of arts like drama and dance are conducted in co-curricula activities. Much need to be planned, structured and executed for expanding the current status of Art education to one of Arts education, encompassing the performing arts for all in the formal school system.

Reframing Art Education

Under the centralised system of education in Malaysia, all school subjects at the primary and secondary school levels (grade 1 – 11) underwent a national curriculum review exercise in 2000. The Art Education curricula were reexamined and reframed for content relevance and updates as well as teaching and learning approaches. Art Education was renamed as Visual Art Education as the subject content specifically addresses fine art. To meet present needs

and future prospects, multimedia and industrial design content are introduced. Wider scope of traditional crafts in Malaysia is catered by including ethnic art and embroidery.

The reformulated Visual Art curriculum was implemented in phases starting in 2003 for all Malaysian schools nationwide. At primary school level (grade 1- 6), Visual Art Education curriculum is organised under four learning areas viz. Drawing, Creating Patterns & Design, Designing & Building Models, and Introduction to Traditional Crafts. At the secondary school level (grade 7 – 11), the curriculum contains two main learning areas viz. Production of Visual Art (that covers basic art design, fine art, and visual communication) and History & Visual Art Appreciation.

Amenities and Ancillary Services

Currently all primary and secondary schools have proper physical amenities i.e. a music room and at least one or more rooms for Visual Art activities. Computer facilities both hardware and software are also supplied to schools especially for multimedia and graphic design production in Visual Art.

Various ancillary services are provided by the Ministry of Education in collaboration with other ministries or agencies. The Malaysian Philharmonic Orchestra launches special yearly programs on orchestral music for school children to develop their interest in classical music. The Master Plan for developing the Malaysian music industry currently delineated by the Ministry of Culture, Arts and Heritage takes into consideration the present and future scenario at the school level. Smart partnership is being sought with the National Art Gallery to bring the students closer to our rich Malaysian cultural heritage and local arts.

Teacher Professionalism

As with other subjects implementation in 2003, Visual Art Education teachers underwent orientation in-service courses for content familiarisation as well as utilisation of varied effective teaching learning approaches in line with new educational trends and findings. To create conducive fun learning environment and expand teachers repertoire of knowledge, skills and applications, teachers learned the principles of multiple intelligences, higher order thinking skills and creative thinking, future studies, contextual learning, constructivism, self access learning, mastery learning, learning to learn, and school-based assessment.

Aside from orientation courses, in-service enrichment courses are also specially designed to upgrade the teachers professionalism yearly. Currently such courses are focused on providing the teachers ICT skills and competencies in using specific computer software programs in visual art and music.

Another move by the Ministry of Education is to provide university graduate teachers for all secondary schools. To encourage college trained teachers to pursue tertiary studies, scholarships, paid leaves and special inter phase training programs with articulation at university levels are made available. In providing such opportunities, all teachers are given access to continuous pursuit for life long learning.

The Move Forward: Arts Schools

Another move by the Ministry of Education is the planning to set up special arts schools during the implementation of the Ninth Malaysia Five Year National Plan (years 2006 – 2010). Such arts schools are to provide opportunities for talented young students to develop their potentials in various forms of arts. The development of such personnel would contribute towards further cultural exchanges, communication and understanding at the global scenario. The formulation of such schools lends well as precursors to the pursuit of improving the quality and expansion of Arts education in other schools.

The first phase of conceptualisation of such arts schools have recently been completed and approved by the Central Curriculum Committee, a high powered committee headed by the Director General of the Ministry of Education in September 2005. The concept design is very well received, providing broad base progressive development of the students in both visual and performing arts at lower secondary school level. At the upper secondary level, the students are then offered a wide selection of elective subjects and interesting combinations for specialisation to cater for their interests, talents and future careers.

Access, Equity and Quality Arts Education

In developing Malaysians as citizens of the world, the Ministry of Education adheres to the tenets of the ten year plan on Education Development 2001 – 2010 that stresses on access to education, equity in education to reduce the gap between advantaged and disadvantaged schools, and improving the quality of education. The development of Arts education is conducted within this framework.

In this World Conference on Arts Education in Korea, Malaysia would like to participate and share experiences, ideas and strategies in overcoming varied challenges and issues pertaining to Arts education. Much collaborative work amongst nations are envisaged on new trends and research findings, pedagogical approaches, instructional strategies, evaluation methodologies and structural designs. Malaysia looks forward to a beautiful world of nations with no borders, personified through the aesthetic eyes of Arts education.

Arts Education in Maldives

Shamun Hameed | Director, Maldives Academy of Performing Arts & the Voice of Maldives
Ministry of Information and Arts

UNESCO Asia-Pacific Regional Conference in Preparation for the 'World Conference on Arts Education'
Seoul, Korea | November 23-25, 2005

Arts Education in Schools

At present, arts education is formally addressed in schools of the Maldives, through Practical Arts, a subject which broadly encompasses the areas of Art Appreciation, Drawing and Painting, Printing and Designing, Collage, Paper Work, 3D Activities, Weaving and Needlecraft, Music and Movement.

Taught from Grades 1 through 7, Practical Arts is aimed at very specific objectives, including creating awareness, developing an open attitude, developing visual and tactile sensitivity, developing dexterity and manipulative skills, developing listening skills and learning to associate emotions with experience, encouraging teamwork, foster, encouraging and developing creative thought processes, appreciation of cultural heritage, developing evaluative and self-criticism, and encouraging the formulation of opinions and subsequent discussion.

Arts Education outside the school curriculum

In the Maldives, there has long been the need for a broader outlook on the nurturing, development and promotion of the arts. As such, plans are underway for the establishment of a new organisation, the National Centre for the Arts, within the near future, as an integral part of the Maldivian government's new policy on developing the Arts sector.

The main objectives of this new organisation will be:

- to provide equal training opportunities in the arts for all, especially unemployed youth, to facilitate gainful employment.
- to encourage the maintenance high standards in the creative output of artists.

- to nurture, encourage and develop the skills of the artists in the performing arts, as well as in the visual arts.
- to provide the necessary assistance and support when and as required by artists.
- to enhance as much as possible, the capability of artists to utilise modern techniques and equipment in their professional work.
- to ensure that international standards and regulations are taken into account while planning and executing strategies for the advancement of the arts.
- to provide opportunities for debut performances of artists, as well as opportunities for further exposure of established artists to aid in their professional development.
- to establish research, recording, cataloguing, archival and retrieval capability of cultural art forms.

Policies and Strategies for the Promotion of Arts Education

1. **Provide opportunities for youth and other individuals for the acquisition of knowledge, and the pursuit of excellence, in the Arts.**

Strategy

Establish and develop a school of the Arts.

Baseline

- A) The only institution for arts education outside the normal school system, the School of Music & Drama (established in 2003) offers formal classes of music theory and piano / singing grades Initial to 2.

Justification

Accessibility to education in other forms of the arts, in both formal and non-formal contexts, is crucial to the sustenance and development of the creative processes of the community as a whole.

Inaction will in all likelihood lead to degeneration of the quality of arts and artists, and the deterioration of aesthetic values within the community.

Baseline

- B) In the initial stages of the newly-established schools of the Arts, key teaching positions will by necessity have to be assigned to foreign trainers. It is however imperative that local staff be trained as soon as possible to take up those positions.

Justification

New technologies and modern modes of delivery are increasingly common in arts education.

The capability to adapt to new technologies and the capacity to adopt new approaches is vital to enable future students and graduates to be on par with world standards.

Target 1

To restructure and reorganize the existing school, and establish a School of the Arts within the new organization, the National Centre for the Arts, which would then include four departments: Music, Dance, Drama, and Art & Craft.

Target 2

To source overseas training opportunities for staff. Ensure that training-related procedures at NCA are flexible, to assist adaptability of new approaches and techniques.

2. Provision of a gateway to knowledge bases to foster and encourage artistic creativity and development**Strategy**

Provide access to arts-related resources by establishing an Arts Library and a website for the National Centre for the Arts.

Baseline

Currently there are no dedicated facilities or means by which artists may acquire artistic knowledge and information. While a wealth of information is available on the internet, barriers such as financial limitations, hinder the utilization of some of the more qualitative, hence expensive resources.

Justification

Availability of information is crucial to the development of artistic creativity. In this regard, a widely-accessible resource centre such as a library is necessary.

Exposure to other cultures and world arts would undoubtedly encourage Maldivian artists to break away from pre-conceived notions, and enable them to look beyond the conventional concepts to reach heightened spheres of creativity.

Target

To establish:

- an Arts Library
- research, recording, cataloguing, archival and retrieval capability for a digital database on Maldivian arts and artists

To establish a gateway to:

- arts-related resources on the internet
- National Centre for the Arts' website
- reference material

Conclusion

It is anticipated that this new and determined, and ambitious, outlook of the Republic of Maldives, will greatly facilitate the accessibility to gaining knowledge in the arts, in both formal and non-formal contexts, as well as serving to nurturing and encouraging the appreciation and revival of traditional and cultural practices and values as related to the arts. The subsequent improvement in the quality and variety of creative output will without doubt contribute towards enhancing the happiness and general well-being of the community as a whole.

Arts Education in Mongolia

Ariunaa Tserenpil | Executive-Director, Arts Council of Mongolia

UNESCO Asia-Pacific Regional Conference in Preparation for the 'World Conference on Arts Education'
Seoul, Korea | November 23-25, 2005

"When I examine myself and my method of thought, I came to the conclusion that the gift of fantasy has meant more to me than my talent for absorbing knowledge."

Albert Einstein

About Mongolia

Mongolia has experienced significant political and economic transformations since 1990 bringing both new opportunities and challenges. Although many Mongolians have relocated to urban areas fifty percent of the total population still lives in a nomadic way. The mostly subsistence-level agriculture, mining and foreign aid the country now depends on hold limited answers for the country's future.

About Mongolian education system

Since 1990, the education system faced a series of challenges including shortage of resources to maintain school infrastructures and increased dropout rates due to livestock privatization. The overall literacy level in Mongolian is relatively high (98.0 percent) due to a vast and efficient network of schools built during socialist time. There are 85 accredited high education institutions out of 184 registered by local education authorities. 49 of them are considered state owned and 6 of them are branches of foreign high education institutions. In 2004, 550,000 children were enrolled in 710 secondary schools throughout the country. In 2005 more than 50,000 seven year old children entered first grade. There are 20,600 teachers employed in the secondary education system.

'Mongolia is different from most other Asian countries with respect to the gender balance of enrollments. While equal numbers of boys and girls start school, by the end of secondary school girls outnumber boys in both general secondary and vocational schools. In higher education, 60% of the students in public institutions and 66% of the students in private

institutions are female.”¹

The Human Development report of Mongolia describes: “Of the approximately 2.5 million population by the end of 2002 and 38.9 percent were below the age 16 years old, 55.0 percent were in the working age group”.² Having a predominantly young population, education in Mongolia is and will continue to be an integral part of society.

Other social issues that are currently affecting the education system in Mongolia include;

- High rate of drop-outs and unemployment among young people and adults especially in rural areas and outer districts of Ulaanbaatar
- Outdated teaching approaches and methods, especially lacking is facilitation of student-centred learning and the promotion of critical thinking
- Many children experience low motivation and interest in school activities
- Lack of confidence, poor communication and relationship skills amongst children
- Growing slums and conditions of great poverty as Mongolians from the countryside move to the capital city in search of new opportunity “With this apparent urbanization of poverty came urban slums and an urban underclass – including roughly 4,500 homeless adults and children [in Ulaanbaatar] – and a rural economy with so few options that net migration for the decade shows more people left the countryside for the cities than sought refuge there.”³
- Rapid loss of interest in traditional culture and heritage as globalization trends become increasingly attractive to the younger generation

‘The Mongolian government recognises that the source for Mongolia’s future progress is the continually developing, creative citizen with highly developed education and intellectual abilities and skills and so it places education as a priority sector of society.’⁴

In 2005, the Ministry of Education Culture and Science identified the following priorities to support sustainable development of education sector:

- To carry out reform in education system to introduce 11 years education system
- To create and adopt master plan for education system
- To introduce new policies on textbook publishing & distribution
- To create education TV channel

¹ Master Plan 2005: Ministry of Education, Culture and Science Chap 1 p. 9

² Mongolian Human Development Report 2003, page 26

³ Mongolian Human Development Report 2003, page 26

⁴ Master Plan 2005: Ministry of Education, Culture and Science Chap 1 p. 9

- To introduce methods of distance and digital learning and promote information technologies at all level of education system
- To promote quality of teaching Mongolian traditional script in order to preserve unique cultural heritage
- To develop and implement "Education for all", the nationwide public education program
- To introduce new uniforms for the schools

About arts education

Mongolia has an extremely rich culture, full of skilled and creative people. Mongolia's talented artists, performers and writers produce work as unique to Mongolia as Mongolia's cultural heritage is to the world. But Mongolian culture itself is at risk from the sweeping influence of popular movies, music and television from highly developed nations. The growth and preservation of these artistic and cultural traditions play an integral role in Mongolia's social, economic and political development.

Mongolia faces increasing poverty, growing disparities between socio-economic groups, increasing urbanization and limited supports to education and arts sectors due to financial constraints. All of these factors have led to a growing deficit in Mongolia's education, cultural development and the preservation of the nation's cultural heritage.

In January 2004, the Ministry of Education Culture & Science formulated arts education standards for secondary education. These standards apply to music, visual arts and dance for students in grades 1-8. Prior to the development of the standards art was only taught in primary school grades 1-5.

While this is a substantial move forward there are many issues that restrict the effectiveness of these standards. These include;

- A lack of text books and resources for teachers specifically relating to Mongolian arts and cultural education
- A lack of training for teachers in the implementation of the new standards. The need for partnerships between the arts community and the formal education system
- Standards aim to educate potential artists and musicians but do not aim to foster appreciation for Mongolian arts and culture amongst the general population of young people
- The need for arts and culture to be integrated into other secondary school subjects ie. Using creative activities to facilitate experiential and interactive learning

- Very few non-profit organisations that are working to promote arts education and community art

Arts Council of Mongolia (ACM)

In 2002, business, civic and arts leaders in Mongolia formed the Arts Council of Mongolia (ACM), one of the first of its kind in an emerging democracy. The ACM's vision is that arts and culture are an integral and vibrant part of society, interwoven into many areas of education and economic and social development, thus contributing to the further growth of an open and democratic society. Its mission is to advocate for and support the sustainable development of Mongolian arts and culture.

ACM, with its emphasis on traditional Mongolian arts and cultural practices, aims to ensure the preservation of Mongolian cultural heritage through both the transmittal of traditional arts and cultural practices to a new and future audience and through the employment of traditional arts and culture practitioners in the program.

The activities of ACM include providing support for Mongolian arts institutions and individual artists through grant making and programs, promoting international interest and awareness of Mongolian arts, enhancing skills of Mongolian arts administrators and artists, advocating for cooperation between the private and public sectors on arts issues and developing arts education initiatives. There are four major program areas including Grants, Arts Education, Cultural Heritage and Advocacy.

Arts Education Program of ACM

The goal of the Arts Education program is to use arts education as a vehicle for individual, social and community development and to train future audiences and artists by:

- enhancing public awareness of the importance of the arts as tools for improving education, community building and social development
- conducting arts education pilot projects which promote critical thinking, creativeness, life skills development and self-identity for children
- facilitating research and policy dialogue and local and international partnerships on key issues in arts education

The Arts Council of Mongolia engages school children, artists and local communities using arts as a medium to promote creativity and community development. Professional artists and arts educators work with ACM using visual and performing arts to fulfill the aims of the program. A strong cultural heritage component in the program encourages students to learn

and explore traditional Mongolian cultural and arts practices. The program also incorporates life skills training for children including critical thinking, creativeness, life skills development and self-identity. "In the modern business environment, the ability to communicate, adapt, diagnose problems and find creative solutions are more important than ever before. These attributes can be nurtured and honed through studying the arts." ⁵

Champions of Change found that "Young people who are disengaged from schools and other community institutions are at the greatest risk of failure or harm. The researchers found that the arts provided a reason, and sometimes the only reason, for being engaged with school or other organizations." ⁶

For the most part the Mongolian education system does not use interactive teaching methods. According to the Master Plan, "Teachers have limited didactic and vocational skills. There is a weak pre-service teacher training system."⁷ ACM is working to train teachers and promote interactive arts teaching methods, curriculum development and capacity building in the field of arts education.

"In recent years, no single vocational textbook or guide has been published and the state policy regarding vocational textbooks was not formulated. In few schools, the teachers developed their own textbooks but they are limited within their schools and not widely distributed."⁸ In collaboration with the Department of Education, Culture & Science, ACM is working to assist in the development of teacher resources including the production of DVD's and CD's containing important Mongolian arts and cultural information, images and music. Building partnerships between arts and educational institutions both in Mongolia and abroad continue to be major priorities of the Arts Council.

Current ACM Activities

Life Skills through the Arts Day Camp

In August of 2004, the Arts Council of Mongolia (ACM) successfully conducted the pilot project, Life Skills through the Arts Day Camp, at a local orphanage - the Lotus Children's Center.

⁵ Mongolian Human Development Report 2003, page 26

⁶ Fiske, E (ed). Champions of Change: The Impact of Arts on Learning, The Arts Education Partnership and The President's Committee on the Arts and the Humanities
<http://artsedge.kennedy.center.org/champions>

⁷ Master Plan 2005: Ministry of Education, Culture and Science Chapters 1, 4 & 5

⁸ Master Plan 2005: Ministry of Education, Culture and Science Chapters 1, 4 & 5

In 2005, ACM continued the Life Skills through the Arts project and conducted a 3 day training program for 18 school children, ages 7-11, from different districts of Ulaanbaatar city in collaboration with the local children's newspaper. Young people were involved in visual arts and drama activities with life skill themes including self-esteem, emotions, stress management and relationships.

"What is it?" Street Art Festival

ACM, with other partner organizations, conducted the second "What Is It? This is my city and this is my culture" Street Art Festival for children on June 1st, 2005. The goal of the festival is to enhance the role of culture in serving local communities, improve the city's economic welfare, contribute to the education of its children and increase access of the entire community to the arts.

The festival had several components at 10 different stations, including public performances, interactive games and the creation of arts pieces. Over 10,000 children and adults participated in the event.

"What is it?" TV Series

In 2005, ACM collaborated with the Globe studio of Mongolian National Television to present the "What Is It?" arts education program for kids. The 30-min programs include fine arts, drama arts, performing (dancing and singing) and life skills lessons drawn from the Lifeskills Through the Arts special curriculum developed by ACM. Six "What Is It?" arts education programs have been produced in the first half of 2005, involving over 200 school students from 14 secondary schools. The program is broadcast once a month throughout Mongolia and will continue to be filmed in the future.

"Focus on Kids" photography project

Thanks to financial support from the Swiss Agency for Development and Cooperation, ACM began implementation of the Focus on Kids pilot project in February, 2005 at a Save the Children community center in the Chingeltei district of Ulaanbaatar.

This project aims to help disadvantaged children, of ages 12-16, to express their personal views of their community and their surroundings in a creative way with the added benefit of helping them to develop a new vocational skill through photography.

The first step of the project, including curriculum development and the darkroom and equipment preparation, was implemented successfully and the second step, training children

in basic photography, began on February 28, 2005. The first graduation ceremony of students and the exhibition of their photos were held on June 22, 2005.

"I can do it" arts project for disabled children

ACM initiated and launched the "I Can Do It" pilot project for disabled children in collaboration with World Vision and with the financial support of the AIFO Representative Office in Mongolia. This project aimed to promote self confidence and other necessary life skills in disabled children through an arts education program. The project developed an arts education curriculum specifically targeting disabled children and their families and conducted trainings in this curriculum for teachers and parents.

The first phases of the project, the development of the special arts education curriculum and the training of the trainers, were implemented by professional teachers and methodologists. In March/April, the third phase of the project, an 8 day workshop involving 25-30 disabled children from Songinokhairkhan district of Ulaanbaatar city, was held at the Arts Education Center of the National History Museum of Mongolia. The artworks created by the disabled children were exhibited as part of the "What Is It?" Street Art Festival on June 1, 2005.

The special arts education curriculum will continue to be used by the partner organizations: the World Vision disabled children program, Professional Methodology Center, 29th Special School for disabled children, 17th Kindergarten and Shar Had mental clinic. ACM plans to maintain and extend this project in the future.

Heritage series of lectures

ACM initiated and launched a series of cultural heritage lectures in collaboration with World Vision. The series of lectures involved a total of 2500 school kids, ages 16-18. The series included lectures on cultural heritage in Mongolia and from around the world. This project will be reprised during the next Mongolian school semester.

This project encourages young people to spend their free time effectively, to obtain vital basic knowledge on world and Mongolian history, traditions and arts and cultural heritage, to increase national pride and to encourage an active and creative life.

"I can & I am talented" Arts Summer Camp

In June, 2005, ACM conducted the Arts Summer Camp in collaboration with the Nairamdal International Children's Center. The camp provides schoolchildren with new, interesting and effective learning opportunities through the arts. 15 professional artists participated as

teachers and mentors at the camp and 15 special arts education programs were developed incorporating elements of the "Lifeskills through the Arts" curricula and involved more than 550 kids over a two week period.

Future plans

ACM recognizes the important role of children not only as the artists and audiences of the future but also as future policy makers and members of society. With this in mind, the Arts Education Program aims to provide integral life skills to young people and develop their understanding and affinity for the arts and for Mongolian culture.

ACM believes arts in education is a strong vehicle for individual, social and community development. ACM will continue to work in this field by:

- Continuing to conduct arts education projects focusing on the arts as a tool to promote critical thinking, creativeness, life and learning skills for children such as the *Focus on Kids* photography project, *I Can Do It* special arts program for disabled children and *I Can Do It - I Am Talented* summer arts camp.
- Enhancing public awareness of the importance of the arts as a tool for learning and a means of improving the quality of education and providing access for children to celebrate and preserve Mongolian traditional and contemporary art and culture through the development of *What is it?*, a series of TV arts education programs and children arts festival.
- ACM is currently involved in seeking funds for number of after school arts education projects in rural areas and underprivileged areas of the capital, Ulaanbaatar. These new initiatives aim to create an after school arts learning environment and to provide life skills and heritage education to young Mongolians.

The Arts Education program of ACM includes an extensive network of local and international partners such as the Ministry of Education, Culture and Science, Mongolian University of Culture and Arts, Mongolian Education Alliance, Globe Arts Center, Nairamdal International Children Camp, World Vision, Save the Children, Swiss Development and Cooperation Agency, Arts-ED Penang and National Commission of UNESCO.

These partnerships and program activities together with the support of our donors ensure the long term sustainability and success of our activities in promoting arts and culture as vital and vibrant parts of an open and democratic society.

Arts Education in Nepal

Tarzan Rai | Designer, Editing and Publishing Section, Curriculum Development Centre
UNESCO Asia-Pacific Regional Conference in Preparation for the 'World Conference on Arts Education'
Seoul, Korea | November 23-25, 2005

Introduction of Nepal

Nepal is a small sovereign country. It is situated between two big countries China and India. Nepal is a nation of great diversity and richness, not only in terms of its physical topography, but also in its ethnic, linguistic, cultural and artistic variety. Kathmandu is the Capital of Nepal. It is located in the heart of the Kathmandu valley. It is surrounded by hills and mountains.

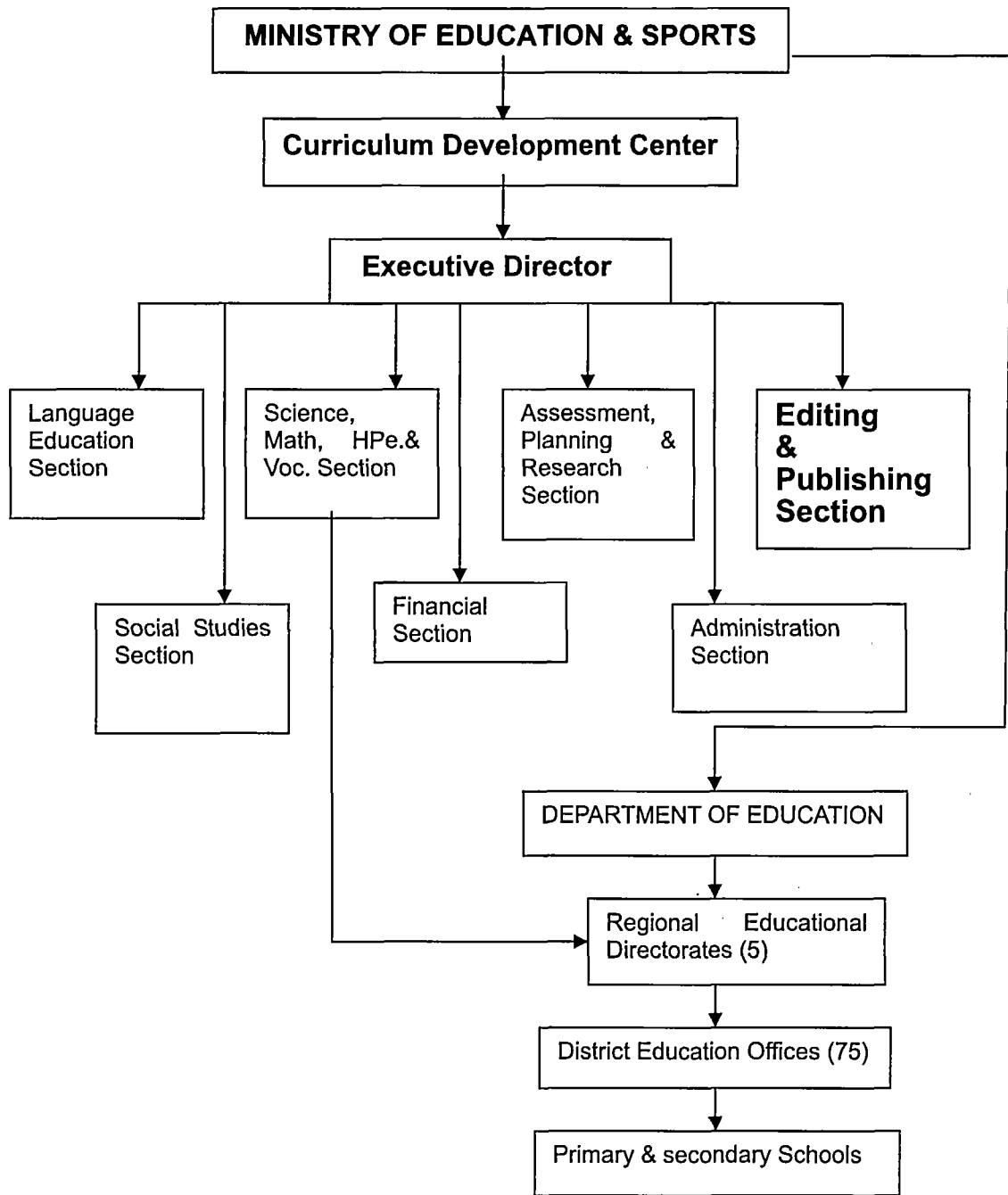
Nepal expands in the area of 147,000 square kilometers and stretches over 800 kilometers in length from east to west and 200 kilometers wide. The People's Republic of China is in the north region and India is in east, south and west regions. In the southern region, the lowlands of the Terai forms a fertile belt which gradually merges into the plain of Indian belt. So Nepal is a landlocked country. Nepal is independent country having unique characteristics. Nepal is also called Himalayan Kingdom. Nepal ranges in altitude from 60 meters above the sea level up to 8,848 meters at the summit of Mt. Everest. Most of the parts of Nepal are covered with Himalaya, Mountains and Hills. Thus, Nepal has extreme variations in altitude, climate, ecology and culture rarely found elsewhere in the world.

Moreover Nepal is known as the birth place of lord **Gautam Buddha**.

Nepal at a glance

- Population 23,214,681(Census 2001)
- Literacy Rate 45%
- Urban Population 14.2%
- GDP US \$ 421 million
- Currency Nepalese Rupees

Organization Chart:



Curriculum Development Centre (CDC)

- CDC is the apex body for developing school level curriculums and textbooks. It was established in 1971.
- It is responsible to conduct Dissemination Programme, Workshops / Seminars on new curricula, curricular materials, and curriculum related other issues to teachers, teachers' trainers, education officers at the district, regional and central levels.
- It develops Teaching /Learning Materials.
- The centre has a sound premise for developing quality school level teaching/ learning materials.
- It is also authorized to approve the supplementary teaching learning materials developed and published from different private publications.

Editing & Publishing Section

- The main job of this section is to develop the **camera ready copy (CRC)** of school level different curricula, text books, and teaching learning materials for printing.
- This section also performs the **proof reading, language editing** as well as **content editing** of the CRC.
- It also develops different types of teaching /learning **magazines, bulletins** and other materials.

The History of Educational Background of Nepal

The early educational system in Nepal was completely influenced from Indian culture or system. At that period the education system was based on **Gurukul**. It is completely traditional system of study. Sanskrit language was used as an official language. Nepali language is based on the Sanskrit language. In 1846 the modern education system was introduced by **Rana** regime. But the education was for only Rana family and not for other Nepalese people. The first school was established in Kathmandu in 1853. It is still in operation and is famous as **Durbar High School** this day. During this period textbooks were developed or borrowed from India. Nepal had not its own curricula or textbooks. After Rana regime, modern education system was introduced in Nepal and common Nepalese people became eligible to participate in education. The education system is always influenced from political system or political situation in almost every country. In 1971 a new curriculum was introduced by **NESP (National Education System Plan) Commission**. The same year **Curriculum Development Centre** was established under the Ministry of Education and Sports. Curriculum Development Centre was established and authorised to develop new curriculum and textbooks for school level as per the recommendation of **NESP Planning Commission**. Under this committee several subjects had been recommended including

Physical Education, **Craft-Art** and Health Education as main subjects in primary level. Craft-Art subject was studied two periods a week. It was not taught according to Art Education philosophy. It was taught as usual subjects in the past and even at present. It is very hard for teachers to teach the subject without any prior experience and training. They just instruct students to copy any figures or pictures from the book. A good class of Art & Craft depends on teachers themselves. Therefore, the teacher training is very important. The study of Art and Craft subject should be compulsory at elementary teachers' training course.

Present status of Art Education in Nepal

Art subject is taught theoretically as other academic subject in school level. In primary level art subject is comprised of **Art, Craft** and **Music**. It has given **50 marks** in primary level. There is a provision of Art as an optional subject in Lower Secondary level, Secondary and Higher Secondary Level. It is applied in very few schools.

There are only three **Art Colleges** in Nepal. **Lalita Kala Campus** is one of the oldest colleges. It is a Government College established in 1978 AD. Other two colleges are run by private sector. There are **Srijana Fine Art college** and **KU Art College**. These colleges are producing professional artists and supporting art development. The major subjects of these Art colleges are: drawing, painting, sculpture, graphics and music.

Meaning of Art

Many people think that art is same to drawing or painting and Art Education means teaching drawing class. However, we need to rethink about the definition of Art when we discuss Art Education. Although Art usually means Fine Arts, Fine Arts concept was developed from the West in 19th century. Even in English language, the original meaning of Art implies broader sense of various skills. In Nepali, Fine Art is said **Lalit Kala**. It is not necessary to deny the meaning of Fine Arts, however, if we take only the narrow meaning of art, we will lose the broader meaning of art. In Nepalese traditional culture, art is not separated from daily life. Based on the modern theory of Fine Arts, it is often considered something special inseparated from children's lives in Art Education. Art does not necessarily mean Fine Arts only. Drawing and Painting are important but they are not the whole of Art Education. It should be emphasized that **Art Education includes not only drawing and painting but also various kinds of other art activities like handicrafts, clay works, construction and paper work etc.**

Art Education for Nepalese Children

Art activities should be performed with natural and local materials that may be more playfull without any formal educational meaning. Generally people want a quick result in education,

however, education cannot be evaluated in short period. So it takes time to some extent for achieving a good result. The purpose of Art Education is not to make children a professional artist but to develop their **potential creativity**. Children can develop their observations, imagination and expressions by drawing and painting pictures. Teachers often praise the realistic pictures only which make the children depressed and mislead them to copy or trace from realistic pictures. In art class the teacher must understand the developmental stage of children's drawing and try to encourage them to express freely. The experience of various activities will help them to become more initiative, inquisitive, creative and active in future. It may help them to develop their confidence, self expression, honesty, love of work and self decision making.

Arts Education in New Zealand

Helen Cooper | Senior Advisor Arts, Design and Learning Outcomes

Curriculum, Teaching and Learning Group, Ministry of Education

UNESCO Asia-Pacific Regional Conference in Preparation for the 'World Conference on Arts Education'

Seoul, Korea | November 23-25, 2005

The past five years has been a period of unprecedented reform for school formal Arts education. It has included the implementation of *The Arts in the New Zealand Curriculum*, simultaneously with the implementation of the National Certificate of Educational Achievement, a unified school qualification system based on standards based assessment.

Implementing *The Arts in the New Zealand Curriculum* in Schools

The Arts in the New Zealand Curriculum is based on four broad disciplines: dance, drama, music and the visual arts. The curriculum approaches learning within each discipline through four strands: Developing practical knowledge in The Arts, Developing ideas in The Arts, Communicating and interpreting in The Arts, and Understanding The Arts in context.

The Arts curriculum statement replaced previous syllabuses for music and visual arts. Drama has traditionally been taught as part of the English curriculum, and dance was mostly included in physical education.

From 2001-2005 a comprehensive professional development programme delivered by the Colleges of Education and other contracted providers has supported teachers nationally to implement the new curriculum.

Information on schools' readiness to implement *The Arts in the New Zealand Curriculum* was evaluated in the *National School Sampling Study* which provides information on the opinions of 774 teachers of The Arts, the Education Review Office (ERO) report, *Readiness of schools to implement 'The Arts in the New Zealand Curriculum'*, an evaluation of 131 state and state-integrated schools visited by ERO in Term 1, 2003 and evaluations of The Arts Online and face-to-face professional development programmes.

In December 2003 The Arts in the New Zealand Curriculum, was made mandatory for all state and state-integrated schools. In years 1 - 8 students must study, and have opportunities to meet achievement objectives in, all four disciplines - music, drama, dance and visual arts. Over the two year period of years 9 - 10, students should study, and have opportunities to meet achievement objectives in, all four disciplines. As a minimum requirement, students must study at least two disciplines, with opportunities to meet achievement objectives up to level 5 in one of them by the end of year 10.

The Arts and the National Certificate of Educational Achievement

The National Certificates of Educational Achievement (NCEAs) were introduced into New Zealand schools in 2002, and phased in at Years 11, 12 and 13 over three years, replacing former qualifications. NCEAs are part of the National Qualifications Framework (NQF), a register of quality assured national qualifications.

NCEAs have been designed in response to the trends of students staying at school longer, learning a broader range of subjects, and learning in different ways, including outside the classroom.

Each school develops its own learning programmes to suit the needs of its students, assessing their achievement against national standards. Students can be assessed against unit standards and achievement standards, each focussed on aspects of knowledge and/or skill. The credits gained for each standard accumulate toward the National Certificate of Educational Achievement and other relevant qualifications on the National Qualifications Framework.

Achievement standards cover all conventional school learning, while unit standards cover these as well as employment and industry-specific skills.

The former qualifications systems had different structures for the different year levels. Examinations were norm referenced, used scaling as a means to obtain consistency and the system prioritised external over internal assessments. This created a hierarchy of subjects, as paper based subjects were more easily examinable. NCEA uses standards based assessment, a combination of internal and external standards, and provides a wide variety of pathways for students.

Registered achievement and unit standards are available for students of years 11 to 13 (aged 15 to 18) to gain credits in dance, drama, music and the visual arts. An elite Scholarship qualification also exists for drama, music studies and visual arts.

The percentage of senior secondary students studying the Arts disciplines has increased in the period 1987 to 2005. This is against the trend for 'traditional' subjects and reflects the diversifying nature of the student population. In particular, 25% of year 13 students now study visual arts, compared with 8 percent of year 13 students in 1987. As the number of students staying on to year 13 has also increased over this time, the increase represents an absolute increase of almost 9000 students. Whilst dance is still an emergent subject with relatively low numbers, drama is the fastest growing senior subject, with a 44% increase in numbers entering internal standards for NCEA at year 11 between 2002 and 2004.

The Arts Strategy 03-05

Professional development in the Arts funded by the Ministry of Education, 2003 – 05, has been in-depth and school-based. Experienced advisers have worked individually with teachers in classrooms to increase their content knowledge, competence and confidence in teaching the Arts. Advisers have worked with teachers in an action/reflection model in which they team teach, observe, plan and discuss the work that is happening in the classroom as they focus on improving outcomes for students. When a number of teachers in a school work in-depth, there is a shift in school culture and students and communities reap the benefits of a rich and diverse Arts programme.

National Facilitators (leaders) in dance, drama, music and the visual arts support the School Support Services facilitators by mentoring and working with them, to ensure high quality and nationally consistent facilitation. This experienced team is also leading the sector in professional leadership, curriculum review and assessment, research projects and specific discipline knowledge.

Professional development programmes are further supported by the production of an extensive range of online and hard copy materials. *Arts Online* is an online professional community for all arts educators in primary and secondary schools. The *Arts Online* website is a place for teachers to share and access resources and advice, discuss professional issues and foster collaboration.

Productive partnerships and networks across education and related sectors are being developed to advocate for, develop, support, and sustain the Arts in New Zealand schools and communities. Alignment across government agencies strengthens the strategic direction and encourages co-operation and shared resources.

The Ministry of Education has developed a productive partnership with the New Zealand Music Industry Commission (NZMIC). Funding for the bands mentoring programme, *Rockquest* and resources such as *Making Music* have provided students in secondary schools access to experienced musicians currently working in the industry.

National Secondary Schools Arts Co-ordinators in dance, drama, music and visual art manage websites that provide teachers with information on enriching opportunities for students in the Arts. These opportunities support in-class learning of the Arts curriculum through national, regional and community-based arts events that enhance student understanding and achievement through interacting with or viewing the work of practising artists and performers.

Outcomes and current issues

Increasingly, students want to engage in subjects where contexts are relevant to their own lives and there is opportunity to express who they are. Numbers of students undertaking Arts subjects have continued to expand in the senior school.

Like Writing off the Paper, a report on Student Learning in the Arts conducted as part of the professional development programme and published in 2004, revealed the following key characteristics and indicators about learning in the Arts:

- Students learn in the arts in an environment of structured chaos in which critical reflection and deeper understanding about their lives can occur.
- The arts provide pedagogical contexts where more human and negotiated relationships can exist.
- The arts provide co constructed learning environments in which students and teachers have permission to experiment and learn from each other.
- The research suggests therefore, that the arts provide opportunities for teachers to use the arts to shift from traditional transmission models of learning, environs and routines, to plan and deliver units to enhance non-linear chaotic learning cycles and to develop mutually respectful, negotiated, co-constructive learning relationships.

Research undertaken by National Educational Monitoring Project (NEMP), and the Education Review Office (ERO) have identified areas of quality practice but recommended specific areas of focus for continued development. For example, disparities in achievement in music between students of different gender and ethnicity have been considerably reduced. However,

35% of music and 41% of visual arts sampled schools were found to be sometimes or not at all effective in implementation of the curriculum. In music, only 13% of teachers were planning programmes to meet the needs of their students. This supports adviser reports that few teachers prior to in-depth support, use assessment information to inform their practice to meet student learning needs. Similarly, both adviser reports and curriculum review consultation indicate low levels of understanding of learning progressions in the Arts, particularly in the new disciplines of dance and drama.

The Arts are a critical entry point to school life for community and family. Whilst it is an identified strength in the ERO report for visual arts, the potential for development across all the Arts is considerable. SSS reports document rich examples of regional initiatives in which in-depth professional development programmes have established relationships with family and community. Facilitators report the impact dance and drama are having on building relationships with students and their family, particularly with Maori, Pasifika or minority groups.

Competing priorities of whole school initiatives have impacted on teacher and school commitment to Arts PD. In the National Secondary Schools Sampling Project, Arts was the third Learning Area cited as a professional development priority goal. (after Numeracy and Literacy). Developing technology has impacted considerably on demand for support in music and visual arts (photography, design, moving image art and music software programmes).

Research evidence indicates that the principal's role is critical to successful curriculum implementation in schools, ensuring it is a priority and supporting it through adequate resourcing, as well as showing an interest through participating at a personal level. School leaders need to manage the pace and pressure of change and embed the Arts into the schools strategic plan.

Future planning for a new Arts Strategy 06-08

The current phase of curriculum implementation concludes in December 2005. The new Arts Strategy 06-08 is underpinned by the objectives of the Ministry of Education *Schooling Strategy: Making a Bigger Difference for all students*. The Arts Strategy aims for all students to achieve their potential in the Arts through effective teaching, evidenced based practice, and the development of family and community support and relationships, as it works towards a sustainable Arts education community.

The new Arts Strategy 06-08 will build on the outcomes of the professional development, research and publication of materials that have supported the implementation of *The Arts in the New Zealand Curriculum*. Progress made has been tremendous, but research indicates further support is needed to embed best practice, build leadership, develop a sustainable arts education community and provide opportunity for all students to achieve their potential in the Arts.

In-school professional development will continue with regional advisers. Discipline specific specialists at both primary and secondary levels may not be sustainable in advisory services in all regions. For this reason the *Arts Online* community will be further developed to ensure all teachers in all regions have opportunity to access support, expertise and have opportunity to share and dialogue with colleagues.

Adviser practice will be evidenced based and advisers will work collaboratively in regions to undertake action based research in areas of identified need. It is intended that outcomes will provide further evidence of strategies and models of evidence based practise that are successful at raising student achievement in the Arts, developing teacher practice and building sustainable arts educational communities, to inform future initiatives, and underpin curriculum and assessment review and reform.

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Arts Education in Philippines

Cecile Guidote Alvarez | Executive Director, National Commission for Culture and the Arts
UNESCO Asia-Pacific Regional Conference in Preparation for the 'World Conference on Arts Education'
Seoul, Korea | November 23-25, 2005

We appreciate the hospitality of Korea, in particular, the importance of this preparatory effort before Lisbon World gathering on Arts Education under the auspices of UNESCO. Thus, we took a PAL midnight flight to join you this morning of 23rd of November. Besides being allies during the Korean War, your country has a very personal connection with me. 34 years ago, we initiated the most publicized widely acclaimed Korean-Phil. Cultural Exchange in Manila. The 1st Korean play in Pilipino in the Philippines that was hailed in the ITI Third World Festival 1971 was directed by Duk Hyung Yoo of the Korean Drama Center and Seoul Institute of the Arts as a PETA production. I acted under his direction in "Jilisa", the first Korean play to be performed in New York at the La Mama Theatre in 1974. He is the 1st Korean artist, legally, to enter the Soviet Union during the cold war in 1973 via theatre. South Korea was not being allowed to participate in the UNESCO ITI Congress in 1973 in Moscow. Our Philippine Center supported by the American Center and other European countries initiated the bold move with a threat to pull out the Congress if Korea is banned from joining. The rest is history. This is evident proof how culture can be an effective diplomatic instrument from preventing exclusion and promoting understanding, intercultural dialogue and peace.

Now for a brief background of our country:

The Republic of the Philippines is composed of 7,100 islands. Our race connects to the Indo-Malayan-Austro-Polynesian family of languages. We had the influence of the Madjapahit Empire of India from the South and early trade with China and other far Eastern nations in Asia. We had the colonial experience of 300 years of Spanish rule which opened up to us Western commerce and cultural influences through the galleon trade. In Asia, the Philippine served as a bridge between Europe and the Americas via Mexico with whom we share the same patron, Our Lady of Guadalupe. There were short term attempts of Britain, even the Dutch to conquer the Philippines.

We are actually the oldest Republic in Asia established in 1988 as part of the revolution of the Philippines against Spain but it was short lived, Spain ceded us to America who occupied our land for 50 years interrupted only by the Japanese occupation during World War II. We regained our freedom in 1946, so we are relatively young, building democracy, our national identity and strengthening our international relations. Being in the last set of speakers, we heard many stories and we totally empathize from the general cry of marginalization of the arts in the curriculum, to the migration problem of Cook Island. We have the same Diaspora phenomenon. We are 80 million in the Philippines plus 8 million nationals engaged in overseas employment.

The problems previously defined in other Asia-Pacific countries are similar to our own difficulties:

A colleague, an Arts Teacher, Alice Pañares in the Department of Education very succinctly describes the panorama of Arts Education in the curriculum." Compared to other subject areas," arts occupy a minor place in the context of the educational system based on several realities:

In terms of **time** allotment, art is taught only once a week in most public schools in the elementary level compared to other subjects like reading, language or math which are taught daily or at the least three times a week. The situation is worse in the high school, where art is an optional subject that students can choose out of other subjects. It is only in a few private schools where art is taught more than once a week, and where arts is taught in the high school.

In terms of **budget** allotment, presently, art is low in priority. In the public schools, the key area is science. Art is minor and is taught with two other subjects (Music and Physical Education) by one teacher, who may not have the expertise or professional training to teach the subject well and thus may not allot the time for art.

A similar situation exists for supervisors. There is no supervisor especially for art but one supervisor handles the two other subjects: music and PE. In its decision to concentrate on other subjects like science, the Department of Education has sacrificed subjects like art.

In terms of **teacher-training**, there are enough colleges and universities offering courses and degrees in art education, however, enrollees are few because jobs prospects of an art teacher after they graduate are scarce.

In terms of **educational materials**, textbooks and audio-visual materials, there is a need to develop and upgrade regularly the existing students' textbooks and teachers' guides. There is also a need to produce colored reproductions of artifacts and artworks of Philippine Artists and artisans, in spite of the high cost of color printing and reproduction, music recordings.

Considering this situation, what steps did we, artists and cultural groups undertake with our own initiatives to fill the gaps. Let me share a personal practical response.

1. We unceasingly called attention to the importance of a cultural ideology and provide testimonies of its significance.

What is the core of principles we adhere to?

Culture is the right of every citizen and there must be a bias to access the vulnerable groups to the arts as a dynamic educational tool to discover the gold mine and dig the oil well of their talents. Education is the key to unlocking the gridlock of underdevelopment. Culture and Arts is the catalyst and the nourishing womb to develop the wealth of our country – human and natural resources. Schools are not only educational institutions but must also serve as community care-giving centers for culture and communications.

Education through culture and arts is a lifelong endeavor. In this technological age – besides Theatre and performance arts, all forms of information and communications, broadcast, print, cinema, latest forms of information technology must be embraced. Culture is an essential ingredient that must be factored into media content. All significant forms of performance, creative initiatives – artistic reflections on social issues should reach the masses. Education through the arts is not only for the elite or a coterie. It must be for all because arts is the food for the brain and spirit. The necessary complement to the play of the body is the creative play of the mind and spirit for the enrichment of the soul which arts provide.

Performance, literary – creative arts must find space in TV-Radio Broadcasts. Folk-popular culture must not be abandoned. Cultural traditions must serve as the wellspring of inspiration for diverse expression. Arts must be percolated to find its way into media with a modified look and digital form--- to be in tune with modernity.

Cultural Traditions and Indigenous heritage are equally threatened with extinction like our endangered eco-systems and its biodiversity. There is a way to reconcile survival of cultural tradition with communications technology. Best practices must not be the best kept secrets in

town – broadcast tools must be utilized for dissemination and outreach to the masses including overseas Filipino Communities.

2. We founded the Philippine Educational Theatre Association (PETA) to build a National Theatre by training teachers to build their capacity to teach artistic disciplines or orient and motivate artists to enter into the educational arena. Simultaneously, through a *hexamedia approach*, we use non-formal means of communication to inform and involve the community for social change by setting professional standard of performance and exhibitions. (Please see *chart hexamedia approach*)

Thus, we created dramatic anthologies, soap opera on T.V and radio, promoted poetry and music even publications that draw meaning from the lives and language of the people. We created theatre arts spaces in public places- church plaza, historical and heritage sites to encourage the general public to experience the arts. Through PETA, we were able to initiate and develop a network of theatre arts programs for enriching curriculum and educational techniques for community development of creative human resources. Such programs enhanced the rehabilitation of workers, farmers, and prisoners, victims of trauma and sickness and provide specialized workshops for out-of-school youths, adult illiterates, mentally challenged and the physically handicapped. They also contributed to the integration of our ethnic cultural communities as we highlighted their rich traditions.

After 40 years of struggle to project arts as public service, we have harvested a good number of quality artistic teachers for the schools and communities and media.

3. We particularly salute UNESCO for its policy of Education for All which has been an impetus for the acknowledgement that Arts Education is an essential ingredient for development. Its neglect or absence definitely retards development. Its integration in creative economics planning can accelerate development.

Our country has the honor of being recognized by UNESCO Director General Matsuura for creating an integrated performing arts group of disabled, disadvantaged and indigenous youth called the *Earthsavers DREAMS Ensemble*, now awarded the title of UNESCO Artists for Peace, an incredible “miraculous” achievement of marginalized kids transformed through the arts.

What is the spine of the PETA Pedagogy. In conceiving the Earthsavers cultural program, what teaching module or DREAMS Strategy did we conceive and apply?

This is a chart of the methodology of the DREAMS approach undertaken by the Earthsavers DREAMS Academy - The CIP Formula for training.

**ARTS IN EDUCATION / EDUCATION THROUGH THE ARTS
PHILLIPINE DREAMS STRATEGY: A CREATIVE TEACHING MODULE
DREAMS: DEVELOPMENT, REHABILITATION & EDUCATION THROUGH ARTS, MEDIA, & SPORTS**

C		I		P	
Conscience & Commitment	Basis for character formation spiritual moral mooring of what is right and wrong; To eternal spiritual, truth, justice, freedom, and its transmission to society.	Integrity	Pursuit of excellence – fealty to social signification of art.	Passion	Dedication and fervor to your goals or dreams
Compassion & Concern	To feel the pain of the poor, dispossessed, to think – care to better their condition	Interdisciplinary involvement	Not fragmented cross-cutting, and use of integrated creative arts team teaching, and group interactive projects	Partnership & perpetuity	Pooling of resources forging government & NGO alliance to mining human resources as an engine for development; Institutionalizing programs by developing successors-sustainability with growth of artists / teachers-leaders.
Competence & celebration of creation	Physical, intellectual aesthetic, creative skills development through joy of discovering; originality not imitation; Capacity and confidence building .	Imagination & ingenuity	Gives insight to a vision in resources use; adaptation to local conditions, and dreaming	Patience & Persistence	Never give up; perseverance toward perfection, faith in problem solving- nothing is impossible with God’s grace, courage for experimentation, trial & error fueled by determination to succeed.
Connectivity & Continuity	Mirror to reflect identity & vision of good citizenship, rights, & responsibility, linkage to other subjects in school facilitating relevance & meaning to good governance, service to your community and membership in one world.	Indigenous Industry	From recycled materials, and tradition craftsmanship, design and artistic expressions from ancestral roots to new routes of artistic expression; Stimulation of employment expansion & entrepreneurship.	Peace & prayer	Amidst pluralism, facilitate dialogue, and unity diversity through religious tolerance, understanding, harmony, arts used as an armor for fighting social ills - crime & corruption, drugs & despair ignorance & injustice poverty & pollution, tyranny & terrorism to secure a better future.
Co-existence	Interfaith, intercultural and inter-civilizational cooperation; respect for differences and affirmation of commonalities. Strength & synergy in collaboration.	Insurance of intergenerational inheritance	Amidst globalization anchored in heritage and history cultural bank, through awareness and appreciation of memory in wealth of ancestral heritage sensitivity to social condition	Pride of patrimony	Pro-active preservations, restoration and protection of habitat, heritage, history and language.

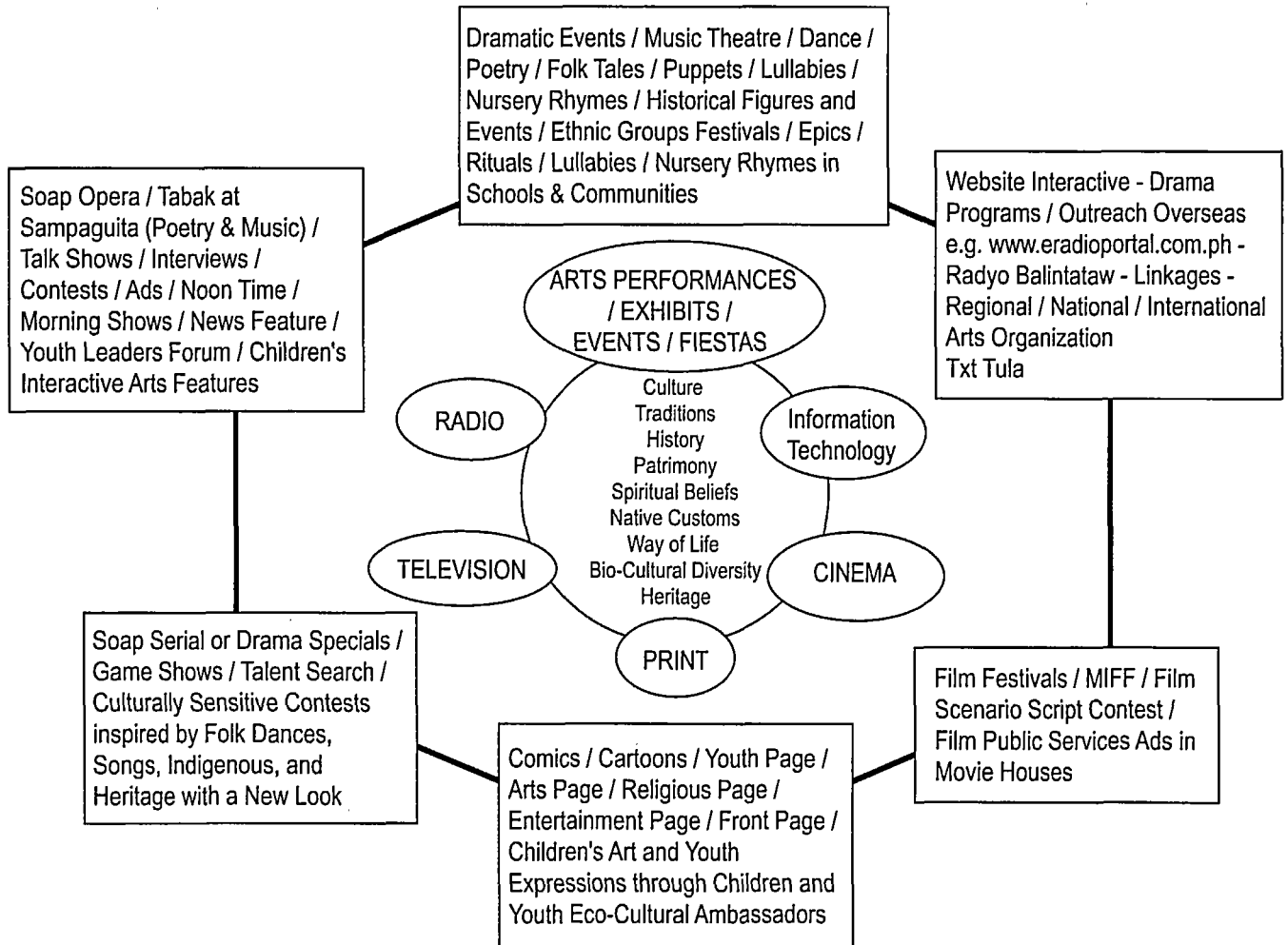
4. For exactly a year, I have been tasked by our President Gloria Macapagal-Arroyo to assist her in a Cultural policy implementation of democratizing and decentralizing culture geared to poverty alleviation and good governance, heritage preservation and arts education. This is my function as Executive Director of the National Commission for Culture and the Arts. NCCA was created through law on April 1992 under the office of the President.

The Philippine Efforts along the concern of this UNESCO regional conference, will be showcased on a global stage when our country hosts the 31st International Theatre Institute Congress of UNESCO with a Theatre Olympics of the Nations focused on Mobilizing Cultural Diversity for the UN Millennium Development Goals from ancestral roots to new artistic Routes of Expression to be held on May 22-28, 2006

This is an open invitation May 22-28, 2006. We need to link arms in underscoring the social responsibility of Artists-Teachers. We hope to see you in Manila and we shall welcome you all with a warm embrace of solidarity to our cause! Mabuhay!

Cecile Guidote Alvarez
 OPAC - NCCA
 HEXAMEDIA Approach

Overarching Theme: KILUSANG KULTURAL PARA SA KALAYAAN LABAN SA KATIWALIAN, KAHIRAPAN, KARAHASAN LABAN SA TAO AT INANG KALIKASAN (CULTURAL REVOLUTION TO SECURE FREEDOM FROM CORRUPTION, POVERTY, VIOLENCE AGAINST MANKIND AND MOTHER EARTH)



Arts Education in Solomon Islands

Timothy Omani

I Principal Curriculum Development Officer, Curriculum Development Centre
Ministry of Education and Human Resources Development

UNESCO Asia-Pacific Regional Conference in Preparation for the 'World Conference on Arts Education'
Seoul, Korea | November 23-25, 2005

INTRODUCTION

In this Presentation I will:

- outline some of the strategies that the Ministry of Education is using to develop Art Education in the school system
- Background information about the SI school system
- briefly outline the current status of Arts Education in the Solomon Islands
- present extracts from the Solomon Islands Education Strategic Plan, which promotes/supports the development of Arts education in schools.

Education Strategic Plan

Vision of Education

- Our vision is that all Solomon Islanders will develop as individuals and possess the knowledge, skills and attitudes needed to earn a living and to live in harmony with others and their environment.
- We envisage a united and progressive society in which all can live in peace and harmony with fair and equitable opportunities for a better life.
- We envision an education and training system responsive to its clients and efficiently managed by its stakeholders and clients

Education Strategic Plan - Goals

- Provide equitable access to quality basic education for all children in the Solomon Islands.
- Provide access to community, technical, vocational and tertiary education that will meet individual, regional and national needs for skilled and competent people.
- Manage resources in an efficient and transparent manner.

- We believe that traditional knowledge, skills and attitudes are an essential part of education. Education should include records of traditional and Christian values and beliefs, ways of thinking, reasoning and understanding, and ways of doing things such as tool making, music, art and craft, drama, dancing, fishing, growing crops and other useful trades. It should also include language, literature (including oral tradition), culture, history, modern technologies, the sciences and arts

The main stages of formal school education in Solomon Islands .

	<u>Age</u>
• EARLY CHILDHOOD EDUCATION	3-5
• PREPARATORY	6-8
• PRIMARY SCHOOL	8-13
• JUNIOR HIGH SCHOOL	14-16
• SENIOR HIGH SCHOOL	17-21
• UNIVERSITY	22-25

Status of Art Education in SI

- **Solomon Islands, a country with 426,000 people, has an Establishment of 535 primary schools of which more than 80 are attached to the Community High Schools. The national average enrolment per school is 126 students. A total population of 67, 410 students. (teaching service records)**
- **Curriculum Time for teaching Arts in the Primary schools:**
 - a minimum of 40 minutes and a maximum of 70 minutes is allocated for the teaching arts.
 - Most community schools do not strictly follow this time allocation,
 - most schools, arts is integrated into other subjects

Current status of the secondary Arts education

- **Solomon Islands has an establishment of 140 high schools and caters for a total population of 80, 000 students.**
- **A curriculum Reform program is taking place in the Curriculum division which began in 2004. One of its emphasis is to promote the teaching of practical subjects and Art is one such a subject.**
- **As it stands at the moment, the obstacles to the teaching of the arts are Venues to teach the Subject, Materials and equipment for the teaching of the subject and Specialized trained teachers to teach the subject, especially in high schools.**

In the Solomon Islands, it's Arts cannot be seen as separate from the day today living in the communities. Through the Arts people express their feelings and have the same bond.

The values and beliefs of a society are reflected in the things people make and do. In the Solomon Islands, this is no different. Art in the Solomon Islands is a living tradition where beliefs about the environment and lifestyle are expressed through painting, carving, weaving, ceremonies, body art, songs, chants, lullabies, games, gestures and custom dances.

It is therefore very important that the

- cultural associations of the arts are brought to the students**
- The preservation of Solomon Islands unique customs and lifestyle needs to be integrated into its modern education system.**
- The Music, Dances, Dramas, Sculptures and Crafts all have a story to tell about the culture, customs and lifestyle of the people.**
- significance of the arts is taught along with the artistic styles**
- Indeed the Solomon Islands Arts cannot be taught without its unique meanings or it will be meaningless.**

- The study of the Arts assists students to become aware of this significant aspect of human life.
- This enables students to express their cultural heritage through their Artworks and contribute more effectively to the diverse aspects of Solomon Island cultural life in the classroom, home and community.
- To study the Arts meaningfully to and extent where the arts have an impact on the students, the cultural significance of the compositions has to be understood. The cultural significance will ensure that the art compositions to be learnt are unique to the students, and so there is more meaning than just making art. For all art compositions to be more meaningful the cultural significance of the arts can not be missed.

CONCLUSION

- **The Solomon Islands Government and policy makers including stakeholders realises the importance of arts education to the lives of every Solomon Islander.**
- **The Education Strategic Plan 2004-2006 expresses the need to strengthen arts education in the school system, which has resulted recently in the revision and development of the arts curriculum.**
- **Art Education is now well and alive in the Solomon Islands**

Arts Education in Sri Lanka

Wijitha Bandara Ekanayake | Additional Secretary, Cultural Promotion division
Ministry of Cultural Affairs and National Heritage

UNESCO Asia-Pacific Regional Conference in Preparation for the 'World Conference on Arts Education'
Seoul, Korea | November 23-25, 2005

Introduction

The Ministry has developed several strategies in order to implement its new policy successfully. Among these strategies, establishment of cultural centers at Divisional Level is an important strategy. These centres are coordinated at District and National Levels. The Ministry provides necessary guidelines and guides them for smooth implementation.

Cultural Centre Project was inaugurated mainly for the purposes of reaching the expected target according to the mission and vision. A cultural complex at national level for cultural activities will be set up in Colombo and in order to bring those activities to other areas cultural centres will be opened up at divisional level. Once the opening up of these centres at divisional, provincial and national levels, the cultural centres concluded will function as Island wide Cultural Network.

Establishment of Cultural Centres

In the year 1998 under the programme of establishing cultural centres, 113 cultural centres in 113 divisional secretariat divisions were set up along with cultural centres in 7 Universities. Under the programme of establishing special cultural centres a cultural centre has been established in the certified Girls School at Rammuthugala. Programmes to be implemented by the cultural centres and the institutional structure of these centres are as follows: At the inception the following programmes will be launched in these cultural centres. Programmes can be implemented in keeping with the requirements and necessities of the division and the availability of space in the cultural centres. Furthermore, programmes of district, provincial and national level and has such importance also can be promoted for the benefit of the public.

Implementation of Programmes in Divisional Cultural Centres

3 : 1 Programmes in the cultural centres are being conducted via the four major programmes to fulfill the objectives expected by the Ministry by establishing cultural centres at divisional levels.

1. Implementation of aesthetic skill development programmes
2. Implementation of programmes to provide various cultural services / research Activities
3. Implementation of programmes to create a society enriched with morals and virtues
4. Implementation of programmes to protect / preserve national heritage

3:1:1 Aesthetic Skills Development Programmes

i. Dancing Section

Up – Country Dancing (Kandyan Dancing)

Low – Country Dancing (Pahatarata)

Sabaragamuwa Dancing

ii. Music Section

Eastern Music

Western Music

Carnatik Music

Drumming (Drum Symphony)

iii. Art and Crafts Section

Painting and Sculpture

Carvings

Handicrafts

iv. Creative Arts Section

Drama and performing arts

3:1:2 Research Activities

- i. Gathering information on folk-arts, folklore and dramas and do necessary research
- ii. Collection of data on hereditary cultural traditions in the area
- iii. To carry out research work / activities on historical places of importance in the area with the assistance / in collaboration with Archaeological Department

- iv. To begin programmes after studying the inter cultural interactions among ethnic groups of the area
- v. To encourage scholars of the area to publish academic works
- vi. To gather / collect information on renowned artistes in the area

3:1:3 Establishment of rural societies, library societies, film societies, children societies and adult societies and mobile library service for the benefit of the people.

- i. To open libraries to enhance reading habits and develop reading interest and to enhance the knowledge of various languages.
- ii. Establishment of a Readers Society in affiliation with the library to promote easy access to reading
- iii. To expedite programmes joining with the libraries of the area and to organize book fairs and book exhibitions for the benefit of the masses
- iv. To guide children and youth groups for artistic creations
- v. Conduct discussions and seminars on books released recently
- vi. Preparation of programmes to improve interest and appreciation of arts
- vii. To obtain quality films from National Film Corporation and other institutions for screening and arranging discussions and seminars on these films.

3:1:4 Preservation of National Heritage

- i. Preservation and promotion of historical places of importance and monuments of historical value in the area with the help and guidance of Archaeological Department.
- ii. The inhabitants of the area specially children to be made aware as to the pristine glory of our heritage in these areas and to encourage and enhance their direct participation in preserving these places for prosperity.
- iii. Collection of data and information on books and documents belonging to temples/religious places and to organize a programme to safeguard and protect such books and documents.

3:2 Language Section

- i. Implementation of a Sinhala Language study programme for the Tamil and Muslim people as a special programme
- ii. Implementation of a Tamil Language study programme for the Sinhalese people as a special programme
- iii. Some of the following programmes can be implemented with the approval of the Ministry

Handicraft (Creations done using local raw-materials)
Astrology / Ayurvedha
English Language
Pali Language

- iv. Once the suitable programmes are identified for cultural centres set up with special aims and aspirations (in Universities and Rehabilitation institutions) – such programmes can be implemented subject to Ministry approval.

Examples :-

- i. Research activities relating to the Cultural and National Heritage in Universities
"Psychological consultation services" in rehabilitation institutions
- ii. Allocations will be made by the Ministry after grading cultural centres according to performances. If the expenditure exceeds the allocation given, additional money needed must be generated by the cultural centres themselves.
- iii. To implement the following skill development programmes as fee-levying programmes prior approval must be obtained from the Ministry. Fee-levying must be nominal and lower than other institutions.

Computer Training

Sewing / knitting / batik work

Cookery

Traditional Bridal Dress Making

Mass Communication

Foreign Languages (Japanese / Hindi / German / Arabic / French)

Skill development programmes for physical and mental development

- iv. Establishing rural cultural societies
Skill development programmes in the area of fine arts for cultural societies consisting of at least 40 participants – will be carried out within the limits of allotted funds.

3:4 Sports Activities

- i. To provide facilities for indoor and outdoor sports for the people of the area- specially young males and females to develop their skills and talents in sports
- ii. To organize sport contests in the area
- iii. To establish a sports society

3:5 Children's Programmes

This is a cultural programme designed to improve and uplift the minds of tender aged children.

In order to achieve or fulfill this purpose – all children not attending schools in all these cultural centres – will be provided with a special programme – giving prominence to activities / items of Fine Arts like dancing / painting / drawing / music drama along with a good education to enhance the value of customs and formalities.

3:6 Financial allocation will be made by the Ministry on the basis of monthly maximum limit after grading the cultural centres according to functional capabilities. The position of the grade varies according to functional performance. When starting special skill development programmes for fulfilling other requirements, changing of expenditure limits will be considered.

3:7 All the requirements necessary like Video equipment, film equipment, Television, sports goods, Musical instruments, Books, Dancing Costumes (VES Costume) drums and all other requirements office furniture etc. will be supplied by the Ministry. Once these items are supplied to the Cultural Centre – they must be entered in an Inventory Book and the Inventory book must be properly maintained permanently in the cultural centre. Items / Goods bought by Divisional Secretariat or by O.I.C. of the Cultural Unit should be entered accordingly in Inventory Book and Stock Book respectively.

3:8 Selection of Resource Persons for Skill Development Programmes

Applications will be called up from persons within the Divisional Secretariat Divisions giving wide publicity – and the persons who are suitable to meet the requirements will be interviewed and given a practical test to adjudge their capabilities to perform these duties with dedication and commitment to duty. Persons who have fulfilled these requirements will be selected for the posts.

Selection Board (with the participation of Divisional Secretary) comprising of cultural officers and other honored persons (academics) well – versed in respective fields will make the final selection.

Persons so selected should be residents of the Division / Area. Semi-Government Officers and officers of statutory boards also can apply as Resource Persons on their own accord. But special preference will be given to unemployed graduates. Retired persons also can apply for same if they possess the requisite qualifications. Persons so selected can serve only one year in each cultural centre. But this requirement will be waived if there is no proper person possessing required qualifications for these special subjects in the relevant cultural centres.

Results of selection after interview will be referred to the Ministry and the names of the selected persons will be registered for their stipulated period which is one year.

Other Factors

Programmes mentioned above provide the guidelines for the working of these Centres. Divisional Cultural Committees should face no obstacle or hindrance for organizing and performing any programmes pertaining to cultural activities. They can identify cultural programmes and carry them out for the upliftment of culture with the avowed interest and expectation of cultural environment by implementing such programmes.

Special emphasis and consideration must be made by a Divisional Cultural Committee adopting new plays / methods to get the maximum participation of the youth – male and female specially from the people of the area to maintain the cultural centre.

Some programme or event must be under taken every day at any opportune moment. It is of vital importance to ensure that it becomes a place where people gather frequently. People who show special and avid interest in various arts can be identified and assemblies and societies can be established for them separately. The following can be cited as examples. Reading Societies, Sports Societies, Music assemblies, Drama Societies and film societies etc. Members who hold membership in such societies – must pay special attention on their own field of activity and these members also can participate in other programmes of the cultural centre as well. A committee comprising of a chairman, secretary and other members can be elected to ensure the proper functioning of each society. If it is possible to form each society to have a membership of 50 – facilities can be provided to increase the membership to go upto 500. In this way, it is not only possible to make various cultural programmes beneficial to the membership but also can ensure the active participation of a large number of members.

It is also essential to maintain this place as a centre for the elders of the area to spend their leisure time and have entertainment.

Arts Education in Thailand

Nipon Dechachart | Instructor, Bunditpatanasilpa Institute, Faculty of Arts Education
Ministry of Culture

UNESCO Asia-Pacific Regional Conference in Preparation for the 'World Conference on Arts Education'
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Mandated by the constitutional provisions and Section 33 of the National Education Act of 1999, the Office of the National Commission (ONEC) has taken the necessary measures to prepare the National Scheme of Education, Religion, Art and Culture, which will be renamed "National Scheme of Education," to serve as a strategic plan to ensure harmonization of the efforts for education reform throughout the country during the 15 year period of 2002 - 2016. The scheme is aimed at the integration of all aspects of the quality of life. It is also attuned to other visions, policies, measures and legislations relating to the development of Thai society during this period of reform.

Past experience from our developmental efforts have provided us with most valuable conclusions, particularly the fact that our quality of life represents a holistic integration of various factors of all aspects, which deserve equal attention. These aspects include the well-being resulting from economic growth; equal political right; work opportunity ; good health in a pollution free environment ;education conducive to the creation of wisdom and moral values ;peaceful and purified minds; and a wealth of art and culture from our heritage(ONCE).

Quality of life has thus become the overriding principle of developmental change. It is precisely this quality of life that enables us to attain a balanced and sustainable development. Such attainment is evident in our success in enabling "human being" to reach full development in all respects; physical, moral, spiritual, and intellectual. With these attributes, they will indeed be able to create a society of quality, a society of learning and a society imbued with harmony and mutual care and concern.

Objectives and Policies Guidelines

The National Scheme is a strategic plan, providing guidance harmonious continuity of implementation at a national level of each plan / project for education reform, and administration and management of affairs relating to religion, art and culture for the period between 2002-2016.

Thailand's National Policy for Arts Education is included in the National Scheme of Education, Religion Art and Culture BE 2545 -2559(2002-2016). This was as previously mentioned renamed "The National Scheme of Education' under the National Education Act. The National Scheme prepared by the Office of the Nation Education Commission (ONCE) is a strategic plan, providing guidance for continuity of implementation at a national level of each plan/project for educational reform, and administration and management of affairs relating to religion, art and culture. It is to serve as a framework for formulating the Basic Education Development Plan, Vocational Education Development Plan, Higher Education Development Plan and religion, Art and Culture Development plan to achieve harmonious development with respect to education, religion, art and culture for the whole country.

The National Scheme of Education stipulates 3 objectives and 11 policy guidelines for implementation. Art Education policy is referred to in Objective 3: Development of Social Environment under Policy Guideline for Implementation 8: Promotion and creation of social and cultural capital Limitation which refers to the following framework; Implementation Framework 2: Development, promotion and creation of knowledge and learning relation to art, culture and local/ Thai wisdom; appropriately linked to universal wisdom

Implementation Framework 6: The training and development of personnel with knowledge and competence in arte and culture, particularly in the fields in which there is a shortage, including the promotion and development of artists.

Art Education is also referred to in Policy Guideline for Implementation 11: Systemizing of the resources and investment for education, religion, art and culture which has the following framework;

Target 2:Increased opportunity for the private sector to invest in activities relating to education, religion, art and culture at a level at which it has the potential.

Implementation Framework 2: Organization of systems and methods for allocating resources for education, religion, art and culture conducive to equality and justice.

The importance of the national culture and heritage that are deemed as the national foundations to accomplish the nation identity and strength, traditional art is considered one of the most valuable treasures with the long history and unique expressions. Traditional art offers insights into the cultural aspects of Thai society through the contemporary representation in each period of Thai history. Curriculum content, teaching and learning Thai tradition art should be considered to encompass all the interrelated factors that are appropriate to the particular groups of learners in order to accomplish an overall picture. The teaching approaches and integrated learning process provide the opportunity for the learners to construct their own understanding by means of comparing their own frame of experience in order to establish relationship and contrast. In addition in designing art activities, teachers should employ variety of modes of teaching aiming at providing alternatives appropriate to certain group of people with specific readiness and interest ranging from informal activities to formal education. Art education in Thailand should also aim to provide understanding of Thai traditional art to the global citizens and be accessible to the international community.

At present there are no designated government agency or specialized agency that directly plans, implements and/or evaluate arts education in Thailand. There are cooperation between different sectors from various Ministries that either plans or implements art education. Office of National Education Commission (ONEC), a division of the Office of the Prime Minister is a government agency that prepares a strategic plan for the National Education Scheme which includes Arts Education in the general policy guideline for implementation.

The Fine Arts Department under the Ministry of Culture is a designate unit in the promotion of knowledge about national culture and implements the dissemination of cultural arts and cultural expressions. Both the aforementioned agencies do not have specific plans for evaluation of Arts Education. There is an Independent agency under the Ministry of Education, Office for National Education Standards and Quality Assessment (ONESQA) which is responsible for developing the criteria and methods of external quality assessment of educational institutions. The assessment for the evaluation of Arts Education is still in the initial drafting stage and still pending approval.

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Arts Education in Tonga

Sione Sipanisi Ula

I Assistant Teacher, Tonga College

UNESCO Asia-Pacific Regional Conference in Preparation for the 'World Conference on Arts Education'
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Island Kingdom of Tonga, rich in numerous art forms

- Performing arts with proud traditions in dances & singing
- Traditional carvings and tattooing
- Traditional building methods & canoe making; and
- Visual arts as in tapa & clothes design

All have been part of our history from time immemorial

Policies in place

- *The Education Act (1974)* states
 - i. compulsory free education: ages 6 – 14;
 - ii. students choose what they, in collaboration with their parents, wish to be educated in;
- “*Compulsory*” for all to do Tongan Studies (TS) in Year 11 and sit it in the TSC exam

Strategies in place

- TS and Social Studies (Soc St) subjects are compulsory in All Primary Schools (Prim Sch);
- In Secondary Schools (Sec Sch) TS is compulsory through Years 7 – 11 & Soc St, compulsory through Years 7 – 9;
- Industrial Arts is an optional subject strictly for boys in most Sec Sch;
- Home Economics (H/Eco) is the equivalent option for girls in most Sec Sch;
- Tonga Institute of Education (TIOE) offers Unit papers in these subjects;
- Ministry of Education (MOE) provides the necessary curriculum materials at affordable price to all schools; and
- These subjects, have Associations for teachers to address important issues.

Major Issues

- Systems of Education in Tonga, predominantly academic;
- Arts education itself is given LOW priority by MOE;
- Lack of highly skilled teachers/instructors to cater for the demand in place;
- 98% of parents and students alike consider Art as relatively unimportant;
- Local market for visual art is very minimal;
- Art is not given ample promotion by those practising it; and
- Lack of know how in marketing art products to overseas countries.

Recommendations

- Other Education Systems to honour the reality of the type of students they have - 85% of whom “not” academically able;
- Government to seriously provide quality resources that would help promote Art nation-wide; and
- UNESCO and other international organisations to contribute in ways that would help promote the importance of Art to enriching the Tongan culture.

Conclusion

- Art in my country is likened to a sleeping giant. It exists but has yet to be stirred. With the right ingredients stirred together, I believe it will produce that flavour which will truly enrich my people socially, politically, economically, spiritually and emotionally.
- I pray, this mix will soon come, to help open doors for my students in future, and to still give me the employment status I love doing, teaching Art!

Appreciation

- I cannot return home with contentment without expressing my honest feeling of appreciation for the opportunity which UNESCO has afforded for me to be among the group of professionals and internationally recognised scholars present in this high profile conference.
- I am deeply moved by that I learn from the colourful presentations I have so far seen and heard, and from individuals I've met.

Arts Education in Tuvalu

Valisi. A. Tovia | Curriculum Officer, Education Department, Ministry of Education and Sports
UNESCO Asia-Pacific Regional Conference in Preparation for the 'World Conference on Arts Education'
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Introduction

Tuvalu was formerly called the Ellice Islands. Tuvalu came under the British jurisdiction in 1877 and was made part of the British Protectorate of the Gilbert and Ellice Islands in 1892. In 1975 Tuvalu separated from Kiribati and in 1978 it became independent. The present population of Tuvalu is estimated to be 11,000, and there are growing communities in other countries, mainly Australia, New Zealand and Kiribati. Tuvalu is 26 square kilometers big with nine scattered small islands. It is located 10 degrees south of the equator and between the longitude of 176 and 178 degrees west of the International date Line. Funafuti is the capital of Tuvalu.

Art education in Tuvalu

Art education is one of the learning areas or subjects in the Tuvalu National Curriculum for primary and secondary schools. It opens up children's minds and offers them the skills they need for a bright future. In fact there is no standard art curriculum in Tuvalu schools but the Education Department is encouraging teachers to teach any art experiences they have such as leaf painting, sketching, etc because art education is very important to the children's well being. This is because the art education teach kids to be more tolerant and open, allow kids to express themselves creatively, promote individually, bolster self-confidence, and improve overall academic performance, help troubled youth, providing an alternative to delinquent behavior and truancy while providing an improved attitude towards school. Even though there is no standard art curriculum in Tuvalu, it is the responsibility of the Education Department, teachers, parents and all Tuvaluan people to make sure arts education flourishes throughout Tuvalu. We have to create opportunities for students to experience the arts. We are the potentially the best and most powerful supporters of arts education, therefore we have to establish the place of the arts as both a full academic subject area and

as uniquely empowering activities that carry over into other areas of life and study.

The facts are that arts education makes a tremendous impact on the developmental growth of every child and has proven to help level the learning field across socio-economic boundaries. Of great importance to schools which struggling to close achievement gaps are the indications that for certain students from economically disadvantaged circumstances and students needing remedial instruction especially learning in the arts may be uniquely able to boost their learning and achievement. For instance, in schools there are students who are encouraged to dramatize reading material in art lessons such as music, poster display competition, etc, significantly improve their comprehension of the texts and their ability to read new and unfamiliar material. These improvements are most pronounced for young children, for those in need of remedial instruction, and for students of lower socio-economic status. In addition certain forms of music and dance instruction discussed in art lessons enhance and complement basic reading instruction aimed at helping children "break the phonetic code" that unlocks written language. In art lessons in Tuvalu teachers are encouraged to plan integrated lessons so that there are relationships between learning in the arts and more advanced literacy skills, including interpreting challenging texts, writing, and oral expression. This is to help students reach levels of achievement deemed essential for success as students, workers and citizens in the future. Other impact of art education which are obviously seen in Tuvalu are that the cognitive skills and achievement motivations used and developed in the art lessons appear to be fundamental in other learning and creating situations as well, such as local craft centers, local private business, etc. For example, students who were unable to continue education academically, they are now applying their skills in art in creating and developing art works and sell them in the local craft centers and they earn money for their living.

Art skills are also cited in our schools as problem solving or conditional thinking. That is the children are taught in art lessons to have an ability to be able to generate and test theories. In other words the students are taught to be able to display creative thinking in any problem they come across. That is at the end of art education, students should have gained some "achievement motivations" that are fundamental to success in education and in life. For instance, improved "self concept," "self confidence" and "ownership of learning" can lead to increased engagement in school activities and higher educational aspirations. Fostering these motivations is particularly important for those students who have not been successful in school or other settings and who doubt their own ability to learn and succeed.

Conclusion

Tuvalu administrators and policy makers can be secure in supporting arts programs based on the above discussed evidence. The educators are urged to explore their implications for curriculum, professional development, partnership, and learning. The single most critical factor in sustaining arts education in schools is the active involvement of all influential stakeholders.

Imagination and the 21st Century World : Making the Case for Arts Education

Max Wyman | President, Canadian National Commission for UNESCO

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In times of crisis, said Albert Einstein, only imagination is more important than knowledge.

We live, I believe, in times of crisis – and it has never been more important for humanity to be able to bring the force of its imagination to bear on the challenges that confront us.

In the next few minutes, I will attempt to explain why I believe this is so, why I believe that the answer lies in a radically new approach to education, and why I believe it is necessary for us to develop a world-wide network of advocacy to ensure that new approach is made possible.

I am a writer; I have spent my life writing about the arts – I am a former member of the board of the Canada Council for the Arts, which is the prime funding body for professional arts activity in Canada, and I am currently president of the Canadian Commission for UNESCO –

And if I have learned anything in those years it is that education systems in many parts of the world have for decades badly short-changed our young people – and ourselves – in the area of imaginative skills.

We live, unfortunately, in an age in which – while lip-service has long been paid to the need to foster the imagination - little has been done to make that a reality in our education systems. What has been given priority, instead, is equipping young people with the skills that will let them navigate through the modern world: literacy, numeracy, the basics we need to function in organized society.

Those skills remain necessary. But we continue to neglect the imagination at our peril.

We live in a world of the most fundamental change. We long ago left behind the Agrarian Age and the Industrial Age; we know that. Most people will also acknowledge that the new cyber-technologies led us to an Information or Knowledge Society.

That has not been an easy process for many societies - we are still deep in the debates that has arisen around it ... But even as we engage in those debates – and they are complicated ones - we are moving on. Beyond the information/knowledge economy, and into the economy of the age of the imagination.

The Age of the Imagination. An age in which the resources of the mind are becoming as important as the resources of the earth as the basis of economic prosperity.

Clearly, it is time – beyond time – to relocate creative activity and expressive engagement at the heart of the social agenda – with an imagination-based education as the keystone.

Because the liberated imagination – particularly the imaginative activity liberated by engagement with cultural expression – is necessary to the achievement of all we hope for as a society.

What DO we hope for as a society?

Population growth is out of control – which brings with it a host of basic problems that we are managing badly: poverty, the lack of clean water, an inadequate food supply, pollution. We have little control over the international flow of capital, organized crime and the drug economy are rampant worldwide, and the divide between have and have-not societies is widening.

We have only the weakest grip on global health threats, we are often unable to protect human rights, we are nowhere near coming to terms with the effects of climate change. As for developing any kind of understanding among the world's civilizations, we would be laughably far from success if it were not such a tragedy. Terrorism challenges the whole notion of peaceful coexistence among the nations of the world.

Meanwhile, the advances that are occurring in scientific research—stem cells, the human genome, cloning, robotics, nano-technology, the promise of extended life—cause as much concern as celebration. Even science is no longer the rigid indicator of truth and reality that we once thought it was.

How do we ensure that science advances in step with ethical principles and a clear human conscience? How do we replace the solutions of short-term expediency with a vision of long-term change?

The challenges of the modern age call for a new breed of individual - one who can be relied on to use the full range of the imagination and the intellect - to bridge the gap between the material and the non-material, between scientific reality and the intuited world of what might be - and to come to terms with the enormous challenges we have created for ourselves in our eagerness to take advantage of our new technologies.

Secular democracy, pluralism and human rights became the backbone of modern society because they were needed to make a modern state efficient and economically stable.

Now we need to expand on that basis to include the rights of the liberated mind - the right to imagine, the right to challenge, the right to think in a new way. The right to think in terms of our shared humanity:

As it was so aptly put in *Our Creative Diversity*, the report on UNESCO's world commission on culture and development, "The notion of creativity must be broadly used, not just to refer to the production of a new object or form, but to problem-solving in every imaginable field."

And as Mary Warnock put it 30 years ago, the cultivation of the imagination should be the chief role of education."

I think few of us would disagree that, at their simplest level, the arts—cultural activities, cultural expression, cultural exchange—bring aesthetic pleasure and gaiety to our lives. We must never forget that essence of absolute joy, unjustified by any reason other than its existence.

But they also have other, less evident, values for the individual, and for society. Engagement with art synthesizes the rational and the emotional, the imaginative and the intuitive. As Howard Gardner at Harvard argues, we have multiple intelligences - mathematical, linguistic, spatial, kinaesthetic, interpersonal, intrapersonal - and children learn in a multitude of ways ... only a few of which come into play in a "basics" curriculum.

Artistic activity helps students to conceptualize, solve problems, work effectively with others. It improves creativity, discernment, originality, resistance to closure, keeping ideas alive and creating supple minds.

And we are coming to understand much better the way the arts and creative expression promote behavioural development, contribute to better health, reduce health care costs and build economic prosperity.

Engagement with cultural expression strengthens the creative process, encourages social harmony and – through fostering the process of learning to know, learning to do, learning to be and learning to live together - develops individuals of confidence, imagination and transformative vision.

It challenges us to see our world in fresh ways; and we give ourselves the all-important resilience that our society – the human race – is going to need to respond to this astonishing range of challenges ... challenges, but possibilities, too.

Yes, we need food and clothing and consumer goods, all the trappings of the ordinary business of living in groups, in order to survive and thrive in a material way. But the area of the intangible - the imagined the interior world of dreams - is where we discover not only what new things we might make and new things we might do, but who we are and what we might become.

It follows that we should give ourselves full access to the inspirational and educational influence of involvement with creative expression – as a central part of our lives, not as a peripheral one. In the schools, before the schools, after the schools.

Some might even say that the fostering of creativity and imaginative activity in our education systems is the only sure way of moving our societies from competitive to collaborative: from economic and military confrontation to a true dialogue of cultures on which peaceful and harmonious development can be built.

I would argue that the need to re-introduce the experience of creative activity at all stages of learning – to build a system that enables and encourages the imaginative to flourish everywhere - has never been more pressing.

We can't mandate the magical appearance of creative individuals. But we can certainly provide the climate in which they have the possibility of emerging. To do that, however, we need a wholesale change of public and political will. And that means sustained and serious advocacy.

Advocacy of arts education is becoming a focus of interest in a growing number of countries. And of course different societies work in different ways, and what is effective in one country might be quite inappropriate in another.

An organization like UNESCO can be of service in several significant ways.

One is by fulfilling its declared mission as a think-tank, a forum of ideas. This conference, and the one that will follow in Portugal, are prime examples of UNESCO's unique ability to bring

the world's minds together to focus on an issue that relates directly to its core mission of world peace..

At the same time, UNESCO could become a focal point of research in this area. One of the great stumbling-blocks encountered by advocates of arts education is the lack of hard evidence of its effects – hard evidence that will convince decision-makers that there is lasting value to be gained from the changes we feel are required.

More and more, that evidence is emerging – not anecdotal accounts but hard data gathered from properly organized studies. The Arts Education Partnership in the U.S., for instance, has some very useful data to offer. In Canada, the U.S., Australia and across Europe, we see the emergence of hard evidence based on a solid foundation of research.

More research of this kind is needed – and this is another function that could be piloted by UNESCO in its function as a clearing-house of ideas and knowledge.

This is all useful help. Ultimately, though, the work that makes the difference has to be done in member states – with advocacy campaigns tailored to specific requirements. The issue must be taken outside the walls of the schools, outside the boundaries of the cultural community, and into the broad public arena. Until we do that, we are talking to no one but ourselves. And until we develop that public will, we are unlikely to develop the political will to follow through. As Mr. Jooho Kim said yesterday, creative partnerships are key.

If we truly believe that this is an issue that is going to affect the future of the world, we need to make sure that that message is delivered from the highest possible level.

Advocates in each country should work to develop a roster of high-profile ambassadors – not just from the field of arts and education, but sports stars, business leaders, music stars – people who have access to the hearts and minds of the broad general public.

Encouraging leadership outside the system is essential. To achieve that, advocacy campaigns must have a clear and simple message. But they must have many targets, and that message must be worded in many different ways.

What is needed is a pyramid of influence: a strong base of evidence and research, supporting a complex network of arguments and messages, all of them reaching out to the decision-makers, the educators and – most importantly of all – the population as a whole.

For policy-makers and politicians, the message should emphasize what an imagination-based education can do for society and what it can contribute to building a better world for us all.

A fascinating new initiative is emerging in the U.S., for instance, where a group of individuals are actively training culture-friendly individuals to run for local office in 2006 – in other words, redesigning the system from the inside.

For teachers and those who teach our teachers, the message should emphasise what arts education can do to help them nurture intellectual, imaginative and spiritual growth in the individual.

The practicing arts community must be helped to find new ways to reach out to its present and future audiences.

For parents and the population at large, the message should emphasise what arts education can do to develop the concerned citizen and instil essential human values.

As well, advocates should open the doors to anyone who wants to be part of this great adventure, in a new generosity of spirit that recognizes that a multiplicity of partners, working together, can create great and noble things.

Models of advocacy and social marketing campaigns already exist. Americans for the Arts is a marvellous example of the kind of broad, bold, *passionate* public advocacy that we need.

In many modern societies, the media are a powerful force for persuasion and change. Bring them into the picture through evidence and argument – feed them ideas to play with. Get enough journalists to say arts education is important and it becomes a self-fulfilling prophecy. Build public and political will.

Idealistic, all this? Yes, but pragmatically idealistic. It will be difficult, and it will be complex. The pressures of the day-to-day in our market-based society are daunting. We hope for long-term vision but settle for fleeting opportunism. But it can be done. All that's necessary is the will.

And, of course, the imagination.

Quality Education and Arts Education

Tereza Wagner | Senior Programme Specialist, Section for Arts, Crafts and Design

Division of Arts and Culture Enterprise, UNESCO

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What is quality education in general and what is it in the arts?

There is a general concern that, while many governments emphasise education's role in nurturing creative and emotional development, at the same time arts and creative cultural subjects have been and continue to be reduced in school curricula at primary and especially, secondary levels. Two reasons may be envisaged to explain this situation. One is that the current methods used to teach art based subjects in the school environment are not showing significant results in terms of learner's creative and emotional achievements, which means that quality arts education's objectives are not met. The second explanation for this discrepancy between policy and implementation might be that educational authorities, national and international, believe that the school is not the place where artistic practices and creative processes can be effectively promoted and taught.

In my presentation I will first look at what is considered to be quality education in general using the *Education for All monitoring yearly Report 2005*, devoted to quality education, and then I intend to give some direction in order to define how arts education might be a good support to meet the major outcomes expected for achieving quality education.

Before starting I would like to remind us that *Education for All* (EFA) is an international programme lead by UNESCO, with the primary goal of reducing illiteracy worldwide.

I. The education effort and its quality

I would like to start by mentioning that quality education is the 6th Goal of the *Education for All* initiative, which means that it is one of the sixth challenges that our education system worldwide will have to face and improve in future. The fifth others goals are the following:

Early Childhood Care and Education, Youth and Adults Learning, Gender, Universal Primary Education and Literacy.

Quality education is no doubt connected to academic achievement and is a result of two factors: Learning processes; How quickly people learn.

At this point I would like to share with you the definitions which are given by the EFA Monitoring report on Quality Education, the report tells us that: "There is no single definition of quality. There are only two general principles that characterise most attempts to define the objectives of education:

The first identifies the learner's cognitive achievements as a major explicit objective of all education systems. This principle was defined in the XIX century and it is still the main objective which is the basis of assessment, and for which solid evaluation indicators have been identified.

The second principle emphasises the role of education in promoting commonly shared values along with creative and emotional developments. The effect of this learning objective is very difficult to assess".

It is interesting to notice at this point that these are two radically explicit definitions: one focused on cognitive achievements and the other on emotional development. Of course this is based in the two philosophical approaches that have been defined since the ancient Greek period, and which have been maintained across western civilisation: the science versus the arts; reflection versus experimentation; scientific investigation/empirical experimentation; Plato versus Aristotle.

By the way, since we are here in Asia it occurs to me that it would be most interesting to undertake research on Asian and the Pacific theories in connection to knowledge and learning processes based on traditional philosophy. It could certainly help in better defining quality education in this region.

Let's move ahead by looking at the conditions which are identified by the report that should be improved for reaching "better learning." In this connection the EFA Monitoring report explains it through the consideration of 8 main issues:

1. Teachers should be better trained, and training models for teachers should be reconsidered ;
2. Learning time should meet the benchmark of 850-1000 hours of instruction per year which is the minimum time that children should devote to school.
3. Literacy as a core subject is a critical tool for the mastery of other subjects; reading must be considered a priority area, especially for learners from disadvantaged backgrounds;
4. Pedagogy should improve; in many cases teaching styles do not serve children well, too rigid, and relying heavily on rote learning, placing children in a passive position;
5. The choice of language of instruction used in school is of utmost importance. Initial instruction in the learner's first language improves learning outcomes and reduces subsequent grade repetition and dropout rates;
6. Learning materials is essential on the effect of the teacher's teaching;
7. Facilities should correspond to the needs;
8. Promoting leadership within the schools - in this context central governments must be ready to give greater freedom to schools; principals and teacher can have a strong influence on the quality of education performed in theirs schools.

These issues that must be improved are, in my opinion, prerequisites. They do not guarantee quality. However it is interesting to note that there is a clear agreement that a number of methods and approaches in the learning process should be changed in order to improve quality.

In addition, UNICEF has also placed a big emphasis on children's rights, equity, and relevance, as the three main pillars for achieving quality education. This new scope has been recently identified as conditions of quality education through a common concern for children's rights, which resulted in the formulation of the Convention of the Rights of the Child.

Let's consider what the outcomes of quality education are accordingly to the EFA Report. The definition is more direct and explicit. The report says:

"Education should allow children to reach their fullest potential in terms of cognitive, emotional and creative capacities."

This is very clear and admitted by everyone. The only trouble is that considering the latter definitions that we have looked at, a sudden emergence of this outcome seems to be somehow irrelevant. Especially in connection to young people's creative capacity, which is an inner gift, but which should be nurtured and promoted and developed through special teaching methods and activities.

It is even more surprising when the reports tell us that quality is measured and assessed by a range of indicators including government spending on education, pupil/teachers ratios, teacher qualifications, test scores and the length of time that pupils spend in schools.

What we can observe is that there is something partial in the assessment of quality education indicators. Moreover they are alien to measure emotional development of children and creative potential.

II. The contribution of arts education in achieving quality education: towards a definition of quality in arts education teaching.

The question which raised at this point would be: how to achieve emotional and creative learners' capacities, and what is quality in arts education.

Defining quality in arts education is as difficult as defining quality education in general. We lack an assessment methodology and moreover today it is most frequently found that quality arts education is an individual concern and rests on the shoulders of the person who has created an interesting programme through personal interest and self-motivation. In almost all cases observed, successful innovative experiences have shown that quality arts education is the personal responsibility of the teacher and is not taken into account at an institutional-governmental level. Furthermore, the arts are most of the time taught without any formal guidelines, teaching manuals, syllabus or pedagogical direction. This situation prevails outside of school as well.

An attempt to define quality in general was made by our former colleague Cecilia Braslawski, Director of the International Bureau of Education in Geneva who sadly passed away earlier this year. In a booklet entitled "Quality education for all in 10 principles" she successfully defined quality. I will use part of the structure of her essay and adapt it to arts education.

Out of the 10 principles, 5 are more directly connected to content and methods of teaching and the other 5 to the school environment, structure, as well as, material and moral support. I

will only refer to those principles that are directly related to content and methodology in my presentation. Those Principles are the following:

Relevance, Team work, Partnership, Curricula, and Pluralism in Teaching Methods.

1. The first principle is related to relevance, and particularly at primary school level.

What is relevance? To give you an example of dealing with learning by introducing contextual study subject in the learning process, permit me to take the case of the Eiffel Tower. Using the different aspects of the Eiffel Tower to introduce core curricular subjects to children who live in its vicinity, is an interesting option. However, it would be completely irrelevant for children living in French Brittany. It is true that children living in the centre of Paris will feel happiness, pleasure, and contentment in learning poetry, drawing, and even some rudiments of history and geography or sciences through the study of the Eiffel Tower. Relevance has a rewarding effect on children's perception. They feel that their every day life is highlighted. On the contrary children living in French Brittany may feel frustrated or indifferent to the connection of the Tower with other learning subjects. In the first case emotion is being used in a positive way and in the second in a negative way (frustration) or not useful at all when the learners feel indifference.

Relevance may be seen as a simple issue and indeed it is a simple principle, but at the same time it is also sophisticated in the sense that its objective deals with inner-contentment, a sense of well-being, to be in touch with ones own emotions and the ability to control, act and think independently. It is under those conditions that learning becomes a joy to any child and satisfaction is found in instruction. A tuition which is relevant to the child's environment has to take his/her history, culture, as well as social, political and ethical environment into consideration. The difficulty in this is that the teaching content has to be universal but locally relevant, active but reflective, and practical but theoretical at the same time.

2. The second principle is related to team work

Teamwork is a very important method of learning together and promoting peer to peer research, understanding and exploration. Group work in turn creates a spirit of belonging and personal interaction that is also important for the personal development of the child. Teamwork further develops communication and social skills and may have an important impact on the child's general attitude towards school. In the case of arts-based subjects this principle is critical. Teamwork is *per se* part and

partial of arts education, as arts subjects very often require group work activities such as in the case of drama, music and dancing. The interdisciplinary approach to knowledge is another important pedagogical methodology for improving quality education. The arts, connected with other subjects in a meaningful way, have a positive effect on students and allow them to understand and retain more about those subjects.

3. The third principle is what we have called partnership to be forged between schools, cultural and artistic institutions and the community.

This alliance needs to occur externally, between schools and cultural and artistic institutions, artists, the community, and the families. Very often family members are reluctant to encourage their children to take part in artistic activities as it is perceived as irrelevant. The external Cultural Institutes' contribution brings a new value, guidance and pedagogical support to the tuition and also encourages the teacher involved to organise performances at the end of the academic year, in order to showcase what has been achieved. Parents could in this way be convinced of the benefits of a quality arts education programme in relation to the overall development and academic performance of the child. In this framework I would like to strongly advocate for the inclusion of artist and recognised creative agents into the teaching process. Creativity, invention, and imagination are potential gifts that each child possesses, but which have to be promoted, directed and organised. There is a sort of order in the artistic creation process which starts with a concept definition, and evolves into research through creativity. It is a kind of a momentum for expression of individual creativity. This momentum shall end in a decision-making phase which leads to execution and final creation. Artists and creative persons know this process well and are able to control its development.

4. The fourth principal refers to planned curricula for each grade level

It is important that guidance and structure are provided for the teaching of arts practices on each grade level. A specific programme for each grade level for arts education is almost non-existent or very limited in the general school curricula. For instance, students should be encouraged on a regular basis to investigate an aspect of their own cultural heritage, social environment and global issues, and produce collective or individual work resulting from their research. This is a truly effective way to develop a sense of identity. This kind of project-based approach should be

encouraged as part of a quality arts education. Time can be allocated in such a way that it is structured, but at the same time flexible to accommodate for a period of formal teaching as well as creative practice.

5. Finally the 5th principle deals with Pluralism and the quality of teaching methods.

The people responsible for the drafting of the programmes on the new pedagogies are in most cases not the people responsible for teaching these methods in the classrooms. This divide between practitioners and theoreticians has become a huge problem for arts education. Teachers should be allowed more freedom to investigate new methods of teaching and if they wish so, contribute to research in this field. This will help teachers to be more confident in their genuine approach to teaching. Methods used in the practice of the arts require a personal and physical investment through play and creativity on the part of teachers and learners. Active methods have an impact and a lasting effect on the students, because they create empirical and concrete experiences, which serve as a frame of reference for the children when they approach more abstract subjects. In other words, by calling their attention to empirical artistic experiences, it is also possible to call their attention to more difficult problems. Being capable of solving one's personal problems is very rewarding for learners and it may give them pleasure in learning. It is in this sense that Culture/arts education keeps students in school. This is especially true for young people at risk, as well as for those with special learning problems, as their energies can be directed towards arts activities in the more secure and disciplined environment.

In Conclusion

I shall say that experiments in education around the world highlight that art and creativity are needed as a subject as well as a tool or methodology. It is now well known that culture education, based on creativity and a relevant art approach, which includes mother tongue, helps to promote aesthetic, socio-emotional and socio-cultural development in children, along with cognitive development and academic achievement. They are also powerful tools for promoting ethical values.

Arts education, through pedagogical methodologies, equips a child with the kind of communication skills that foster positive attitude toward society. Drama, for example, helps children to improve their interpersonal skills, such as the capacity for teamwork and an ability to communicate effectively, in addition to qualities such as tolerance for and appreciation of diversity of both people and ideas. Drama activities can also help children progress in language classes. Children who have been involved in drama groups have significantly

greater improvement in their spoken language skills (including a better vocabulary) and in reading (and understanding what they read).

Moreover, teaching traditional music can decrease stereotypical attitudes among children and young people and lead to more cultural awareness and sensitivity towards minority cultures. Such teaching not only enables pupils to learn about their own culture and discuss cultural differences, but help them to obtain a heightened appreciation of the role of national and local cultures, both in the home and in society. Pupils thus improve their own sense of identity based on their traditional culture.

Thank you.

Key Message for Advocacy of Arts Education

Shakti Maira | Artist and Author

UNESCO Asia-Pacific Regional Conference in Preparation for the 'World Conference on Arts Education'
Seoul, Korea | November 23-25, 2005

As we think about advocacy for arts education, we must recognize that the problems are not just with art education but begin with current societal attitudes towards art in particular and education in general, and also with the prevalent vision of what constitutes development. In today's world of globalisation, we find that growth of commerce seems to be the main idea driving policy makers. However, a developed society is not simply one with a high GDP growth or high per capita incomes, but is one where along with economic development there is a high order of social development as well, of which the arts are both an expression and a catalyst. Aesthetic values and beauty in personal and social living are very much needed in the modern technological consumer society that is currently taking form in Asia and everywhere else.

The modern commodification of art and its becoming an elitist preoccupation for social entertainment, display of status and investment, has inevitably narrowed its relevance in education and human development. In education the focus is on literacy, science and the development of work-skills and there is little recognition of the value of arts education. It is not recognized that this is a mistake, as it is becoming increasingly apparent that the arts are an important route to brain and cognitive development and for the nurturing of problem-solving and creative skills. In fact, given the stress on science and technology these days, it is tempting to advocate that art and aesthetic education be considered an intrinsic part of the fabric of technology and science education. Maybe that will help educationists, teachers and parents realize the importance of aesthetics in all our nation's futures. It might help them take learning through the arts, and its role in the development of brain skills required in science and technology, more seriously. It would also help make Asian nations truly developed and beautiful.

Our advocacy must lead to a pulling out of art and art education from the limiting boxes they have been placed in. It must bring back into focus the uses and purposes of art in traditional Asian societies and the many human needs that art helped to meet. Especially its role as a means of development, learning and education of the child at all stages.

Looking at India, we find that in most schools in India art education has almost disappeared. In the few schools where it is found and where its quality remains vibrant, it is either because of an adherence to an alternative educational philosophy or due to the availability of abundant resources. Music, dance and theatre, equally important arts, have been dropped from the curriculum of most schools. Despite the efforts of many, including UNESCO which wants all countries to 'ensure that the teaching of the arts is compulsory throughout the school cycle, from nursery school up until the last year of secondary school', art education is struggling and gasping for breath.

Why is this so?

Lets begin with parents and children. Most parents see little value in art education or aesthetic development. A further disincentive to pursuing art in school in India is that many good colleges do not consider the marks obtained in art in their entrance calculations. With parents and schools driving children towards a singular focus on achieving high marks in subjects that will get them into colleges, it leaves them with little, if any, enthusiasm for the arts during their school years.

Every parent hopes their children will develop to their fullest potential. To achieve this, parents work hard to get their children into the best schools, and push them to focus on studies, tests and examinations. In the process, they discourage them from activities like art, music and sports.

A message we need to get out is that despite their good intentions, most parents may actually be limiting their children's brain development in areas crucial for their eventual success in the aspired fields of engineering, medicine and science. New research on human brain development shows that the human brain developed many of its unique skills for and through the use of hands. Evolutionary biologists are now telling us that it was the use of hands—for grasping a stick, to throw a stone or a spear, to shape a pot on the wheel—which caused the brain to develop its amazing processing and cognitive abilities. The brain did not come readymade with these skills. For them to be fully developed, children need stimulation through a continued use of their hands.

Frank Wilson's book, *The Hand*, describes studies that reveal this co-dependant development of the brain and the hands, particularly in brain capabilities like 'spatial thinking' that are key to advanced fields like engineering, surgery or reading MRIs, space science, mathematics, computer programming and chip designing. In an interview, Wilson spoke of the experience at CALTECH, the eminent engineering school in California, USA. Performance scores of its engineering students were rising in every important area except spatial thinking, where scores were falling. As spatial thinking is vital to problem solving, particularly in emerging technologies, this was worrying. Eventually the educationists realized this was caused by limited physical-spatial hand activity. Their solution was to require all students to spend a semester in an automobile repair shop fixing cars, not to learn about automobile repairing but so that their hands would be used in diverse ways. Perhaps if these students had used their hands in school or at home, they would have arrived at CALTECH with better spatial thinking skills and this course would not have been needed.

Reviving arts programmes in schools might be a good way to get our children to use their hands in ways that develop these vital brain skills. Spatial thinking, creativity, heightened concentration and perception, and fine motor skills that develop through the arts are the very mental skills needed in today's advanced professions. We need to have parents asking their children's schools to ensure meaningful creative art-making time right up to the final board exams. And at home, they should see that their children spend less time watching television or a computer screen and more in doing hand-based creative work or even everyday household tasks.

The prevalent models of art and art education in the West and in India emphasise self-expression and art-object-making. Art is only seen as the creation of a certain type of product, like paintings, sculpture and dysfunctional pottery, and as an outlet for children to express their inner selves. An important reason why children have a low interest in the art taught in school is because this approach often has little relevance with their daily lives. We need to re-orient our thinking and see art not as an activity for young egos to express themselves, or for making the category of things we have designated as 'art', but rather as a way for children to make connections with what is meaningful to them in their social and physical environments.

The 'roadmap' we need to advocate for art education should be fundamentally based on the integration of the arts with daily living, as it once was in Asian societies. It must aim to educate children, first to become more aware, sensitive, discriminating and conscious of aesthetic qualities; second, to recognize the deep importance of aesthetics and beauty in personal and social living so as to have consumers and citizens who will demand and vote for

a more aesthetic life; and last, to prepare the ground for the smaller number of students who wish to pursue careers in the visual arts (including painting, sculpture, industrial design, web design, architecture, fashion and cinema.). This can only be done when these four key problems in the arts and their relationship with art education are adequately addressed:

Art's perceived lack of usefulness: In today's society many parents question the utility of children learning art and as a result we have the problems of low funding and lack of priority and value given to arts education. We have to show parents, educators and children the body of evidence that proves that the arts are critical tools for human brain development and a route for developing higher order thinking and cognitive skills. We need to get this message out to parents, educationists, bureaucrats, industrialists, journalists and social leaders.

Art's perceived lack of relevance: Most children and parents do not see the relevance of art in their lives. With the separation of the functional arts or crafts from the fine arts, and with fine art becoming increasingly incomprehensible in its abstract and conceptual phases, most people find themselves totally alienated from art. There is a need to repair this sundering of art from everyday life by remembering and revitalizing the Asian art constructs that nest craft and art together. Reconnecting art in schools with the range of needs that art has traditionally helped to meet can do this.

The school art curriculum is too narrow: It has become focused on making fine art objects and has lost its bearings on the use of art as a way of learning through transmission of culture, history and values. We need to re-purpose art so that children and parents realize that the purpose of making art is much broader and more vital than learning how to make pictures and other art objects as mere classroom exercises. It is a way of absorbing history, geography, culture and values and has an important communicative and connective role in society.

***The school art curriculum is stuck in an antiquated colonial model:* It is unduly concerned with studio art techniques and ignores the diversity and depth of Asian art practices and aesthetic ideas. We have to revitalize the school art curriculum by re-orienting it towards Asian ideas of aesthetics and art making. This must be done in a way where we avoid the pitfalls of revivalism of old art methods and forms—we don't need our children making traditional Asian art. But we do want our children learning about the purposes of art and of aesthetic philosophies that are valuable and different from Western ones and more integrated with their own cultures.**

We also need to remind parents what many educators know—though much is learnt through art and that schools are a vital agency for this learning change must start with parents and in homes before children get to school. Educational planners and schools can only be successful if parents see the value of learning through the arts.

It is usually assumed that art-making in schools will develop creativity and creative skills in children. Yet, there is evidence that this assumption can be false. At an Asian Symposium on 'Learning through the Arts' at the India International Centre in New Delhi, several examples were seen of art in schools dampening and deadening creativity rather than developing it. Many of us can look back at our art or music classes in school as dull and boring—experiences that may have diminished our connections with both creativity and the arts. These classes were more an attempt to teach the forms, rules, grammar and techniques than a fostering of exploration and expression. This needs to be changed by shifting from the paradigm of teaching how to make art, to learning through the arts. We need to weave the arts into the school curriculum in a way that it becomes integrated with the interests and lives of children, and the emphasis shifts to learning and creativity from information and the rules of art practices. There is a real danger that making the arts a compulsory subject through the entire school experience could be detrimental to creativity and a love for the arts unless it is taught very differently from how it is done in most schools now. Specialized art classes may not be the best way to do it.

One possible means of achieving this, which could serve as an alternative to both the existing system of arts education and the proposed compulsory art classes, could be to create an art space in the school curriculum through a series of week-long (or maybe even longer) 'art intensives'. These art intensives would incorporate all the arts (such as traditional storytelling, plastic arts, music, dance, song and theatre) in a teaching-learning environment that forms bridges with the social and physical sciences and other subjects. They could be based around heritage sites, festivals, art or craft traditions, the classical arts or other themes that are of interest and relevance and are rooted wherever possible in the immediate environment, and would engage informal resources like artists, craft workers, musicians, dancers, as well as family members, reinforcing a sense of integration with the community. Creating such a space for art in the curriculum could be an innovative model that achieves the goals of learning through the arts by the making of art that is expressive, creative and relevant. It could also be a strong platform for exposure to local cultural traditions. Some models and themes could be provided to schools by the central educational curriculum, but left sufficiently flexible for teachers and schools to adapt these models to their particular needs and resources.

The art intensives approach is of value to all students up to and throughout high school, even for those opting for the science or commerce streams, as this kind of arts education would provide all students with creative abilities that are of great value in any career.

Let me summarize the four very important areas of learning through the arts that must be advocated: 1) Creative, perceptual and cognitive skills, 2) Aesthetic skills and a nurturing of the love for beauty, harmony, balance, rhythm, proportionality and vitality, 3) Communication and sharing skills, and, 4) An understanding of our cultures and values.

Art education can be made truly vital only if more people believe that better emotional, intellectual, technical and spiritual development is possible in our children through the arts, and that it will help build a more developed, beautiful and integrated society. Change can only happen if more of us believe that better art education in schools will help develop important skills like observation and perception, concentration and empathy, and will be instrumental in fuller brain development. And that it will foster the aesthetic values of harmony, balance, proportion, rhythm and vitality. That it will sharpen creative problem solving and design skills; strengthen lateral thinking and imagination and help in forming and communicating ideas. This will help our children become makers and doers (active), rather than consumers (passive).

The problems of funding and the low priority given to arts education, poor curriculum design and the need to retrain our art teachers can be solved when there is greater consensus that our nations will become a fully developed only when we can see greater balance and harmony, cleanliness and beauty in our own lives and in the world around us. The funding will come when more people understand the social and developmental importance of art education.

Any attempts to reform and reinvigorate art education must include communication of the underlying social purpose of art and the learning and development that is enabled in children through the arts. The importance of sustained advocacy through teacher training, through materials sent to parents and through the print and broadcast media is to in the language of the market, create more *demand* for it among parents and educators. If more people are not persuaded, it will continue to feel like we are pushing water upstream.

The Global Research Compendium on the Impact of Arts in Education

Anne Bamford | Professor / Director of the Engine Room, Wimbledon School of Art
UNESCO Asia-Pacific Regional Conference in Preparation for the 'World Conference on Arts Education'
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Abstract:

This paper reports the findings of a *UNESCO* project, carried out in collaboration with the *Australia Council for the Arts (The Council)* and the *International Federation of Arts Councils and Culture Agencies (IFACCA)*. This commissioned research aimed to establish an international compendium on research demonstrating the impact (if any) of arts-rich programmes on the education of children and young people around the world. The findings indicate that the arts make a valuable contribution to the total education of children especially in relation to academic performance, well-being, attitudes to school and perceptions of learning.

Introduction

This paper reports the findings of a *UNESCO* project, carried out in collaboration with the *Australia Council for the Arts (The Council)* and the *International Federation of Arts Councils and Culture Agencies (IFACCA)*. This commissioned research aimed to establish an international compendium on research demonstrating the impact (if any) of arts-rich programmes on the education of children and young people around the world.

In order to assess the impact of arts-rich programmes, the qualitative and quantitative information gathered from the extensive survey distributed in November 2004 was analysed.

The following questions guided the analysis:

- How was the teaching of arts-rich programmes organised?
- Who are responsible for curriculum development and implementation of arts-rich programmes?
- What are the differences between the arts-rich programmes taught in the different countries?
- What determines the differences in content from country to country?

- What can be expected or recommended of arts-rich programmes in the future?

Methods

To address these broad research questions, we focused on two main aspects:

- Establishing a knowledge-base about the organisational frameworks and other conditions which regulate and structure the teaching of arts-rich programmes;
- Application of qualitative and quantitative methods of analysis aimed at drawing conclusions about the role of arts-rich programmes in different countries.

Carrying out this research presented methodological challenges. On the one hand, it was necessary to use a relatively tight definition of the arts in order to gather overall information about the extent, content, and impact of the different programmes. On the other hand these definitions were often too narrow to capture the full extend of the programmes.

Arts education – as defined in the quantitative part of the project - aim:

- To pass on cultural heritage to young people;
- To enable them to create their own artistic language and to contribute to their global development (emotional and cognitive).

These definitions, as stated above, cannot stand alone. A work of art is an object that embodies a meaning. As Arthur Danto, has said “nothing is an artwork without an interpretation that constitutes it as such”¹. What is seen as art in one culture is not defined as such in another.

Given this, quantitative findings were interpreted through direct reference to qualitative case studies. Respondents of the survey were also provided with opportunities for citing examples of pertinent case studies and, in general, invited to give examples of programmes that fall outside the definition of arts employed in this study.

Findings

Containing responses from 37 countries and organizations, the overall findings of the

¹ Danto quoted in Cynthia Freeland (2001) *Art Theory*, Oxford, Oxford University Press, p. 38)

research can be summarized as follows:

- The arts appear in the educational policy in almost every country in the world;
- There is a gulf between the 'lip service' given to arts education and the provisions provided within schools
- The term 'arts education' is culture and context specific. The meaning of the term varies from country and country, with specific differences between economically developed and economically developing countries;
- In all countries – irrespective of their level of economic development – certain core subjects (e.g. drawing and music – but also painting and craft) were part of the curriculum;
- Economically developed countries tend to embrace new media (including film, photography, and digital art) in the curriculum;
- In economically developing countries far greater emphasis is placed culture specific arts (e.g. stilt walking in Barbados, and hair-styling in Senegal);
- There is a difference between, what can be termed, *education in the arts* (e.g. teaching in fine arts, music, drama, crafts, etc.) and *education through the arts* (e.g. the use of arts as a pedagogical tool in other subjects, such as numeracy, literacy and technology);
- Arts education has impact on the child, the teaching and learning environment, and on the community;
- There is a need for more training for key providers at the coalface of the delivery-chain (e.g. teachers, artists, and other pedagogical staff);
- Quality arts education has distinct benefits for children's health and socio-cultural well-being;
- Benefits of arts-rich programmes are only tangible within high quality programmes (though no specific definition of what constituted such programmes were given, aspects of quality can be inferred from the data), and;
- Quality arts education tends to be characterised by a strong partnership between the schools and outside arts and community organisations. (In other words it is teachers, artists and the communities, which *together* share the responsibility for the delivery of the programmes).

Benefits noted in the research

Arts education has impact on 1) the child; 2) the teaching and learning environment, and; on 3) the community.

The following benefits were noted in extensive research studies:

On the child:

- 75% of countries felt that arts education had enhanced academic performance, especially in the areas of literacy and learning of languages. This effect occurred in quality programmes that included both education in the arts and education through artistic and creative approaches;
- Arts education led to an improvement in student, parental and community perceptions of schools;
- Arts-rich programmes improved students' attitudes to school; and
- There appears to be a positive impact of arts education on cognitive development and health and well-being impacts for young people.

On the teaching and learning environment:

- Arts education increases co-operation, respect, responsibility, tolerance, and appreciation, and has a positive impact on the development of social and cultural understanding;
- Arts-rich programmes appear to encourage more focused classroom interactions, greater concentration during school and more consistent school attendance—especially in boys and marginalised ('at-risk') students;
- Poor quality arts education or no arts education may, in fact, inhibit the development of creativity and imagination. For instance, in 25% of countries the lack of arts education or the poor quality of programmes was seen to have had negative effects on the development of creativity and innovative thinking in youth;
- Arts rich education renewed teachers' interest in inservice professional education, encouraged the teachers to use more innovative pedagogy and made broadly improved their quality and satisfaction; and
- For arts education to yield optimal results, teachers need to embrace new technologies, e.g. in the form of training in ICT and professional skills relevant to the arts.

On the community:

- Greater interest in education and respect for the school;
- Enhanced local civic and social pride;
- Perception of improved employment opportunities;
- Re-engagement in civic pride and heritage issues; and

- Greater participation of the broader community in the arts.

Conclusions

The UNESCO global research indicated that while advocacy to include arts as part of education policy has largely been successful, this has not led to wide scale implementation of quality arts programmes at the school level. The current situation sees global monitoring and reporting on educational standards within literacy, mathematics, science and ICT but does not include the impact of arts and cultural experiences within a child's total education. It appears that this is due to an insufficient understanding of the implementation process.

This global research – by its very nature – revealed different findings. Educational systems are deeply embedded in cultural and nation specific contexts. This is especially the case as regards education in the arts. More than any other subject, the arts (itself a broad category) reflect unique cultural circumstances, and consequently, so does the teaching of the subject.

However, this caveat notwithstanding, it is possible to draw certain overall conclusions and to find common denominators, which can serve as guides for future reforms, changes and revisions of current programmes of arts education.

Of most significance are the complementary but different benefits that accrue through *education in the arts* disciplines and those achieved through the use of artistic approaches to the teaching and learning of other discipline areas, in other words, *education through the arts*. This is an important finding as previous studies have tended to confuse these areas or see these two distinct areas as being one. It is important to note, that for a children to maximise their educational potential, both approaches are needed. Equally, it is of significance that high quality education where there is the greatest impact at all levels – child, learning environment and community- is achieved where excellent programs exist both in the arts and through artistic approaches, such as in case study examples from Canada, Australia, United Kingdom, Finland, Slovakia and others. *Education in the arts* and *education through the arts*, while distinct, are interdependent and it should not be assumed that it is possible to adopt one or the other to achieve the totality of positive impacts on the child's educational realization.

Yet, educational policies are not merely a consequence of economic development. Institutional factors also play a role. In some states the arts have traditionally relied on support from the public sector, in others less so. Hence funding for arts education funding is not limited to grants from public bodies, e.g. like ministries of education and culture, but come from a number of sources and partnerships (including from civil society).

In short, not one but many different agencies – public as well as private and communal-support arts education.

This diversification of funding streams is not merely of theoretical interest. Rather given the role of these agencies, it means that the diversity of supporting agencies in arts education needs to be considered in policy implementation. Needless to say, implementation of policies is of crucial importance. Without the delivery of programmes the whole case for policy making is void. However, too little focus has been made on this issue. The survey suggests that policy-makers have more or less uncritically adopted a top-down approach to policy implementation, i.e. have assumed that policies developed by the centre have been implemented by agencies (such as schools and other providers of arts education). This assumption, widespread though it is, has not yielded the expected results.

The overall rationale for arts education seems to have changed little over the years: cultural, social and aesthetic goals are the main reasons given for arts education. At a time when educational policies are often perceived to be output driven and focused on such skills as numeracy and literacy, it is perhaps not surprising that the arts are generally not viewed as being an important part of general education policy.

This lower priority of arts education has a number of implications. Unlike in numeracy and literacy, where the teachers have received specialist training, it is commonly the case that generalist teachers - with little or no arts education training - are responsible for teaching arts education. One might speculate that this lack of specialist training is one of the reasons why artists and the community are taking an increasing role in arts education. Partnerships (with artists and cultural organisations) and experiences outside the classroom are, to be sure, a valuable part of quality arts education. Yet, community involvement in education is in itself desirable, yet it is not a substitute for formal qualifications, hence a review of the training in arts education is urgently needed.

It is impossible – on the basis of this very general survey – to determine why arts education seems to have been short-shifted by educational authorities. Arts education is universally part of the curriculum. Similarly, the results suggest that artistic approaches and arts-rich curricula enhance the quality of teaching and learning, both within the arts and across other disciplines. Yet, while arts education is part of education policy in practically all countries, there is considerable difference between what is mandated and the nature and quality of the arts education programme the children in schools actually receive. Most governments at least pay-lip service to engendering a culture in which arts-rich education can thrive, yet it is generally

the case that there is a gap between espoused policy in arts education and typically poor provisions experienced within classrooms.

The findings indicate that arts education tends to lead to an improvement in student, parental and community perceptions of schools, as well as arts-rich programmes improve students' attitudes to school. Again these findings are not conclusive but they point to the need for more longitudinal research on the impact of arts education especially as regards the possible connections between arts education, cognitive development and health and well-being impacts for young people.

Arts education increases co-operation, respect, responsibility, tolerance, and appreciation, and has a positive impact on the development of social and cultural understanding. One of the reasons for this could be that arts-rich programmes appear to encourage more focused classroom interactions, greater concentration during school and more consistent school attendance- especially in boys and marginalised ('at-risk') students.

This effect also works the other way round, where poor quality arts education or no arts education may, in fact, inhibit the development of creativity and imagination. For instance, in 25% of countries the lack of arts education or the poor quality of programmes was seen to have had negative effects on the development of creativity and innovative thinking in youth. Factors that were seen to be likely to limit the success of an arts programme were primarily a lack of time, space and resources. Allied to this, there was a general perception expressed that policy support for the arts within general education was not being translated into a strong push for increased arts resources at the coal face. For example, the Council of Europe noted that there was a "lack of commitment at an EU level to the value of arts education." Furthermore, even where policy support exists, implementation of programmes involving partnerships may be limited by organisational structures and the pragmatic difficulties of negotiated relationships between teachers and artists. In Colombia, where there is strong support for the arts at a National level, the regional rollout of this policy has been more challenging, despite several very key examples of success within the regions. The Colombian response highlights the complications of effecting arts policy by stating that, "One of the great challenges for the implementation of the plan consists in the decentralization of the programme without losing unity and cohesion."

Within the curriculum, assessment and evaluation issues were seen to be particularly problematic. These aspects were often restrictive and did not account for the types of holistic and continuing learning common within arts programmes. In terms of evaluating the success or otherwise of a programme, many respondents reported the challenges of finding

appropriate research, evaluation and analysis methodologies. Often the nature of the project design or government policy prescribed very quantitative methodology but this was very challenging and generally not appropriate. In Spain it was observed that “there continue to be lots of challenges including time, space, resources, finances, teacher issues, artist issues organisation and policy issues [and that] issues of research and evaluation are also important but we have little funds to gather this evidence.” Similarly in Scotland it was reported that “Gaps in the available evidence, especially in relation to data collection methods, longitudinal studies and more research with under-represented groups” limited the ability to fully evaluate the impact of arts-based learning. Specifically, they called for more research “in relation to the role of creativity in education and problem solving, cognitive and social development.” The challenges of determining the impact that the arts have on students’ learning appears to be a sustained area of concern inhibiting the further adoption of arts-rich education, as it was bemoaned in Nigeria, “Although the project was highly successful, how much of this success was due to the arts component or due to the structure of the program. Could the same results be derived with an after school sports or science or other programs that provided, transportation to and from, snacks, and caring interested adult supervision in a safe environment?”

Relationships with teachers and teacher capabilities were also raised as concerns that limit the wider adoption of arts-based pedagogy. Teachers need the skills, attitudes and enthusiasm to drive arts-based programmes. While these can be nurtured through the course of successful programmes, it may take some time before teacher issues can be resolved within a given context. Canada made the specific call for “teacher education, especially for generalist teachers in elementary schools.” The problem of teacher professional development is compounded by a lack of financial and other resources.

Almost every example, of quality arts-rich education highlighted the importance of partnerships and the value of working closely with the local community. Clearly an ability to contextualise a programme to become a formative part of a local community was of worth. Yet this process was not without problems. Engendering of strong community participation and community recognition of arts-rich education were challenging things to achieve in practice and involved considerable negotiation, outreach and reinforcement. Once again, it was acknowledged that a lack of time, resources and the generally short-lived nature of many arts programmes hampered the possibility for greater connections to be forged with the community. Particularly in economically developing communities, the lack of perpetuation of projects and financial constraints meant that full community engagement and empowerment was unlikely.

To conclude, the global research underlines the importance of both education in and education through the arts in a range of contexts around the world. It emphasises that art education does not occur as the result solely of policy or a mandate but rather as a complex web of social forces. To fully understand the way arts-rich curricula are enacted requires the study of the qualitative factors which influence why and how what occurs within schools is different from policy and espoused inclusion of the arts in education.

A Right to Arts Education for All: A Mandate for the New Century

Kyung-he Sung | Senior Research Fellow (Music Education)

Korea Institute of Curriculum and Evaluation

UNESCO Asia-Pacific Regional Conference in Preparation for the 'World Conference on Arts Education'

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1. A Time to make the Arts central in Core Curricula

We live in an unprecedented transitional era in which the framework of living and society are undergoing profound changes. Our times demand that we redesign educational systems and redefine educational goals and philosophy to better prepare our young people to live effective and beneficial lives in this new age.

The new millennium demands of us to help our young people develop creative minds and skills, aesthetic sensitivities, inspire them with life-long learning aspirations, strong communication skills, and teach them tolerance and acceptance of others so that they will not only be able to achieve their own goals and dreams but to also become contributing members of the ever-evolving global society as forces of good.

In order to respond to such challenges of the new millennium, the current educational system and its practices need a full examination. More specifically, we have great need of comprehensively restructuring school curricula and teaching practices. We must ask the questions: Are we successful in educating young people to develop such knowledge, skills, and qualities that are essentials for life in the new era? How effective have the current school curricula been-and are-to meet the new demands of the world of today, and of tomorrow? Are there better and more efficient ways for us to achieve pressing educational and societal goals?

In looking for answers to these questions, I feel the time has come for us to knock at the door of arts education. Until recently, the merits of arts education for children and young people have not been rightfully recognized among those of us in education. This has resulted in

demeaning the teaching of arts in our schools. The schools have not pursued vigorous learning and teaching of arts disciplines, and courses in the arts have often been regarded as frills or as extra-curricular activities.

Why, then, should we pay special attention to the arts education in schools now? The answers are rather simple and obvious. We live in a society where "creativity" and "tolerance" are the key words for survival. In order to inspire and help our young people become creative and tolerant, teaching the arts, among the other disciplines, appears to be the answer. The mounting research continues to show the beneficial effects of arts learning on the artistic, as well as the behavioral aspects of children and young people. Moreover, arts are found to become effective means to teach other subjects in order to accomplish various educational and social goals.

1-1. Arts are the Means to fulfill Aesthetic and Sharing Aspirations of Human Beings

The arts endow human beings with great powers to communicate with each other in the most subtle, aesthetic, and creative ways. By igniting our imagination and inspiring us with what is possible in our lives, the arts give us nothing less than ways of making our lives meaningful. They give children a sense of the world outside themselves, uniquely touching the timelessness of history and the limitlessness of the universe.¹

For these reasons, alone, schools have great need to expose and instruct children from a very young age in the practice and crafts of the arts. But there are even more convincing reasons for strong programs in our schools for the arts.

We know that if you link education with the arts you not only improve the quality of learning, but the quality of life itself in its many variations—from the personal, to the family, the community, to the life of the nation, the region, and the world.² Studying and practicing the arts clearly are "not only fundamental to success in our demanding, highly technical, fast moving world, but they are what makes us most human, most complete as people."³

¹ NASE(National Symposium on Arts Education, Canada). Sharing the Vision, A National Framework for Arts Education in Canadian Schools Developed by The National Symposium on Arts Education, Symposium V, Calgary, AB, 2001. pdf p.1

² Australia Council for the Arts. Consultation Draft, Prepared by Policy Communication Research, 2004 p. 1.

³ Jensen, Eric. Arts with the Brain in Mind. ASCD(Association for Supervision and Curriculum Development), Alexandria, Va. 2001 p. vii.

Clearly, a student who practices an art- music, painting, sculpture, literature, writing, photography and film-making, drama, dance, among others-learns diligence, logic, grace, and precision of thought, and these qualities can serve humanity in any and all endeavors.

If a strong arts curriculum can do all of this for our youngsters, and an ever-increasing body of research shows that it can, then studying and practicing the arts should be strongly in the core curricula in schools because the knowledge and experiences in the arts subjects "are areas of knowledge and learning that are of capital importance to the harmonious development of children." "Each of the different art forms or disciplines has a language of its own, and learning its main mechanisms and techniques multiplies a person's possibilities of communication, self-expression and creativity."⁴

It is most fortunate, then, that recently we witness arts education initiatives and programs for promoting and strengthening arts disciplines in and out of schools worldwide.⁵ It is heartening to know that this new trend in educational practice will provide our youngsters with more opportunities to receive artistic and aesthetic education than has ever before been provided.

It is most important that arts education aims to help young children be creative, aesthetically sensitive, inspired, and communicative, and who will be able to create new knowledge, forge quality lives for themselves and others, and develop strong wills to live with others in peace. In this context, the initiatives by the UNESCO for promoting and reaffirming the importance of arts education in schools for quality education are so timely.

⁴ see, a plea for the importance of arts teaching to young children in schools, UNESCO LEA International, Appeal by the Director-General for the promotion of arts education and creativity of the construction of a culture of peace; also World Conference on Arts Education, 2005. < <http://portal.unesco.org/culture>>

⁵ to overview current status of school arts education and new initiatives and practices in promoting arts education globally, see the following various UNESCO documents: Iwai Kaori. Overview: Arts Education, Prepared for the UNESCO Regional Conference on Arts Education in Asia, UNESCO, 2003; Artistic Practices and Techniques from Europe and North America favouring Social Cohesion and Peace, Discussions and Reflections from the Regional Conference on Arts education in Europe and North America, Helsinki, Finland, 2003; Cultural Heritage, Creativity and Education for all in Africa, Conclusions of the Regional Conference on Arts Education in Africa, Port Elizabeth, South Africa, 2001; Methods, Contents and Teaching Arts Education in Latin America and the Caribbean, Conclusions of the Regional Conference on Arts Education in Latin America and the Caribbean, Uberaba, Brazil, 2001; Arts Education in the Pacific Region: Heritage and Creativity, Conclusions of the Regional Conference on Arts Education in the Pacific, Nadi, Fiji, 2002; also, see Culture and School, A survey of Policies for Arts and Heritage Education across the European Union, Cultuurnetwerk Nederland, 2004

1-2. Evidence from Brain Research Compels Us to Teach More Arts in the Schools

Much of the supporting evidence on the effects of arts education resulted from recent brain research are most persuasive and convincing that we should go forward with arts-enriched curricula in our schools. Arts "promote the development of valuable human neurobiological systems... they enhance the process of learning, and the systems they nourish, which include our integrated sensory, attentional, cognitive, emotional, and motor capacities, are, in fact, the driving forces behind all other learning." ⁶

Jensen (2001) citing from various clinical studies and research in music and brain indicates that music is a part of our "built-in, biological design," that "music-making contributes to the development of (a human being's) essential cognitive systems, which include reasoning, creativity, thinking, decision making, and problem-solving and it has strong, positive, neurological systemwide effects." ⁷

The practice and learning of music have been demonstrated to activate multiple brain sites of every student. One study by Catterall et al (1999) of UCLA showed a positive relationship between music and the overall academic achievement of students. This study specifically looked into the music effect among students from lower socioeconomic background and found that the students who took music lessons increased their math scores significantly as compared to the non-music control groups of similar background. Catterall indicates that not only math scores, but other subjects such as reading, history, geography, and social skills soared by forty percent. He states that "music-making not only supports the development of math skills, but of all skills, for all kinds of students." ⁸ The study strongly supports that the study of music contributes greatly to the enhancement of students' academic performance in all other fields.

Visual arts which have been part of human endeavors since the beginning of history, and which involve complex mind and brain processes, also enhance aesthetic judgement and appreciation of other arts and affect positively the problem-solving, critical, and creative thinking abilities of learners. The study and practice of other arts, such as dance, drama, literature and media arts, also significantly affect the cognitive brain functions. ⁹

⁶ Jensen, E. op. cit, p. 2.

⁷ Jensen, E. op. cit, p. 13, 20, 47

⁸ Jensen, E. op. cit . p. 23. (recited)

⁹ Jensen, E. op. cit . p. 62.

The effects of learning and engagement with the arts on academic and social skills are demonstrably so profound and powerful that strong and comprehensive arts curricula need to be on the top priority list in every school in the region, and the world.

1-3. Why not Arts as Vehicles to Achieve other Goals?

Besides the intrinsic value of the arts to the overall growth of young people, they can also be effective tools in achieving other educational and social goals, as well.

In school settings, one can easily find instances where teachers frequently and successfully use arts to improve the teaching of math, science, history and the social sciences, and to promote important social skills such as communication, self-directed learning, cooperative learning, and the emotional-personal skills of learners. A report at the UNESCO Regional Conference on Arts Education in Europe and North America (Helsinki, 2003), detailed the success of the teaching of peace education and social cohesion through the arts.¹⁰

Since the benefits of using the arts in teaching non-academic values are potentially vast, we need to consider turning to the arts to promote other goals. However, we should proceed cautiously in thinking about the arts and arts education mainly as a means to achieve other than artistic goals.

In general, the arts educators welcome the growing public interest in enhancing the arts programs in schools, but there is and should be concern that too much emphasis on the utility aspect of arts learning would demean the intrinsic value of the arts and might orient the public to a very narrow street of the arts arena.

Without providing young people with serious and in-depth study of the arts for art's sake, the instrumental usage of the arts will lose the perspective of the very meaning of arts education—that is, to develop in a young person appreciation, abilities, and feelings through the arts to create, share, and be informed by these talents and aesthetically developed emotions.

2. Ways to Strengthen Arts Education In & Out of Schools

The breadth and depth of resources and research articles concerning the importance of arts education for children and the youth compel us to reframe our school curricula. Although arts

¹⁰ UNESCO. Artistic Practices and Techniques from Europe and North America favouring Social Cohesion and Peace, Discussions and Reflections from the Regional Conference on Arts education in Europe and North America, Helsinki, Finland, 2003

subjects in many countries still rank low in the priority of school curricula, hopeful signs of recognizing the value of the arts abound. ¹¹

In Asia and the Pacific region countries, there are voices calling to strengthen arts instruction in schools, and people are listening. For example, recently in Australia, stakeholders in arts education have drafted national arts strategies with new visions for the learning the arts in schools.¹²

Countries in the region are also exploring new methods in integrating the arts in teaching other subjects, and are using the arts to achieve other educational as well as social goals. This new development demands our attention because it aspires to connect arts education to the overall curricula.

However, considering the arts chiefly for their utility value to the rest of the curriculum, as I mentioned earlier, without regard for the pursuit of art for art's sake, needs to be carefully guarded against. Clearly, the arts can greatly enhance purposes other than artistic goals. But just as clearly, we need to teach the arts for their intrinsic values, otherwise the children will never realize nor appreciate the full beauty and power of the arts.

2-1 Make Arts Education as a Life-long Learning for All

The arts have always been central in the lives of human beings and in the life of humanity. Without exception, down through the ages, the creative ideas inspired through the arts have served each civilization in making itself. It is unimaginable to think of humanity without art. Indeed, the arts symbolize the unlimited creative forces of humanity.

In order to build new and creative civilization without stopping, it is imperative that we make sure to expose and give ample opportunities and experiences in the arts to every student, every young person. For human beings are born to be creative, and engaging themselves in artistic works are natural phenomena that each individual needs to be empowered

¹¹ Iwai Kaori. Overview: Arts Education, Prepared for the UNESCO Regional Conference on Arts Education in Asia, UNESCO, 2003; Artistic Practices and Techniques from Europe and North America favouring Social Cohesion and Peace, Discussions and Reflections from the Regional Conference on Arts education in Europe and North America, Helsinki, Finland, 2003; Cultural Heritage, Creativity and Education for all in Africa, Conclusions of the Regional Conference on Arts Education in Africa, Port Elizabeth, South Africa, 2001; Culture and School, A survey of Policies for Arts and Heritage Education across the European Union, Cultuurnetwerk Nederland, 2004

¹² Australia Council for the Arts. National Education and the Arts Strategy Draft for Consultation, March, 2004

themselves with knowledge and skills necessary to live fully. In this regard, arts education should be an endeavor in life-long learning for all.

In order to make arts education a life-long learning endeavor for everyone, it is important to place arts not only in formal schooling but to establish informal arts education in public places such as libraries, museums, concert halls, community houses-in short, in all places where people work and gather. Commitment to the teaching and learning of arts is not merely an expense, but an investment in human potential and happiness. Free and easy access to arts learning contributes significantly to the life-long learning in the arts for all.

2-2 A New Development in the Teaching of Arts in Korean Public Schools

Currently, all Korean public school students receive classroom music and visual arts instructions up to the 10th grade. Arts subjects then become elective courses for 11th and 12th graders. For each music and visual arts, elementary students receive two hours of instruction weekly, while 8th, 9th, and 10th graders receive one or two hour classes per week.

The amount of course hours currently allotted to the arts in the national curriculum of Korea is insufficient to carry out a full-scale quality arts education in the schools. Although the national curriculum framework prescribes extra curricular hours for secondary school students, students usually shy away from taking extra courses in the arts. Instead, they go for Math, English, and Science. Still, the arts teachers in Korea continue to ask for more mandatory arts hours to be allocated in the national curriculum.

Recently however, in order to improve the quality of arts instruction in schools, and to meet the demands of the students, the government is initiating a new program of providing part-time additional arts specialists to schools. This program is not a so-called 'artist-in residence' program, where artists stay in school working with arts teachers as full-time guest artists. Instead, in this program, artists are called upon by the school to come either to assist the arts teachers or to teach specific arts classes. For example, for the teaching of a traditional Korean musical instrument, if the music teacher's expertise is not in that particular instrument, the music teacher can ask the school board for a performer of the instrument to come to his or her class to teach or to assist teaching.

The program appears to have many positive aspects. Arts teachers can plan and run various special area study classes with the help of highly-trained area specialists. Students will have more opportunities to be exposed to and experience different forms of arts that are not easily accessible to them.

This new initiative by the government needs to succeed, especially when the arts education in schools have been losing support. Yet, in order to make the program succeed, it appears that many things need to be resolved either before or during its various implementation stages.

Arts teachers have strongly demanded more regular hours to be allocated to arts subjects before this policy is put into a full scale program. With the current allotted hours, they say, it would be difficult for them to fully accommodate such a good program.

The request by the arts teachers for the expansion of arts hours in the national curriculum will be a tough task to tackle. Time allocation in the national curriculum involves all subjects and the teachers for each subject fight for extra hours, naturally enough. Up until society holds a high view and values the arts in public education, we need to press on with great effort so that arts education gains its rightful place in the schools.

Since this artist-teacher program for school has begun, however, all the stake holders need to make concerted efforts so that the program succeeds. One of the most pressing needs of the artist-teacher program is preparing the artists to effectively teach the students. Before sending these artists into the classroom, one of the most important tasks will be training them to be teachers. Once these artists walk into the classroom to teach, parents and the public will hold them to high expectations not only to be fine artists, but also superb teachers.

3. Networking Arts Education Partnership among Asia-Pacific Region States

Before networking regionally, each country needs to develop a highly-functional network for arts education in the nation. In order to have quality arts learning take place in schools, all the stakeholders in arts education must be informed and enthusiastic supporters.

This means not only those in the government, but cultural, educational, as well as those in business, arts organizations, foundations, community organizations, and parents need to be committed to the education of children and youth in the arts. Otherwise, without their strong and continuous support and understanding, arts education in schools have little chance to succeed.

At the national level, these networks will need to form a nationwide "arts education support-advocacy organization," composed of top policy makers, politicians, government and civic officials, school administrators, media personnel, parents, art educators, artists, general teachers, professional associations, and young people. In order to bring all of these groups

into a one big agency of supporters and advocates of arts education, a coalition of these groups needs to be developed and networked as partners of arts education in the schools.

These partnerships need to be well thought-out and organized to be functional and sustainable. They not only have to establish effective and efficient communication channels between all the stakeholders both inside and outside the coalition, but also effectively structured enough to perform specific roles and responsibilities by each involved group. For example, when new policy concerning the promotion of arts-rich education is to be launched, all the parties associated with the partnership system must be informed and mobilized. Through its own communication channels, all members of the coalition can be informed, involved, and active in every step of this vital work.

Based on each country's arts education partnership system, an Asia-Pacific Regional coalition of arts education networking could then be established. Various areas for networking could be set up- for example, action research on arts teaching and learning; policy planning in arts education; documentation and dissemination on arts education; and promotion strategy and advocacy plans, which will be coordinated as an effective international arts education networking system. The creation of partnerships for sustainable delivery of arts education in the region is crucial if we are serious about the success of arts education in our schools for future generations of this global society.

There is an old Korean proverb that goes "A good beginning brings us halfway to our destination." UNESCO has already done much to promote and reaffirm the arts as vital elements in the quality education of our youngsters for the 21st century. It is up to the nations of Asia and the Pacific region to take action and make these programs central to the curricula of our schools, thus giving our students opportunities of imagination, inspiration, and the resources the arts provide so they will more able to live joyful and effective lives for themselves, their families, their nations, the region, and the world.

Arts education is for all humanity. We must do our duty to make sure our young people get their full share.

Cultivating International Collaborations in Arts Education : Towards Strengthening International Cooperation in Arts Education

Dan Baron Cohen | President, International Drama/Theatre Education Association
UNESCO Asia-Pacific Regional Conference in Preparation for the 'World Conference on Arts Education'
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Wanai sa yomo ledit bejo

Una mama, weno bejo

Wanai sa yomo ledit bejo

I will speak to you today using certain 'artistic' languages (song, story-telling and photography), not simply to celebrate the expressive and reflective languages of my own and our shared creative humanity, but to stimulate our responsive intelligences. Though this is primarily a conference for sharing ideas and shaping policy, I want to try to use simple pedagogical proposals which transform social spaces – be they conferences, classrooms, galleries or theatres – into dialogic stages, both to affirm our need to be empathetic, reflective, active, dialogic and cooperative, in order to be human, and to 'touch' your humanities and the intimate spaces between you. How else can we be motivating and effective?

You have this paper in translation. I will now turn to use a prepared structure and at times, open spaces for 'dialogic murmuring', for you to share your impressions and ideas with the person beside you, and to relax your concentrated focus into a more interactive reflection. I hope this will also enable you to focus your own ideas and be good preparation for our later discussions.

When I first received the invitation to speak to the theme of 'Strengthening International Cooperation in Arts Education', I considered passing it to one of IDEA's well-travelled more academic elected officers. There are many who could have effectively presented the histories of the international conferences, joint-publications, and political advocacy that have contributed to international cooperation for arts education.

But as I began to reflect on this key theme as a poet, sculptor and playwright of some 25 years experience in community-based arts education, university-based theatre education, and the 'formation' of educators, leaders and community organisers through pedagogies of cooperative learning and social transformation, I thought it would be more appropriate to share my present reflections on the challenges IDEA is facing today. For we are attempting to develop and transform how we operate interculturally and cooperate internationally to become effective advocates of arts education, not simply as an optional discipline, but as an essential pedagogy for the 21st Century. I have distilled this decision in my simple alteration of the proposed title that I received from UNESCO, into: *cultivating international collaborations in arts education*. This deliberately focuses our proposal: that the fulfilment of this clearly-shared conference aim and policy objective depends upon appropriate cultural processes and pedagogical methods. It could be put another way:

I sing my daughter to touch the memory in your skin

I sing my son to reveal the history in your bones

I sing my world to illuminate the imagined paths of our future

In other words: how do we motivate children, teenagers, parents, teachers, headteachers and their elected political representatives to believe that their knowledge, imagination and cooperation are relevant resources to personal, community and planetary transformation?

For us in IDEA, this question frames our response to the context in which we are working. Today, the life- and environment-threatening effects of market-driven educational policies and of 'pedagogies of rationalised conflict' (whose origins lie in the colonial needs of a now-remote industrial age), are intimately felt and debated in homes, community associations and staff-rooms throughout the world. (An entire wing has just been added to a major hospital in Sao Paulo for depressed and terrified teachers who can no longer cope with their pupils' violent reactions to the tension and fragmentation inside their homes and communities, or with the militarisation of their schools and the intensifying competition within their universities). These *should* be fertile conditions for nurturing personal motivation and international cooperation to construct alternative pedagogies that can enable us to survive, to creatively adapt to the socio-cultural and economic effects of our today's accelerated technological change, and to nurture social relations based on cooperative decision-making, solidarity, social care and participatory democracy.

However, in my experience of schools, universities, community associations, social movements and professional networks, the more dominant responses are quite the opposite.

Educators throughout the world speak of an increase in pragmatic individualism, sometimes resigned and often aggressive, and a retreat from any kind of organised networking or cooperative action. Both may be read as part of a contemporary 'structure of feeling', continuously valued, stimulated and reinforced by the culture of consumerism through the extended reach of the micro-technology at its disposal. Despite all the voices and images of hope around us, this era seems to be characterised more by fear and silence, than shared confidence and debate. Listen to the voice of a fourteen year old from post-industrial England who today is father to a fourteen year old of the post-modern world:

*You know I never learned how to hate
Until I walked through that school gate
To mention the tension you feel
Is it all base upon fear
Playgrounds make the sounds of silence so clear
Instant silence authority's near
Teacher, he's walking and talking so tall
Push the pupil, make him feel small*

We arts educators and advisors may passionately believe that human beings are essentially dialogic, theatrical and creative by 'nature'. We may be convinced that the demystification of the Arts and their redefinition as our expressive and reflective human languages of self-knowledge, empathetic solidarity and identity-formation are essential to the valuing of all our intelligences, the full development of our capacities, and the formation of cooperative communities. But we are advocating in a 'mediatized', post-totalitarian and untrusting era, characterised by self-protection, pessimism, isolation, and indifference towards collective needs and cooperative action. Both may be glamorized as 'post-modern scepticism'. But both contribute to the present banalization and privatization of what some call our 'life-drama': the engagement with profound ethical choices that the world confronts us with, choices that shape our identity, give meaning to our lives, and offer the experience of proudly participating in the shared creation of culture. It is precisely this banalization that results from and restimulates the unsatisfying consumption of manufactured identities and cultures. Of course, we need to remember that paradoxically, the obesity that arises from this cannabalising culture may be both self-destructive *and* the necessary intimate stimulus to building a more socially aware, new cooperative culture. But we need to understand this era clearly if we want to intervene within it effectively.

This is the broad international socio-cultural (and psycho-emotional) context for IDEA's present strategic response, mediated by a sensitivity to the specific socio-economic realities

of each region and the increasingly dangerous widening socio-economic inequalities within each country and city. Over the past six years, I have listened to the proposals from our elected officers and members as they have developed into two inseparable strategic priorities: to transform IDEA into a project-centred world forum, consultancy, and advocate; and to refine and achieve our pedagogical aims through sustainable, intercultural, and relevant collaborative processes. Both are now based on two methodological imperatives: to twin our members from the rich regions with members from the indebted regions, and to use forms and methods of organisation and action – the aesthetics and very subjectivities of our politics – that are consistent with the humanising, formative and transformative aims and claims of arts education.

I want to offer very practical details about this strategic response so that we can think beyond rhetoric.

In terms of our culture of communication, particularly email-communication, we are doing all that we can to develop intimate, personalised and precise forms of address that begin from where our reader-members are, and offer solidarity and space for open creative responses. Increasingly, we will only use collective emailing as a 'stage of public affirmation'. We are finding that personalised, specific e-dialogue is much more effective than generalised mailouts, and that images (including of course, 'sensuous' and poetic language) are more effective than paragraphs, as the mind is both more stimulated by the image, does not read linearly, and as such is much more visually literate. We are, in other words, trying to use the new technologies of communication intimately and dialogically (rather than ideologically), to touch the humanity and motivating needs of our members.

We are trying to use this dialogic culture of communication to implement our most significant methodological shift: to make *collaborative projects* the activating principle of cultivating dialogue and cooperation between members. Our four categories of project priorities are important (healing and solidarity, intercultural international youth workshops/performances, celebration and exchange, interactive website provision), as is the gradual sequence of moving from a local, intra-community level to an international or inter-regional level of collaboration. But much more important is that all these projects encourage the movement of drama-educators and young people between communities, to take part in in-school and out-of-school residencies which generate not only self-confidence, solidarity, aesthetic and artistic educations, but also the motivated participation of parents, teachers and politicians. This human contact, both through visiting and receiving other communities, cultivates networks and the cooperation between networks, and provides a humanising dimension to lives that experience fragmentation, communicate and isolation.

Of course, the fact that the questions that guide these collaborations also begin and arise from the experience and needs of the participants makes good pedagogical sense in terms of motivating and sustaining these collaborations. But to see international cooperation in terms of a dialogue between the specific concerns of local communities is fundamental to cultivating its dynamism and sustainability. This would not be radical or innovative news for any effective arts-educator, creative dialogic teacher, or exceptional political campaigner. But it is still very innovative in terms of conceiving and building international networks and cooperation. Once again, it is grounded in the importance of intimacy and dialogue.

These intra-community and intercultural collaborations are focused through the principle of 'twinning', the commitment to building dialogues, friendships and intercultural solidarity between unequal worlds. It is certainly significant that this has an appealing and powerful ethical foundation and often implicit commitment to equality or justice. But this organising and very practical principle is essential to the human circulation of pedagogies and teaching resources, and to the dialogic cultivation of mutual understanding, respect and friendship. Both are essential to sustainable and sustained international cooperation, and the mobilizing of entire communities around pedagogical proposals and policy. It is our intention to transform these collaborations into not just networks of international and regional exchanges, but into regional institutes for research into new arts-based pedagogies and the formation of new generations of interculturally literate and skilled arts-educators.

Based upon these same pedagogical principles of collaboration and rooted in the living experiences and needs of our members, IDEA is dedicated to building not just these regional networks and institutes, but to collaborating with ISEA (the International Society for Education through the Arts), ISME (the International Society for Musical Education), UNESCO and other international bodies to create an integrated global resource of pedagogical action (consultancy, training, placements, information-exchange), and sustainable advocacy at every level. Placed in the hands of those who ache for solidarity and cooperation, to transform their homes, classrooms, streets and communities into living dramas of self-confident participation and creative cooperation (rather than apathy, passivity and conflict-survival), such a resource will grow and mature very quickly. But it will only grow and remain vital and transformative if it is rooted in a living cultural pedagogy of dialogue and collaboration.

This is the exceptional importance of this UNESCO intervention, and the epic but intimate challenge that we face as art-educators and advocates, preparing the paths of our future.

Asia-Pacific Arts in Education Observatory Programme

Lindy Joubert | Senior Lecturer in the Faculty of Architecture, Building and Planning, University of Melbourne
UNESCO Asia-Pacific Regional Conference in Preparation for the 'World Conference on Arts Education'
Seoul, Korea | November 23-25, 2005

Introduction

Establishing a series of sub-regional Observatories across the Asia-Pacific region will contribute to a wider and more open communication platform for Arts in Education communities. This initiative established by the UNESCO Regional Advisor for Culture in Asia and the Pacific, Mr. Richard Engelhardt¹ is a breakthrough in increasing dialogue, understanding, sharing and improving knowledge through teaching and learning within formal and informal education systems. The Observatories will identify new developments where the arts are the unifying principle and each one will have a different scope, to address all aspects of the arts in education and the quest for maximising human potential. Research in this field indicates that human intelligence, endeavour and well-being reach their greatest potential when a holistic approach to learning is achieved.² Political, cultural, economic, spiritual and social issues are equally important and it is vital to re-look and re-think current educational models in the light of the links between the arts, sciences and humanities.

UNESCO's *Action Plan Asia* and the establishment of a series of sub-regional Observatories will function as clearing-houses of information about the instrumental uses of arts in education. The Observatories will collect, analyze, synthesize, repackage and disseminate information from a regional network of input-providing institutions. This will facilitate knowledge-sharing and information-utilization by the network of institutions and by UNESCO, its Member States and cooperation partners. In the long term, the Observatories are to become the basis for informed advocacy processes, which lies close to UNESCO's mandate and will also be

¹ Richard Engelhardt is the UNESCO Regional Advisor for Culture in Asia and the Pacific, at UNESCO Asia and Pacific Bureau for Education, Bangkok, Thailand. 920 Sukhumvit Road, Bangkok 10110. Thailand. Email r.engelhardt@unesco.org

² Information from "The Arts and Academic Improvement: What the Evidence Shows". The Full set of articles are published in the Journal of Aesthetic Education, by University of Illinois Press, Volumes 34, nos.3-4, Fall/Winter, 2000. Guest Editors: Ellen Winner and Lois Hetland

supported by the Arts in Education (AiE) community. *Action Plan Asia's* aim is that the Observatories will thereby contribute to mainstreaming arts, creativity and culture in formal and non-formal educational systems.³

The UNESCO Observatories will focus on the potential scope of the arts across curricula for greater achievements, discoveries and profound expressions of creativity. The positive, proactive Observatory initiative addresses how we are going to teach and learn for the future as education systems cannot rely on old paradigms. We are now in an entirely new millennium of how people teach and learn for there is no doubt the age of technology has changed our lives.

A large proportion of work as we have known it is changing, so young people need to be educated to a previously unseen or unheard of level of intellectual, emotional and practical dexterity. Employees for the future need to be intuitive, problem solvers, flexible, literate and creative. Increased regard needs to be generated for marginalised groups in societies; the disaffected, the excluded and those living in poverty who stand at greater risk of being left behind in the rush for economic development.

The UNESCO Observatories open opportunities for challenging current educational models, broadening horizons and stimulating new thinking in order to provide links in learning that are generally absent in contemporary educational practice. There is a shift in the current world-view, in some quarters, towards linking the humanities, the sciences and the arts. Numerous programmes exist where our perceptions of these disciplines are enhanced through the arts to see their underlying unity.⁴

UNESCO Observatories and Current World's Best Practice of the Arts Integrated into the School Curriculum Research

There is a need to view the often limited nature of student's expertise once they complete their educational training. A focus for Observatories with research foci is to investigate viable alternatives for the professions, enhance vocational opportunities and aim to empower teachers as agents of change to provide outcomes-focused curriculum development.

³ Action Plan Asia http://www.unescobkk.org/fileadmin/user_upload/culture/Arts_Education/-_Action_Plan_Asia_.pdf

⁴ REAP: Reviewing Education and the Arts Project at Harvard University's Project Zero presents what can be learned from the massive number of studies about the effects of studies about the effects of arts instruction (multi-arts, visual arts, music, drama, and dance) on cognition and learning in non-arts domains.

World's best practice of the arts integrated into the school curriculum research at Harvard University's "Project Zero"⁵; the AAE, Association for the Advancement of Arts Education Review in the United States⁶ and the United Kingdom's NFER, National Foundation for Educational Research⁷, have conducted extensive research programmes whose outcomes have the potential to re-map the educational terrain suited to the particular social, political, economic and technological educational environment. These research programmes provide sound information for reform calling for a fundamental re-evaluation of the ways in which schools are organised for quality teaching and learning. This provides a challenge for the UNESCO Observatories to re-examine traditional notions of what should be taught in schools and how it should be taught, including an emphasis on a more clearly articulated, rigorous and inter-disciplinary curriculum which acknowledges and values the contributions of all aspects of the particular society.⁸

This fact provides a further thrust for the Observatories, to facilitate and provide equitable and quality education for all, particularly for those with many disadvantages to overcome. The Observatories can "observe" that an arts education is relevant to the demands, values and cultural traditions as well as to consider social and economic realities at local levels

Outcomes from three best practice research programmes and the mission for the Observatories

Outcomes from the three research programmes: Harvard University's Project Zero; AAE review from the USA; NFER from the UK, come to very similar conclusions that education should depend on two principles:

- the arts integrated into a science and humanities curriculum, facilitates a solid foundation of learning

⁵ *Project Zero* is situated in the Harvard Graduate School of Education <http://www.pz.harvard.edu/>

⁶ Association for the Advancement of Arts Education AAE conducted an evaluation of research on How the Arts Contribute to Education. The study involved more than 350 university and independent researchers; more than 2 million students; more than 35,000 teachers; tens of thousands of artists, hundreds of US cities and 20 international business leaders.

⁷ The full reports of this study for the NFER (National Foundation for Educational Research), titled "Arts Education in Secondary Schools: Effects and Effectiveness" is available from the Publications Unit, The Library, NFER. Research enquiries to John Harland, email: jbh3@york.ac.uk. Information from the Research Summary of the project, "Arts Education in Secondary Schools: Effects and Effectiveness" viewed at <http://www.nfer.ac.uk/summary/eaj.htm>

⁸ Further research programmes not included in this paper are included in the Arts Education Partnership, c/o Council of Chief State School Officers, One Massachusetts Avenue, NW, Suite 700, Washington, D.C. 20001-1431. The site can be viewed at: <http://aep-arts.org/highlights/highlights.html>

- o to develop and live by a value structure that will improve the quality of life

The Observatories can have a long range plan to establish ways and means young people can learn well by understanding that the way traditional schooling has approached education does not necessarily work for all. The research programmes mentioned here all come to the same conclusions that students learn in many different ways. Learning in the sciences and the humanities is far more likely to stay with the students forever and provide the chance to have a meaningful life if the arts are included in the curriculum. This is a great challenge for the Observatories, to demonstrate the value of an arts integrated curriculum for developing life skills, acquiring responsible behaviour and enhancing values in a social and ethical context.

This is where the multiple intelligence theory comes to the fore when taught simultaneously with the arts, the sciences and the humanities. This holistic training enables students to develop the confidence to think in a well-rounded and multi-dimensional fashion. Academic work is very important but it needs to be of high quality and instil responsible values.

The UNESCO Observatory - A Beginning

The UNESCO Observatory initiative presents a bold concept where the arts are the unifying principle. The initiative for establishing UNESCO Observatories arose out of a recognised need for better research and knowledge sharing in the field of arts in education and to systematise and network qualitative and quantitative research, existing and potential throughout the Asia Pacific Region.

The plan is for Observatories to work in close cooperation and share information and experiences. It will be extremely helpful to discuss strategies and the resulting outcomes for the future sustainability of the Observatories. Once more Observatories are established, the importance of networking and sharing information is imperative. *Action Plan Asia* describes how the network of institutions will work:

“A voluntary network of teaching, research and support institutions or individuals (including educational NGOs, professional artists’ associations and artist support groups) will provide information on the use of arts in education to the Observatories in the form of best-practice case studies, analyzed research or raw statistical data. This information will be largely generated from their own research and the in-house experience of the networked institutions.

Observatories.

Certain institutions with a solid background as a focal point for arts education and a demonstrated ability to act a clearing-house of information will be requested by UNESCO to host Arts in Asian Education Observatories. According to its own interests and capabilities, each Observatory will be assigned a specialized scope of observation (ref. section 3.4 and 4)

These UNESCO Observatories will collect the information provided by the network of institutions, synthesize it and repackage it for delivery in print and electronic formats to the networked institutions and other relevant organizations. In addition, the Observatories, being in the privileged position as a knowledge hub, will be encouraged to steer complementary research and to support advocacy activities (ref. section 5)."

Observatory on Multi-Disciplinary Research in the Arts in the Faculty of Architecture, Building and Planning at the University of Melbourne, Australia

The Australian Observatory has been recently established within the Faculty of Architecture, Building and Planning at the University of Melbourne. An Operational Team will steer it through, composed of researchers with shared interests in the arts and education and activities that cross faculty and disciplinary divisions, drawing on their combined expertise of nationally and internationally recognised research. The University is now ranked 18th in the world and the Observatory is fortunate to have our former Chancellor on the team.

This Observatory was established on the premise of current evidence in the fields of education, the sciences, the arts and the humanities indicating that specialised areas of knowledge are considerably enhanced in a multi-disciplinary learning environment.

This holistic environment allows young people to reach greater potential, whereas a more specialised training can lead to a reduced ability to cope in the rapidly changing world. The UNESCO Observatory on Multi-Disciplinary Research in the Arts will cross over the areas of the arts, social and health sciences, natural environments, heritage, ethics and education.

Achieving these aims will rely on collaborating teams of people involved in schools, tertiary institutions and NGO's. Educators with specialised expertise will contribute to the mission of the Observatory for the sake of holistic, multi-dimensional and multi-disciplinary outcomes. As the UNESCO Observatory initiative is in the early stages, this Korean meeting is crucial for establishing new Observatories across a number of countries, each one with a focus that is different but at the same time feeding into the overall concept.

The Faculty of Architecture Observatory will facilitate collaboration across educational formal and non-formal institutions, the wider community and the Asian and Pacific regions. The multi-disciplinary groupings associated with UNESCO and the Australian Observatory Operating Team's current research projects, plus all the numerous research projects of the collaborating partner groups, will assist in meeting longer term objectives as stated in *Action Plan Asia*.

The UNESCO Observatory Research in the Arts Operational Team has been established:

- To provide academic guidance in the analysis and publication of research
- To facilitate research and field-work by the Observatory
- To develop the Observatories' advocacy strategy
- To advise on Observatory functions
- To assist in identifying new areas for research and study
- To recognise and advise on issues of access, equity and diversity
- To recognise and advise on ethical and justice issues
- To facilitate research and advise on issues of exclusion and public policy

The Observatory's role as a research hub and clearing house for research projects will act as a conduit to untapped research potential in the Asian and Pacific region.

UNESCO has achieved countless projects and works for the benefit of humanity. The numerous partnerships and associations with experts, NGO's, institutions, governments etc. over some fields of endeavour are not always being researched, published, analysed or disseminated, thus disappearing into the ether. By establishing the Observatory in the Faculty of Architecture, Building and Planning the focus will be on multi-disciplinary research in the arts for the future benefit of society through education at all levels and across all areas. Children and young people across the region will experience a positive impact of this initiative, either in the formal education systems or in non-formal systems (out of school or education situations). The effectiveness of the arts are now being recognised as mechanisms for overcoming disaffection, exclusion, marginalisation and poverty. The Observatory will crystallise through research the success and sustainability of arts programs across a multi-disciplinary field. This will hopefully have flow-on effects to overcome enormous spending by governments on health, social services and in the long-term, returns a good investment to the community.

Our aim is not to be a passive secretariat but an Observatory actively engaging in research, facilitating work, and utilising everyone's capacity on a local, national and regional platform.

Support for the Observatory has been received from academics, institutions, NGO's and other potential collaborators. The strength of the Observatory lies in UNESCO itself, an organisation with the widest range of connection to associated schools, governments, ministries, NGO's etc. through the Member States.

In its initial stages the Observatory aims to identify existing projects to promote as successfully evaluated arts activities and to identify opportunities for cross-disciplinary collaborative partnerships and research with government, community and industry bodies. Within the first year the website needs to be established and networked with UNESCO databases worldwide. An electronic newsletter will be produced to promote the Observatory and its role in order to generate interest and evaluated research on the use of the arts in education and other cross-disciplinary activities.

The principal outcome expected

Successful establishment of the Hong Kong and Australian Observatories will enable the promotion of the Observatory's role as either research hubs and/or clearing houses for projects. Further outcomes are active websites; a refereed journal (Australia) and the capacity to attract funds. The benefits to the community are identification and promotion of evidence based collaborative arts projects. In Australia this will lead to improved mental health outcomes. (I am not able to speak for other Observatories at this early stage). The overall objective for the Australian Observatory is increased resilience of individuals and communities particularly in regard to access to opportunity, reaching the un-reached, vocational opportunities and overcoming marginalisation and disadvantage. The Observatory will also link outreach areas, such as rural and indigenous communities.

Future Success for the UNESCO Observatories

You all may ask what direction some of the Observatories should take and how to make them succeed. Consider the wide gamut of issues related to being sound, capable and contributing members of society. Establishing good relations with family, friends, colleagues and peers is a good start. Then employment needs to be achieved and knowledge of, and access to the wider world – and thoughtful consideration needs to be given to the health of society and the future survival of the earth.

The role of the educator is to make an impact with these issues throughout the school life of the child. It is possible for Observatories to focus on some of these issues relevant to each

country's cultural, educational and economic propensity. Adult years are too late, so teachers working with parents need to nurture a sense of responsibility in all young people beginning in the primary years but allowing such notions to blossom in the secondary years of education. Knowledge of the health sciences is vitally important in the development of life skill programmes. The arts in education is a powerful tool for conveying difficult messages and reaching out to young people in ways and means they understand, can enjoy and will remember. HIV/AIDS and drugs programmes are effective when a variety of arts forms become the messenger.

The UNESCO Observatories offer a golden opportunity for people to work in collaborative teams, in ways that have not been the norm. New Observatories will have the capacity to adopt innovative and experimental approaches to the arts in education. The Observatory concept is flexible and outside the constraints of formal teaching and institutional structures, with more freedom to explore spontaneous ideas and be responsive to serendipitous opportunity. This excellent opportunity has the capacity for arts education communities to be drivers of new ways of doing and thinking. The developed world favours scientifically-based explanations and the UNESCO Observatories will pave the way with culturally specific, ethically responsible and illuminating concepts for the future combining the best of the arts, the best of education, in harmony with scientific and ethical principles.

Short Biography

Lindy Joubert, Senior Lecturer in the Faculty of Architecture, Building and Planning at The University of Melbourne. Lindy worked as a consultant at UNESCO Headquarters, Paris, France from 2000 to 2003. She is the Director of the Asia Pacific Confederation for Arts Education, organiser of the 2003 UNESCO Pacific Regional Arts Education Expert Meeting and contributes to UNESCO expert meetings. Continuing projects assist young people in school and out of school settings in overcoming disaffection and exclusion through creative use of the arts. Lindy is Advisor of Community Arts Programmes to the Brotherhood of St Laurence (largest NGO in Australia fighting poverty and exclusion), and is currently Team Leader of two major arts research projects for Vic Health and the Royal Children's Hospital. Lindy is a practicing artist with thirty-four international exhibitions (six in New York City) and has been active in Arts and Healthcare across the United States, since 1990. Lindy established the project "L'Art pour l'Espoir" with the largest refugee agency in Paris working with circus trainers, a refugee Ethiopian circus troupe and establishing arts programmes. Directorship for fifteen years of the Asia Pacific Confederation for Arts Education and conference organiser (10th ASPACAE conference in planning at the University of Melbourne).

Produced two books on the arts in education one for the Asian region, one for the Pacific region; presents papers for conferences and refereed journals. Lindy is Project Leader for the UNESCO Observatory on Multi-Disciplinary Research in the Arts in the Faculty of Architecture.

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Negotiating Parameters in Partnerships Arts in Heritage Education: ANAK-ANAK KOTA (Children of the City)

Janet Pillai | Coordinator of the Arts Education Program for Young People, University of Sains Malaysia
UNESCO Asia-Pacific Regional Conference in Preparation for the 'World Conference on Arts Education'
Seoul, Korea | November 23-25, 2005

This project is a local initiative begun in innercity George Town, Penang in 2001. It is a heritage education program that aims to raise awareness of the meaning and significance of heritage among young children residing in and around a city/town.

The program targets children aged 10-16 from diverse ethnic communities and income groups and young people from schools that fall within the locality. Young residents explore their cultural and historical identities through creative arts programs conducted in the city/town. Through the arts, they examine inherited architecture, ecology, human settlement, trade, craftsmanship, language, custom, foods and natural environment and learn how their identities are rooted in this inherited environment.

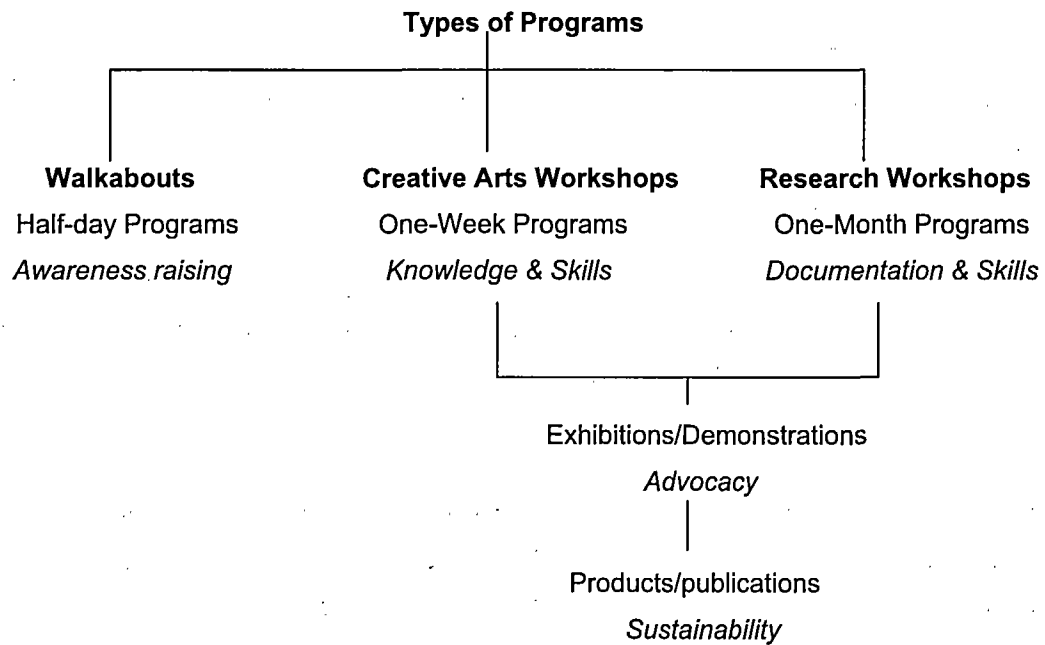
In 2005, the project was expanded to a rural town Balik Pulau, in the south of the island where young residents aged 11 and 12 mapped their family history and the town's living and built heritage using photography as a tool.

Pedagogy

The Arts in Heritage Education Program attempts to contest the formal division of knowledge into subject areas e.g. mathematics, language, art etc. Working on the principle that knowledge is intrinsically integrated, the program attempts to unifying the divisions by applying the same text of 'heritage' to all subjects. We found it necessary to intervene into the existing system of education with intention to introduce innovation where there was constraint.

- The projects are carried out in a local site and are focused on the study of artistic forms associated with local life.

- The curriculum examines traditional and contemporary art, craft, architecture, foods and trades and its association with the historical context and daily practice.
- The programs examine artistic concepts and heritage values derived from the art, craft, architecture, foods and trades using accessible and child-friendly forms.



A pertinent reason for grounding this project on 'integration of subject matter' is as a reaction to the nationalist modernist and positivist rationalist views, which have long dominated the education system in Malaysia. These views have resulted in fragmentation in learning and transmission and factual, decontextualised, subject matter. This initiative was determined to provide children and stakeholders with a holistic, plural, interdisciplinary experience.

Sustainable Partnerships:

Engendering long-term institutional and organizational affiliation with the state institutions, non-governmental and community organizations are very important as it contributes to the provision of sustainable human, physical and financial resources.

The most reliable funding partners are those who have a stake in the content of the program. The Penang State Educational Consultative Council provides core financial support from the State Education Fund. Organizations interested in heritage education, such as the Penang Heritage Trust or the Malaysian Heritage Foundation provide additional sponsorship and human resource support. Some sponsorship is sourced from private sector education funds.

The involvement of a local university (Universiti Sains Malaysia) provides educational expertise. Its School of Arts has become main provider for human and physical resource. Partnership with the university ranges from undergraduates carrying out their 3 month practicum with the organization, or trying out their art skills in one-off projects, graduates seeking interim employment, lecturers conducting research on arts education and arts-educators providing community service through workshops. The University also provides office space and cooperates in the sharing of art equipment and studio facilities.

Building a relationship with leaders and residents in the community provides access to information, local expertise and space. From our Penang experience, the community has been very forthcoming in allowing access to personal space and information and providing community buildings as workspace.

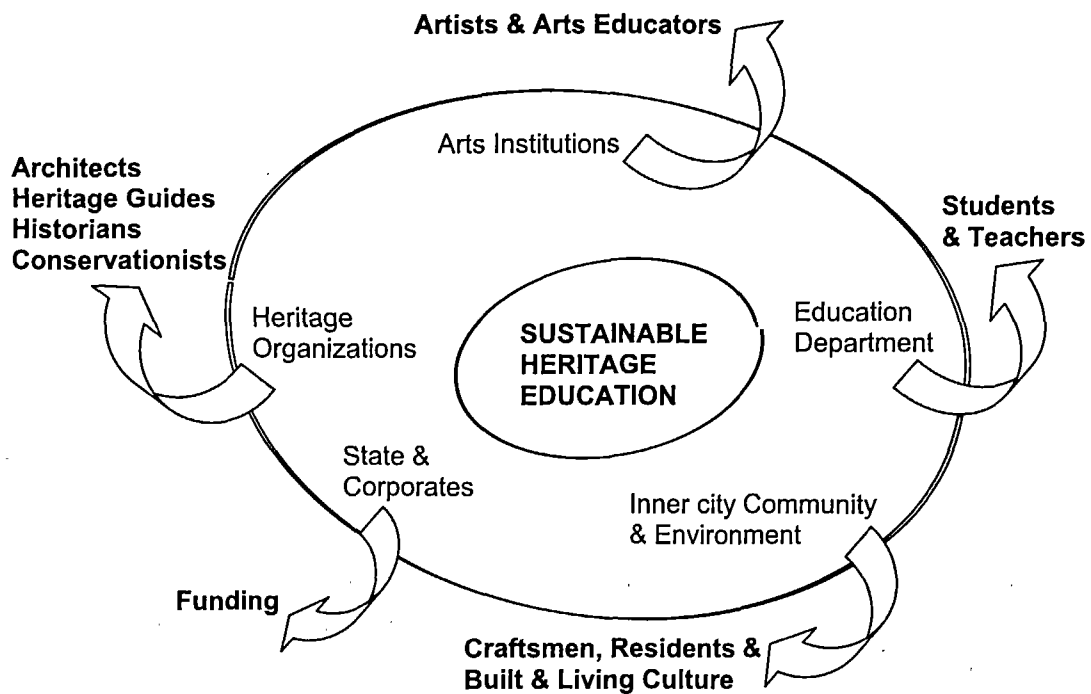
Exhibitions and demonstrations in community space by young participants from the program and publications from young peoples' research must be made available to the residents. Both serve as very important advocacy tools that boost support for the program from schools, community, institutions private sector and the state.

Inter-agency Networking

As mentioned, this project was targeted to be a community initiative, it was styled on the values of integration and collaboration which is very much part of the lifestyle of traditional communities living in the small towns of inner-city George Town and Balik Pulau. The involvement of the community; residents, students, teachers, non-governmental organizations and local education institutions is the key to the provision of human resource, knowledge and skills.

In order to create a genuine local network in the heritage sites, stakeholders from different fields of competence and from the community were invited to participate in work groups for various programs. This way the community could share the responsibility for delivery, transmission and conservation of arts and culture:

- Experts from Heritage Organizations (e.g. Penang Heritage Trust)
- Local artists and craftsmen from institutions and community
- Facilitators from art institutions or NGO's
- State Education Department and teachers from schools
- Heritage property/site owners
- Residents



Professional resource persons are crucial to the design of the projects. Architects, conservationists, historians, heritage activists and arts educators are usually called upon as resource persons to set the background for curriculum design, to give talks, slide shows, guided walks and provide reference materials. They also act as advisors during follow-up projects. These persons are mainly sourced from the community, non-governmental organizations or from institutions of higher learning in the locality.

Artists are sourced from the commercial and institutional sector of the city. Artists collaborate with an arts educator to design Creative Arts Workshops. They are requested to relate the topic of 'heritage' to their field of specialty (photography, graphic design, dance etc), and then are aided by a facilitator in the execution of the project with young participants.

Craftsmen/Traders are mainly the subjects of study in Research Projects conducted by young people. Craftsmen often decide to disseminate practical knowledge as well to the young participant (through apprenticeship) once trust has been built with the learner. Conversely, the learner transforms oral information collected from the craftsman into written/illustrated documentation, which is used for marketing and promotion.

Facilitators guide young participants in research, documentation and art workshops and monitor the development and progress of their individual work. Facilitators are mainly graduates sourced from tertiary institutions. Facilitators undergo a few days of training in alternative and non-formal teaching-learning and research methods and thereafter gain experience on-the-job and from peer feedback.

Project assistants see to the physical, technical and material requirements of the workshops. They are sourced from the undergraduate or college population and sometimes from interested primary and secondary school students who have previously undergone the workshops.

Teachers play a secondary role in short half-day projects such as Discovery Walks. The teachers' help is sought in designing the curriculum for the walks to match the themes or skills taught in the school syllabus e.g. settlement patterns in geography, the history of migration in history, weaving skills in art etc. Subject teachers are approached for the recruitment of students in their class or club, and are expected to accompany the students throughout the walks. They may carry out follow-up projects in school if possible.

More recently we have found a need to employ researchers to document and review the projects undertaken.

Designing Programs as a Collective:

Everyone, participants, facilitators, institutions, artists come to the project with substantial knowledge. This knowledge constitutes the basis of their teaching and learning. Knowledge exchange is created through constructive interaction, active transaction and collective reflection.

Initially, curriculum for projects were designed by the programmer but later interested partners were approached to initiate projects. Interested parties such as arts educators, teachers, artists, facilitators and conservationists etc designed these projects collectively.

Despite the diversity of experience, the workgroups manage to create a synergy because all share a common goal i.e. to help young people discover and understand and experience their local knowledge.

The 'agendas' (needs and aspirations) of the partners are central to collaborative work. The most difficult part of this exchange is for partners to share their ideas in a context that makes sense to the other partners and placing it in the cognitive and socio-cultural milieu of

the learner/student. Unequal equations often occur between input and output as each partner comes with different knowledge, identity and socio-cultural milieu.

When designing curriculum, a preliminary inquiry is carried out. Several aspects need to be negotiated to serve all partners. These negotiations affect the design of each project in terms of its content, goals, duration, methodology, etc.

- Partners needs and aspirations
- Contextualizing the content for all partners
- Partners milieu (age, social background, skills)
- Benefits of project to givers and receivers
- Financial, human and physical resources (space, equipment, artists, facilitators)
- Availability of participants (time and transport)
- Cognitive and cultural milieu of participants

The site to be studied for the project is determined by the artist/coordinator with permission from the property owners. For workshop space (discussions, games, data analysis etc) the program officers therefore often seek spacious under-utilized community buildings, and nearby schools (halls/art rooms) within the vicinity of the site.

Subsequently, the owners of the spaces are approached with a project proposal and timetable to involve their space in a community project. As a result, the workshops are run in clan houses, art rooms of schools, community halls and empty shop house lots, according to the suitability of location, space and amenities required by each program.

An on-site office space is usually sourced from partner organizations or generous individuals who may have vacant property. Often the young participants are given free access to the office and equipment so that a concept of a clubhouse is established.

The project purchases only equipment that needs to be frequently utilized. Occasionally or seasonally utilized equipment and furniture are borrowed from institutions, partner organizations or individuals.

Recruitment of Participants:

Student recruitment involves maintaining a consistent relationship with the department of education, schools and teachers. When programs have been designed for the year, the state education department is formally approached with a proposal, to approve the programs. This

one-off approval letter covers all programs for the year. Once approved, the heads of schools are personally approached with this official permission letter and a brochure describing all programs offered for the year. Permission is then requested to approach teachers and students during assembly or in classrooms for a briefing on the programmes, followed by recruitment.

Persistency and creativity is required to recruit and sustain young people in workshops because of increasing pressure on them to give their time and energy to formal academic demands.

Scheduling:

The dates and duration of each project has to be carefully planned to accommodate the availability of young participants. To ensure good attendance, programs have to be well coordinated with school timetables and young people's personal activities. This means a working knowledge of the calendar of all school events including exams, extra-curricular activities, holidays etc.

Workshops dates are often negotiated between artists/craftsmen, teachers and participants to ensure smooth running and to minimize the burden on participants, artists and facilitators.

Training Artists and Facilitators

Formal training is presently carried out only for facilitators and project assistants. Artists are more open to training 'on the job' i.e. while executing a program and specifically through repeating programs. School teachers are the most resistant to the type of experiential hands-on training offered, possibly because they are trained in methods conducive to a classroom context.

The training is carried out at real sites, such as streets, temple compound, public buildings, shops etc. This expansion of boundaries, beyond the school compound gives the trainees themselves a feel of fieldwork, interacting with the community and the opportunity to gather and absorb information rather instinctively. Trainees are also taught how to engage with the community, how to create curriculum related to heritage topics, creative techniques to engage young learners, and how to facilitate young people in research.

Trainees often begin their training with introductory talks given by heritage activists, architects and historians. These talks may take the form of guided walks through the site. Trainees are

also introduced to community leaders, craftsmen and residents to facilitate their engagement with the community.

Micro-Models

The Arts in Heritage Education Program is administered by the coordinator and a program officer, who is answerable to a committee. Often additional administrative support is required from partner organisations, especially the Penang Heritage Trust to execute collaborative projects.

Autonomy in the certain Asian cultures might differentiate sharply between government and community structures. In certain cultural contexts however, formal and informal structure do overlap especially at local levels. The question remains whether micro level models are viable at the macro level.

At the macro level, non-formal organizations and NGO's have managed to raise issues arising from field experience to a more prominent place in the consciousness of governments. Wider segments of the bureaucracy are being exposed to alternative ideas. Micro-models have come to articulate topics of general concern in education; democratization, diversity, ecology etc. Mass mobilization such as strategies for empowerment and models for coalition building are slow.

Micro and macro systems need to sit and figure out ways to adopt and adapt to each other's working strengths rather than marginalize or appropriate them. The informality of non-formal organizational structures, its dependence on progressive and influential persons, its focus on process as opposed to product, is highly criticized yet constitutes its strengths.

Arts Education Programmes

Ada Wong

| Chairperson, Hong Kong Institute of Contemporary Culture

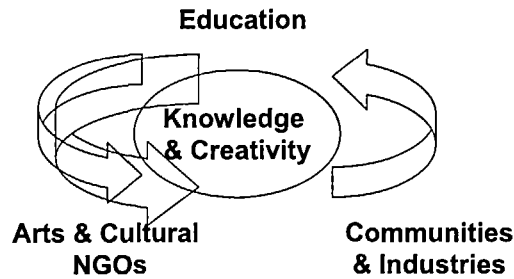
UNESCO Asia-Pacific Regional Conference in Preparation for the 'World Conference on Arts Education'
Seoul, Korea | November 23-25, 2005



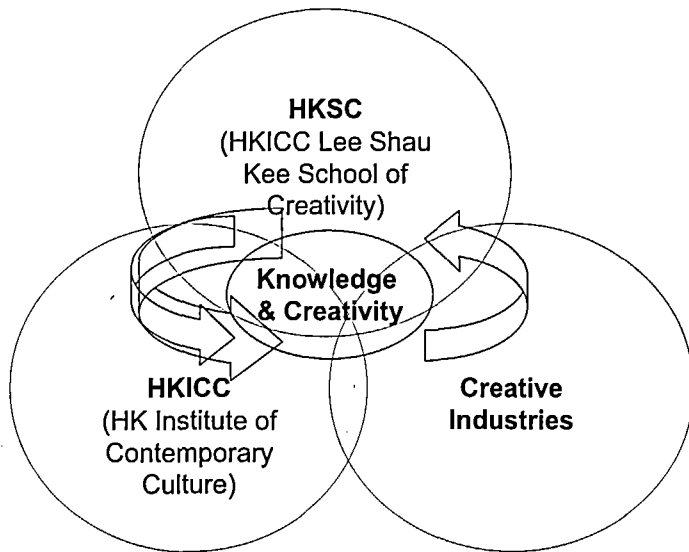
Art-Education-Community Partnership

The Strategy: Synergy of Creativity and Knowledge

- Connecting with multi- stakeholders
- Crossing over
- Empowering civil society

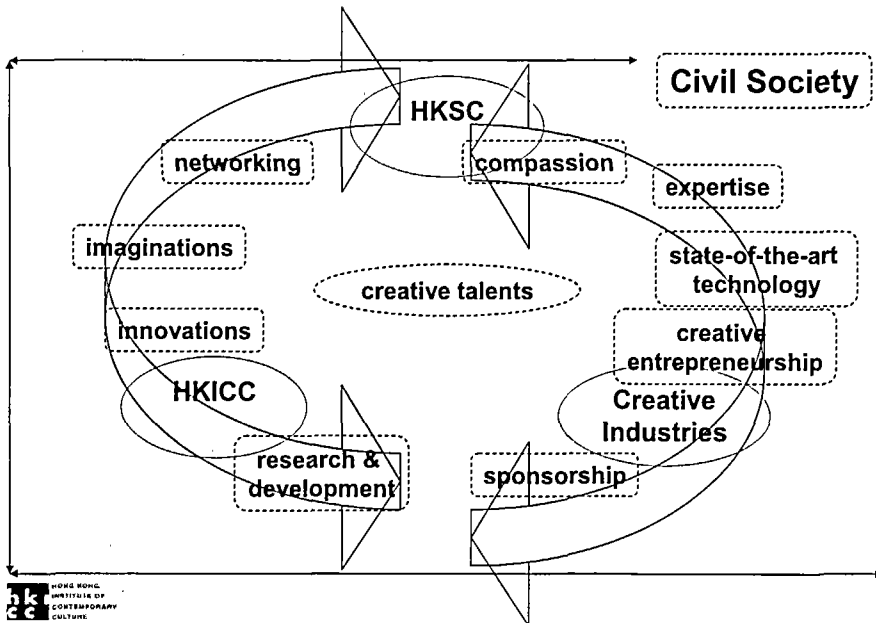


HKICC & HKSC as Case Study



HKICC
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CULTURE

Incubation of Creative Talents



HKICC
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CULTURE



Hong Kong Institute of Contemporary Culture

We envision sustainable development through cultural diversity and a creative civil society.



Founded in 1996

Non-profit, non-government, community-initiated



- **Networking:** city-to-city basis, NGO-initiated, cross-disciplinary, cross sector, cross-regional
- **Research:** applied and strategic research, from data-base establishment to policy proposals, comparative approach
- **Advocacy:** local and regional collaboration, dialogue-oriented, program-driven
- **People Development:** empowerment by involving people in planning, organizing, leading, reviewing, communication and decision making for projects of different scales



Projects by HKICC

- Cultural Exchange
- Creative Education
- Art Development
- Research and Development

hk
cc INSTITUTE OF
CONTEMPORARY
CULTURE

HKICC Lee Shau Kee School of Creativ
香港當代文化中心李兆基創意書院

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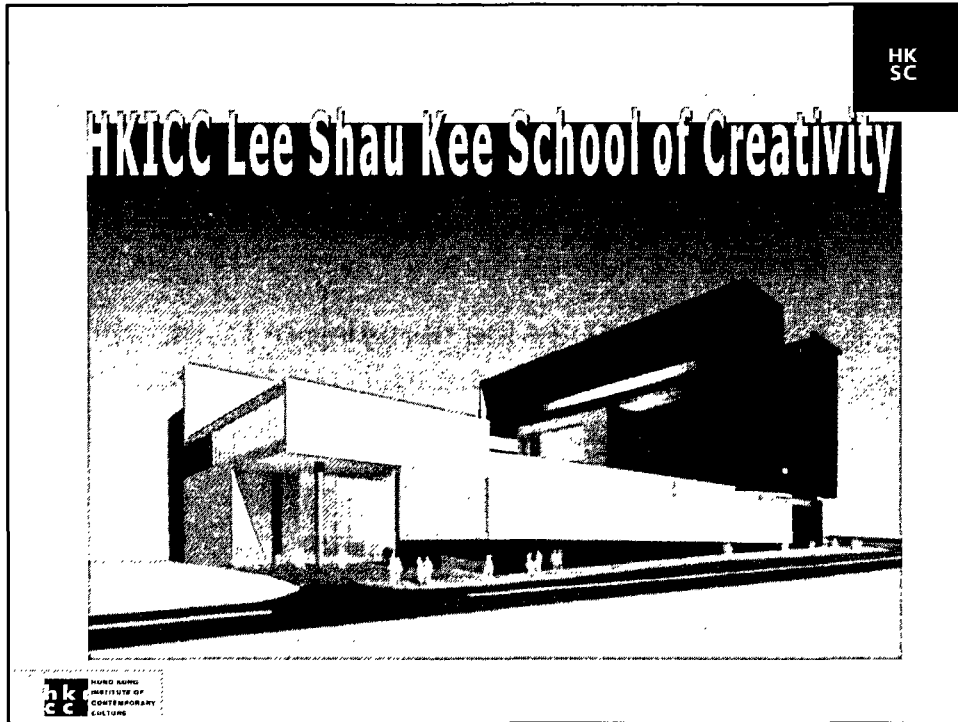
Position for HKSC

- A **regional creative arts educational institution** from senior secondary to community college level
- An **incubator** for the nurturing of talents for the creative industries and the community
- A **proactive platform** for innovation and exchange
- A **community-oriented multimedia arts centre** integrated into the School



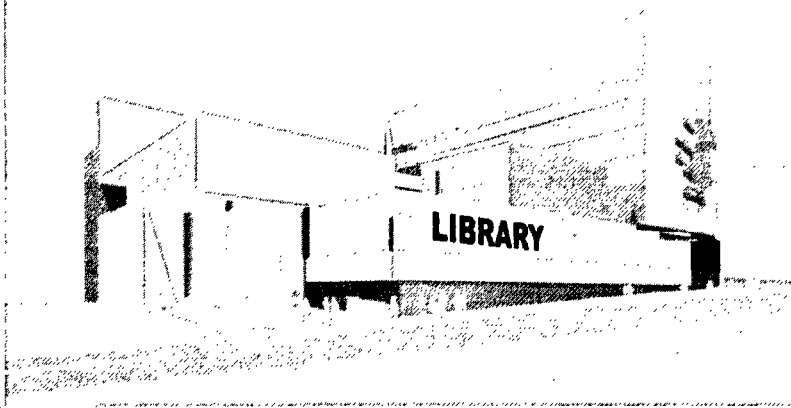
Position for HKSC

- **More than a school**
- **A Living Experiment for the HKICC development strategy**
 - Connecting different stakeholders and promote cross-sector understanding: government, corporations, scholars, artists, community activists
 - Inspiring and providing platform for different sectors to collaborate, cross-over and learn from each other.



HK
SC

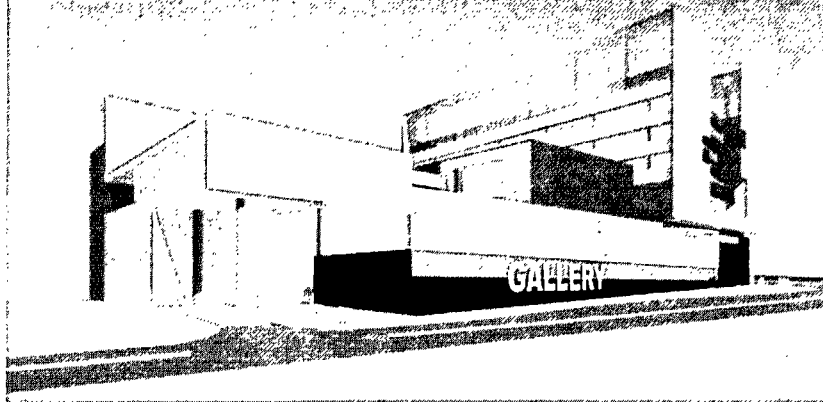
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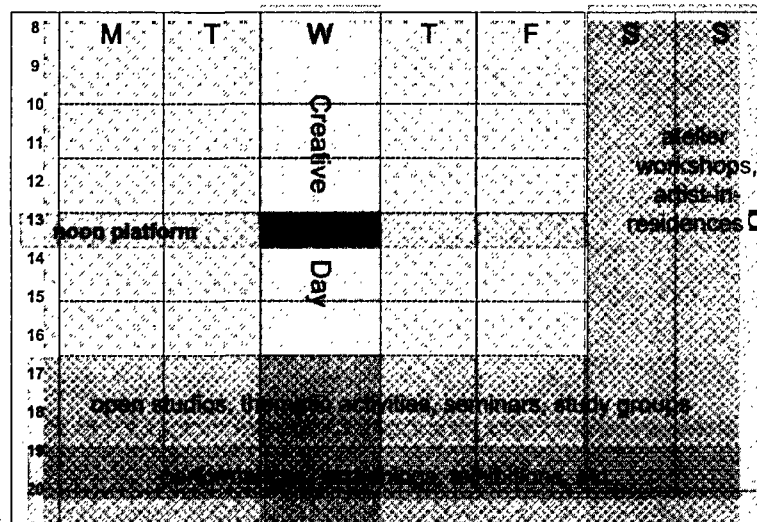
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HKSC's Curriculum as the Collaborative Platform



Scopes of Partnership

1. Curriculum Development

- arts integrated curriculum (arts-in-education)
- specialized courses (arts curriculum)
- extra-curricula / after-school workshops
- artists/scholars-in-residence
- exhibitions / performances / forums / visits etc.

Scopes of Partnership

2. Professional Development

Of school teachers / artists / educators

- collaboration in curriculum design, teaching approach and programming;
- exchange of expertise through co-teaching, observation and evaluation;
- broadening of exposure to diversified disciplines and mentalities.



Scopes of Partnership

3. Resources Synergy

of both hardware and software

- sharing of venues, facilities & equipment;
- exchange of expertise and personalities;
- co-organization in programming;
- partnership in fund-raising.



Scopes of Partnership

4. Research & Development

- establish long-term platforms of exchange of expertise, experiences and information, e.g. archive & database, resources centre, consortiums;
- applied & strategic research
on policies, effectiveness of teaching & learning, networking & partnership, evaluation methodology, etc.

Essentials of Schools for Partnership-building

- Receptiveness to contextual changes and dynamics of different groups;
- Spaces of curricula to absorb diversified inputs
- Flexibility of system and management to engage professionals on varied basis;
- Visions of long-term development of creative education and professional development of educators;
- Advocacy for the holistic development of students for the ultimate goal of a civil society.

Exemplar Project I

Light-ride Summer Techno-art Camp

Jul 20-30, Aug 5-6, 2005

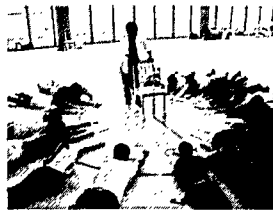
Summer art camps to inspire and guide students to explore the intriguing realm where technology and art intersects



Two 2-day art camps for 200 secondary students facilitates as the experimental platform for creative workshops



Art Camp as the collaborative platform



10 tertiary students of arts & media as creative documentors

20 artists as tutors and mentors

Tertiary

Arts

Art Camp

Government

Secondary

Funding

200 secondary Students as participants



Exemplar Project 2

Creative Campus TV

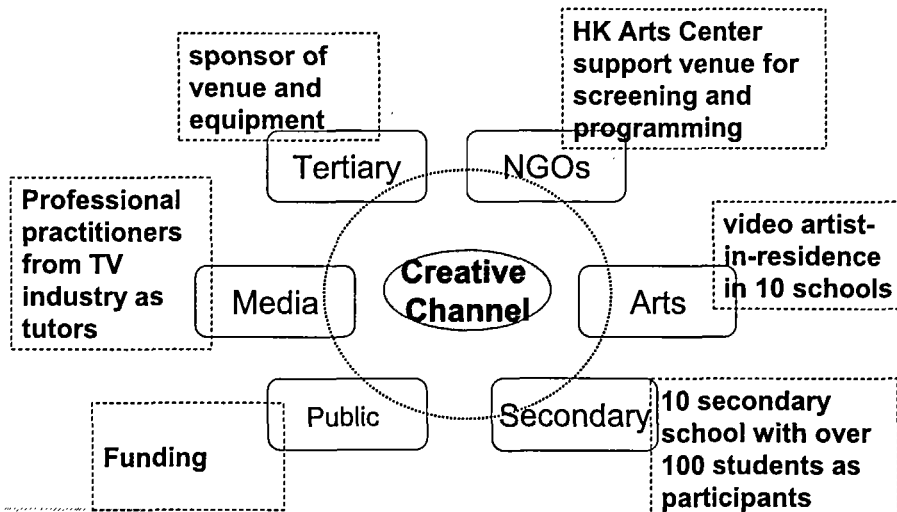
Sep - Nov 2005

A media art education initiative to enable students to create and express with moving images, to facilitate schools to set up campus TV; programmes include open lectures, leadership workshops, artists-in-residence, screening, etc.




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A Creative Channel for the Voices of Youth




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Exemplar Project 3

Liberating Lab - Interactive Teaching & Learning Through Multimedia Arts

Sep 2005 - Jun 2006

A collaborative project of artists, scholars and school teachers with attempts to develop creative models in teaching and learning of liberal issues with an art-in-education approach.



Liberating Experiment of Creative Teaching & Learning

50 student participants from 10 schools

public
Funding

Liberating Lab

evaluator &
advisors
tertiary from
Institutes

5 Teaching Teams
Each consists of 1 artists,
1 scholars & 2 school teachers

**Artists from
various
media**

**Scholars
From Tertiary
Institutes**

**Teachers from
Secondary
School**



Output of the Pilot Projects


- **Students' love of learning**, appreciation of arts and expression of creativity;
- **Exemplars and models** of creative teaching and learning (publication of teaching kit and DVD) ;
- **Collaborative networks** across sectors and disciplines;
- **Expertise and inspirations** of teachers and teaching-artists;
- **Initiation** of spin-off and follow-up actions for development (e.g. HKICC Youth Channel)

Observations and Reflections

- **scarcity of cross-sectoral talents**
- System inflexibility of schools and their interaction with “external” institutions
- Level of commitment of different stakeholders
- Insufficient documentation and assessment of outcome
- Sustainability of partnership


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Thank You

HONG KONG INSTITUTE OF CONTEMPORARY CULTURE


Education and the Arts in Quebec : Rich and Diversified Experiences Constitute the Core of Our Cultural Concerns

Nicole Turcotte | Expert on Arts Education Programmes

Ministry of Education, Leisure and Sports of Quebec

UNESCO Asia-Pacific Regional Conference in Preparation for the 'World Conference on Arts Education'
Seoul, Korea | November 23-25, 2005

We are truly grateful that the Ministry of Culture and Education have demonstrated such an interest in the Quebec model for the arts in education.

As a former teacher myself, I feel personally concerned by the topics debated during these three days. I live in Montreal, which is situated in the French-speaking province of Quebec, in Canada.

Before I begin my presentation, I would like to set the context for education in Canada. In Canada the ten provinces and three territories are responsible for the organization, delivery and assessment of education at the elementary, secondary and post-secondary levels. There is no *federal* ministry or department of education as such in Canada.

While there are a great many similarities in the provincial and territorial education systems across Canada, there are quite important differences. Those differences reflect the geography, history, culture and corresponding specialized needs of the populations that are served. The Canadian educational systems are comprehensive, diversified, and widely accessible, reflecting the societal belief in the importance of education in fostering social cohesion.

In response to the important changes that have occurred in modern society over the past few decades, many governments have undertaken major reforms of their education systems in recent years. These reforms, based on recent research on education, suggest three specific orientations. First: the new curriculum should be comprehensive and diversified; second: it should have a long-term perspective; and third: it should be open to the world. These are the orientations that can best prepare the citizens of tomorrow to meet the challenges of a pluralistic society that welcomes diversity, a knowledge-based job market that is constantly

evolving, and economic globalization.

I will now describe some of the above orientations with respect to my home province, Quebec, and with respect to arts education. I understand that similar initiatives have been undertaken or are under way in other Canadian jurisdictions.

The last major reform of Québec's education system took place in the 1960s. It focused primarily on the democratization of education. Several decades later, that objective has been attained; all young people in Québec have access to schooling. Now, however, schools face new problems in support and supervision, student retention, and training. Family life, social relations, economic structures, the organization of work and the role of technology in everyday life have changed. Individuals now face new demands in both their personal lives and the workplace. These changes create tensions and confront schools with new challenges, for example: the number of young people experiencing social maladjustments or learning difficulties. Teenagers leaving school without a diploma and the number of functionally illiterate adults illustrate the need to rethink the orientations and organization of the education system. What is necessary now is to expand our goal, from democratizing education to democratizing learning.

In the past two decades, numerous briefs, reports and surveys, such as those by the Conseil supérieur de l'Éducation (a higher education advisory board), have reflected on how schools can deal with the new social and cultural trends. In 1994, major topics such as internationalization, globalization, the information explosion, rapid technological development and the growing complexity of social life had to be taken into account. It defined the broad subject areas that should form the basis of the school curriculum, emphasizing the general competencies related to intellectual methods and skills. In 1996, hearings on the state of education in Québec sparked a broad social debate on the effectiveness of the education system. It made it possible to define society's expectations with respect to schools and the curriculum.

This reform requires that the school transcend the traditional boundaries between subjects in order to help students perceive the connections between these areas of interest. The grouping of all subjects into five broad subject areas, which include the arts, reflects the desire in Quebec to establish as much as possible these connections among subjects.

Compulsory elementary- and secondary-level arts courses offered in drama, visual arts, dance and music, and optional courses offered as of Secondary III truly illustrate the great contribution of arts-education subjects to the Quebec educational program. New optional

programs will soon enable students to develop their knowledge of a specific subject in the arts or to diversify it by exploring some of the new multimedia avenues available to them.

Thus the Arts Education subject area, as presented in the Québec Education Program, enables the students to use symbolic language in creation, performance and appreciation. This program can lead students to develop new perspectives on themselves and others. It also helps to achieve a deeper understanding of the environment in which they evolve and interact, all of which contribute to their empowerment.

Within the Québec school system and economy, this orientation can also help narrow the gap between academic learning and the working world, and pave the way for postsecondary studies leading to a wide variety of professions and occupations related to the arts and culture.

Culture is one of the issues involved in today's trend toward globalization, and the arts play an important role in expressing and preserving the cultural values of a society. Although commercial interests have a stake in the arts worldwide, and thus foster the homogenization of cultures to a certain extent, the arts still remain one of the most effective methods of developing, affirming and safeguarding cultural identity.

Since 1992, Québec sought to support this ongoing pursuit of a cultural identity with a cultural policy that defined the school as an ideal access route to culture. At the same time the *Ministère de la Culture et des Communications* and the *Ministère de l'Éducation*, forming a closer partnership, instituted various activities designed to raise the profile of the arts in school life. Such activities include a full week dedicated to Arts and Culture in the usual calendar in Québec Schools, as well as the Essor Awards Contest, which encourages teachers and recognizes excellence in their achievements in arts projects.

The asserted desire to build links between the worlds of culture and education led to the signing, on April 9, 1997, of a memorandum of understanding between the two concerned ministries. This was followed in 2000 by a ministerial declaration and action plan. With these initiatives, the government moved a step closer toward its goal of strengthening the role of culture in the schools, identifying specific objectives for this purpose. Thus the text of the ministerial declaration reaffirmed the importance of a cultural dimension for schools and an educational dimension for cultural institutions, as well as the need to draw upon cultural resources.

One of the ideas forming the basis of the draft declaration and action plan was that schools are repositories of culture and that culture is likewise a source of knowledge and learning. It was introduced just as new cornerstones, establishing the school's cultural foundations, were being laid.

By introducing Quebec students to the cultural references of their immediate environment, arts education makes it possible for them to build closer ties with their own culture by taking into account the very specific context of the student as well as the general cultural environment. The school thus has a two-fold responsibility: to expose students to contemporary culture and to transmit a cultural heritage.

Moreover, activities such as visits to cultural venues or meetings with artists and craftspeople associated with specific subjects play an important role in making students aware of the various artistic paths open to them. It is of great help in understanding the works they see. Attending a complete dramatic, musical or dance performance enables them to experience that particular aesthetic experience "live" and to draw upon it while going through learning situations in the classroom.

The desire to provide more opportunities for students to come into contact with artists and their works provided the impetus behind the *Culture in the Schools Program*, instituted in 2004. Through this measure, the *Ministère de la Culture et des Communications* and the *Ministère de l'Éducation, du Loisir et du Sport* have sought to make it easier for schools to focus on the cultural dimension. The program is designed to encourage teachers, together with artists, writers and professional cultural organizations, to implement cultural activities in keeping with the spirit of the educational reform and to offer schools a window on the world. The program also supports regional projects, in particular as part of the implementation of the cultural policy of specific school boards.

In addition to the various awareness and promotion activities carried out by each of the above-mentioned ministries, it is worth pointing out some of the measures implemented by the *Ministère de la Culture et des Communications du Québec* in order to bring culture and education closer together. Such measures include the production and distribution of promotional tools designed to foster a partnership between education and culture, they are :

1. A repertory (*Répertoire de ressources culture-éducation*) that brings together information about hundred of artists, writers and cultural organizations that offer activities for students.

2. The creation of a guide intended to help schools integrate the cultural dimension into their educational projects.
3. The creation of a workshop for students enrolled in teacher-training programs in the 12 universities throughout the province of Québec.
4. The establishment of the project *L'œil cinéma*, created to help secondary school students develop their critical judgment and analytical abilities with regard to images and, especially, to the language of film.

The brief summaries above outline the various programs and measures that the Québec government has implemented with respect to arts education and culture in the schools. We hope that they will help motivate Québec's students to play an active role in the development of their culture. By developing their creativity, capacity for teamwork, critical and aesthetic judgment and self-esteem, they will become open-minded, attentive and informed adults who are more likely to contribute to the cultural vitality of their society.

Inter-Ministerial Partnerships in Arts Education in the Republic of Korea

Hoseong Yong | Director of Culture and Arts Education Division, Arts Bureau
Ministry of Culture and Tourism, ROK

UNESCO Asia-Pacific Regional Conference in Preparation for the 'World Conference on Arts Education'
Seoul, Korea | November 23-25, 2005

I. Introduction

Arts education was introduced as a high-priority government policy in Korea in 2003. The Government of the Republic of Korea announced "Creative Korea", a long-term cultural policy, in June 2004. Arts education was the very first policy task listed, among 24 various policy areas. Basic policy directions were established and various projects have been since developed and implemented.

One of the frequent questions we have encountered since we began implementing our arts education policy has been why the Ministry of Culture and Tourism (hereinafter MCT) and not the Ministry of Education and Human Resources Development (hereinafter MOE) is implementing this policy. This question requires both clarification of any misunderstandings, and a logical answer.

First of all, arts education policy is not a project by MCT alone. In the process of planning Creative Korea, MCT began paying fresh attention to various policy areas which had either been neglected or where sufficient consideration had not been paid. Consequently, various cultural policy tasks were identified that were never a focus in the past. These new policy tasks included cultural environment policy for urban environments and streets; cultural policy for culturally marginalized groups, including the disabled, the imprisoned, the elderly, and migrant workers; cultural policy for women; sports industry policy; and tourism and leisure industry policy. Arts education policy is also a new policy area that has emerged relatively recently.

II. Process and the Background of Cooperation between MCT and MOE.

The initiative for an arts education policy came from a reflection on the past. Previously, culture and art policies focused on artists and art organizations, which are on the supply side of the arts. Of course, policies for the supply side are still regarded as important. However, the benefits of such a policy could only be enjoyed by residents of large cities, such as the Seoul Metropolitan Area, or those with a higher educational background, those with sufficient money and time to enjoy cultural and arts events, or those without physical, mental or language impairments. Such was the inherent limitation of the cultural and arts policy of the past.

One of the attempts to resolve this limitation in our previous supply-focused cultural policy was the Visiting Arts Program. This program, although effective to a certain degree, was limited to one-off, single event type of programs.

Following that, the recently emerging policy concept has been the vitalization of arts education. The focus of this policy is to bring about, in the long term, the basic conditions for people to enjoy culture and the arts so that the quality of individual lives could be improved. In addition, new demands for culture and the arts could be generated, and creative education could be implemented in schools and public and community education institutions.

The very first attempt for formulating this policy was its marriage with the education policy. Arts education can be said to be situated somewhere between cultural policy and education policy, or to be a marriage of the two. In this sense, MCT began to have active dialogue with MOE officials.

The arts education policy of the past was neglected not only as a cultural policy area but also from an educational policy perspective. Although Korean educational policy has the formal goal of producing whole individuals and creative people, arts education has been neglected by students, parents and teachers as well as policy makers, in the face of the social reality where competition for entrance into reputable universities is fierce. Rather, the proactive supporters of arts education were viewed as interrupters of efforts to teach students how to get into a better university. Thus, arts education was treated as a lone orphan in the Korean educational system, discarded unintentionally from both the cultural policy and educational policy sectors.

There were some attempts in the past to promote arts education within the cultural policy and educational policy fields. However, they were implemented mostly as limited programs, and

inter-ministry cooperation and systematic support for their formulation, implementation and evaluation were only minimal.

One of the first tasks during the process of formulating an arts education policy was communication with MOE. Through three months of consultation between MCT and MOE, which included identification of the current problems in arts education, and creating strategies for its improvement, both ministries jointly released the "Arts Education Vitalization Plan through the Correlation of Local Community Cultural Facilities and Schools" in July 2003. This was the first report by the Korean Government that contained the basic policy directions of its arts education policy, as well as an analysis of the reality of the current situation.

Preparation for this joint policy paper came from the background of the "governance" concept, which embodies a departure from the past practice of formulating policies within each ministry. While policies used to be formulated and executed by each formal "government" ministry, "governance" includes active inter-ministry and government-civilian sector cooperation by each policy unit. "Governance" focuses on the combination or sharing of roles between government ministries, not as the main body of policy formulation, but from the perspective of the efficient supply of policy services to the beneficiaries of the policies. That is, government agencies pursue policies no longer as their owners, but strive to establish each ministry's role in consideration of the common objective and policy goal, in order to ensure their success. MCT has proactively embraced this "governance" concept for the design of the arts education policy. Thus, both MOE and MCT were able to define each ministry's role for achieving a common goal, while avoiding mutually exclusive or competitive attitudes.

III. The Vision and Major Details of the Joint Ministerial Declaration and Joint Action Plan for Arts Education Vitalization

In this vein, the Culture and Arts Education Division was organized within MCT in November 2004 as an expanded unit from the temporary team in place. The focus of this division is to avoid a populist-centered, event-style arts education policy, and rather to establish a long-term policy, while also securing various policy resources for achieving its goals. This includes organization, manpower and a sufficient budget. Securing policy resources includes organization of the implementation team for policy formulation and execution; training of professionals to implementing related programs and projects; identification of collaborative and consultative organizations for external partnerships; long-term strategy formulation for systematic and continuous policy performance; and the refurbishment of related laws and procedures in support of the policy. In February 2005, the Korea Art and Culture Education

Service (KACES) was established to support project planning, implementation, evaluation and networking among the various bodies and organizations. A total budget resource of 30 million dollars was secured for 2005, with funds from the central government budget, local government budgets and the lottery fund. In addition, legislation for the "Law in Support of Arts and Culture Education" is being pursued and discussions are being held in the National Assembly on this joint bill proposed by members of the two major parties.

Meanwhile, MCT has actively cooperated not only with MOE but also with various civil entities such as arts organizations, civic groups and teachers' organizations. Some 140 discussions and consultation sessions were held before MCT and MOE announced the "New Arts Education Plan", as a joint ministerial blueprint in November 2004. While "Creative Korea" is the long-term cultural policy master plan, the New Arts Education Plan is the action plan for Korea's arts education policy area. Here, the government established two missions for Korea's arts education policy: The first mission is the "improvement of the quality of individual life" and the second, the "training of creative people for greater national and social capabilities." Four policy directions for achieving these two missions are "improving creativity," "enhancing cultural identity," "expansion of cultural diversity," and "improving the ability to enjoy cultural benefits." To achieve these policy directions the government formulated the following five policy tasks:

- 1) Establishment of policy directions and the expansion of consensus
- 2) Vitalization of Arts Education in schools
- 3) Vitalization of Arts Education in social arenas
- 4) Training of Arts Education professionals
- 5) Systems support for Arts Education

III-1. Establishment of policy directions and expansion of consensus

The first task for the joint action plan for vitalizing arts education has been identified as the 'definition of policy directions and consensus expansion.' Since there had not been any policy per se for Arts Education and each related ministry implemented piecemeal projects on their own, it was necessary to conduct an in depth and systematic study from the central government level on what directions to follow in establishing an arts education policy. Accordingly, 56 study projects were planned for explore policy details and projects in numerous areas. These projects include a wide range of status surveys, studies for systems improvements, detailed teaching material and aid development by art area, development of training models by age group and social class, as well as domestic and foreign case studies.

Also, projects for consensus formation among opinion leader groups, in addition to the expansion of the general public consensus, were formulated. These projects included support for various policies and academic symposiums for academic discussions on the philosophy and directions of arts education, as well as the desirable directions of arts education by area and by target; small scale workshops by locality and field; regular open forums for operation of educational committees by art areas and for the discussion of arts education policy; and the management of online community sites on policy.

The arts education policy forum, which is in progress in both its online and off-line modes, is a new attempt to induce the active participation of stakeholders and policy beneficiaries from the policy formulation stage. The Arts Education Policy Forum, which was initiated last August, has so far held 14 discussions, with one or two sessions per week. The subjects of these policy forum sessions were as follows: The first session, "New Modes of Public Support for Arts and Culture Education"; the second, "Training of Arts Education Professionals"; the third, "Arts Education for People with Disabilities"; the 4th session, "Arts Education for Immigrant Spouses"; the 5th session, "Network of Visiting Drama Instructors" and "Network of Visiting Film Instructors"; the 6th session, "Network of Visiting Dance Instructors" and "Network of Visiting Cartoon and Animation Instructors"; the 7th session, "Network of Visiting Museum Educators"; the 8th session, "Network of Visiting Traditional Music Instructors"; the 9th session, "Arts Education for Senior Citizens"; the 10th session, "Arts Education at Cultural Venues"; the 11th session, "Arts Education of School Principals"; the 12th session, "Arts Education at Correctional Institutes"; the 13th session, "The Second Session on Arts Education for People with Disabilities"; and the 14th session, "Healing and Treatment with Art."

Arts education PR programs using the media were prepared, with the general public as their target. They included "Enjoyable Arts Education," a 25-part TV series featuring a visits to arts education sites that was broadcast in the morning by MBC, a major TV station in Korea and targeted women working at home as housewives. Other programs included "Visits to the World's Arts Education Sites" by EBS, a public education channel; and the two-part program "Sunday Specials" by KBS, the public broadcasting channel of Korea. The introduction of arts education programs through such media is expected to expand the general public's knowledge and thus contribute to the stable ground for arts education in the future.

Other diverse public awareness projects are also being implemented, including the management of an internet hub site for arts education (<http://arte.ne.kr>), the distribution of a monthly webzine and a weekly newsletter, the publishing of an arts education information

compendium, the production of an arts education case study book, and an official White Paper.

Finally, the ministries have taken part in related international seminars held in various countries, and also hosted international symposiums in this field in Korea, as well as participated in the UNESCO Asia-Pacific Regional Conference in Preparation for the World Conference on Arts Education, and in expert exchanges with other countries to learn about their arts education related policies and experiences.

III-2. Vitalization of Arts Education at Schools

The Vitalization of Arts Education in Schools policies are fundamentally based on cooperation between MCT and MOE. Another player in this cooperation is local government. A typical project in this field is a pilot project to support a cooperative model between schools and the local community. The purpose of this project is to enhance the quality of school arts education through close cooperation among performance venues, museums, universities, and professional arts groups located within a local community and the local public schools, as well as to develop a future cooperative model between the local community and schools.

This project was initiated in 2004, and four specialized local governments were selected as initial targets for the project's first year. These were Yoju, representative of a typical farming area, Pyongchang, representative of a mountain area, Buchon representative as a small/medium city, and Busan as a large metropolis. The number of target areas has been expanded to 64 in 2005. In principle, a public support fund of \$60,000 was provided to each of the target areas per year for three years, while each local government was required to invest the same amount as a matching fund. Diverse sets of project participants are selected for each community including public performing arts venues, cultural venues, museums, art galleries, public cultural foundations, local universities, and social welfare organizations without using any formal criteria. Priority was given to consortiums of local arts and cultural organizations or groups and schools, as the guiding principle in selecting participants to support. That is, cooperation among organizations within a local community, and not cooperation among government agencies, is the guiding principle for project support.

The major activities for support in this project were arts education related to classroom lectures, discretionary activities, extracurricular activities, and special skills training, as well as external experience programs. Other programs such as teacher training, workshops, festivals, camp activities, and training program development are also included in this project.

The second project in support of arts education in schools is the support of arts education professionals working in schools. In addition to the existing network of visiting instructors in the fields of traditional music and drama, a network of film instructors began in 2004, and a network of visiting dance instructors and cartoon/animation instructors was started in 2005. In addition, an overall evaluation of how these networks were previously managed was conducted to further develop the visiting teacher networks into a suitable model for schools. In addition, training curricula and aids are being developed for elective courses, independent activities and special activities based on their characteristics to facilitate systematic education, while preparatory teacher training also has been significantly enhanced.

Instructors in the fields of traditional music, drama, film, dance and cartoon and animation, who have been dispatched by the government, are providing various training for elective courses, independent activities and special activities. Here again, cooperation with MOE and the local governments is a prerequisite. MCT has been performing public awareness activities at target schools and selecting target schools in collaboration with MOE and local school administrations. At the same time, local governments are providing a matching-fund type of support in response to the government's teacher placements in their communities. The total number of schools that receive such teacher placements is 3,217 schools, some 32 percent of the total of 10,600 schools from primary to senior high level.

For 2006, the establishment of a network of visiting museum and art gallery educators is being considered. Detailed plans are being prepared to allow museum and art gallery educators to assist students experience museums and art galleries. Existing networks of visiting arts education professionals' have worked in individual programs of public arts and cultural groups with various limitations. Ways to operate such networks more systematically have been discussed. One such way is to establish qualification requirements for instructors, so that students with arts major or art practitioners with minimum qualifications can also apply. Both legislation and procedures are being implemented along this line. Details have been prepared this year through further discussions, consultations with stakeholders and public hearings. The idea of assigning official qualifications to such art instructors is being discussed. Anyhow, we will ensure that instructors in support of arts education at schools will undergo systematic training prior to being assigned to schools to provide a realistic, improved educational environment for arts education.

<Instructor Pool System by School Level and Curriculum Area in 2005>

Category	Instructors	Schools					Curriculum Area			
		Primary	Middle	High	Specialty	Sum	Regular Classes			After School
							Regular Courses	Independent Activity	Special Activity	After School Training Programs
Traditional Music	913 (237)	1,996	379	130	-	2,505	1,515 (Music)	990		-
Drama	357 (10)	190	101	93	3	387	19 (Elective)	75	261	32
Film	89 (31)	70	48	29	1	148	5 (Elective)	33	62	48
Dancing	100 (88)	99	-	-	1	100	41 (Physical Education)	33	15	11
Cartoon/Animation	87 (10)	1	54	21	1	77	16 (Elective)	20	24	17
Total	1,546 (376)	2,356	582	273	6	3,217	1,596	1,151	362	108

- * Numbers in parentheses refer to the number of regular teacher qualification holders (Middle Class II).
- * In the case of traditional music instructors, the number is estimated from 2004 evaluation figures.
- * For primary schools, dance instruction is classified as part of regular classroom instruction within the 'Physical Education' course.
- * Specialty schools: Schools for the Disabled (5), Juvenile Protection Facility (1).

Such arts education projects in schools have been implemented with the cooperation of MCT and MOE and are taking a solid footing through cooperation between MCT and local school administrations. MCT recently entered an agreement with the largest local school administration, the Seoul School Administration, which specifies detailed and continued cooperation over a wide range of fields including the vitalization of arts education, teacher retraining, and special education for the disabled.

III-3. Vitalization of Arts Education in Social Arenas

The Ministry of Culture and Tourism has also been developing various policies for vitalizing arts education in social arenas, as well as collaborating with the MOE to implement arts education in schools. Support projects for social education have been prepared for diverse target groups without the restriction of school framework, in order to provide the groups with appropriate training programs.

They include the development of training programs at existing cultural facilities such as public performing arts centers and cultural venues, as well as support projects and other

projects for identifying and supporting diverse professional groups that have been operating various arts education programs. During this process we have identified 120 programs and supported them, thus drawing fresh public attention to arts education projects that had been ignored either by educational or cultural policy.

Public arts education policies can be categorized into two main areas. One is the expansion of arts education in traditional cultural spaces, while the other is for expanded art education programs at social welfare services for children under care, the aged and the disabled as well as the expanded social role of arts education in combination with public policies for those in specific circumstances including women immigrants through marriage, youth in juvenile centers and prisoners.

In spite of ongoing professional art programs such as performances and exhibits at some 1,200 cultural spaces including public performing arts centers, cultural venues and museums, arts education programs have been relatively neglected. Accordingly, public arts education primarily targets local residents. For this purpose, MCT has prepared arts education projects targeting major local cultural spaces such as public performing arts centers and cultural venues through strategic cooperation with the Lottery Committee. The Lottery Committee, launched in April 2004, is a public funding body. Considering the fact that the lottery fund formation is questionable and even controversial in nature, (given that it supports gambling) the Lottery Committee devised projects to support the disadvantaged including those with low income. Consequently, MCT conceived of arts education projects aimed at residents in areas with poor cultural access, such as rural areas, and worked with the Lottery Committee to develop a collaborative project. As a result, a total of \$1 million has been spent to support 208 arts education programs targeting 79 public performing arts centers across the nation during 2005. In addition, \$2.4 million is earmarked to support the operation of 285 arts education programs at 75 culture houses, small cultural venues established by the government. At the same time, MCT is planning to expand the museum and art gallery arts education programs and the required educator allocation.

In addition to projects in support of training programs and their management, the Korean Government also planned a project for identifying and supporting private professional arts organizations that have conducted diverse arts education programs in the field. During its first year of the program in 2005, MCT selected 113 such projects nationwide and supported their operation. This means that arts education projects, thus far neglected by either cultural or educational policy, have come received government attention.

On the other hand, instructors in six arts areas are being placed in a total of 200 child welfare facilities to conduct weekly experience-oriented arts education programs. This project, supported by the lottery fund, has been established based on the priority assigned to children suffering cultural and educational disadvantage. A wide range of support from businesses and the public media have been generated largely through the work of the Korea Business Council for the Arts.

Along with such projects for local residents, MCT is also implementing arts education projects for especially marginalized classes. The idea is to move beyond nurturing the ability to enjoy the arts, to a point where the arts may be used to help a person to reflect upon one's life and to change it in positive ways.

A typical inter-ministry collaboration was established between MCT and the Ministry of Justice (MOJ), with an MOA signed in July, 2005 and constituted a wide range of areas of cooperative support, such as arts education programs for juveniles in protection facilities and prisoners at correctional institutes have been established. This year, Ansan Juvenile Training School is implementing pilot programs in dance and drama. These programs are to be expanded to all juvenile protection facilities in the following years.¹

Other multiple culture experience training programs are being jointly prepared by MCT and MOJ that target migrant workers and married women immigrants. These programs are based on the fact that MOJ is responsible for policies on citizenship and immigration.

Major Contents of the MOU between MCT and MOJ

MCT and MOJ agree to mutually cooperate to implement cultural support projects for social minorities, copyright protection policy and tourism promotion policy as follows:

1. Basic Directions: Both ministries mutually cooperate and implement projects for promoting and improving cultural basic rights of the social minorities including the imprisoned, the disabled and the aged; copyright protection policy through policing of copyright violations;

¹ There are also 16 juvenile protection facilities that consist of 11 Juvenile Training Schools and five Juvenile Classification Offices. The mission of Juvenile Training Schools is to receive juvenile delinquents sent by the court and rehabilitate them by means of correctional education, vocational training, and values education. Juvenile Training Schools are divided into educational schools and vocational training schools.

and a simplified entry processing policy to attract foreign tourists.

2. Cultural Support: Both ministries mutually support and cooperate to form an environment where social minorities may enjoy cultural access and benefits as follows:

- a. Develop and distribute cultural programs for correctional facilities
 - Select and disseminate suitable broadcast and video content
 - Select and disseminate suitable books
 - Study ways to disseminate cultural content in correctional facilities
 - Develop and disseminate arts education programs in these facilities
- b. Formation of cultural facilities in prisons
- c. Develop and operate programs for the rehabilitation of youth through arts and culture education.
- d. Support for culture experience programs for the disabled and aged using mandatory social service personnel.
- e. Develop and operate cultural education programs for immigrant spouses.
- f. Cultural support for migrant workers.
- g. Develop and operate cultural acclimation program for immigrants, permanent residents, and refugee status persons.
- h. Cultural support for foreigners under protection.
- i. Other cooperation issues between the two ministries.

3. Copyright Protection:

- ① Both ministries conduct periodic joint policing to search out copyright violations effectively and evaluate/ inspect policing performance.
- ② Both ministries shall institute a hotline between them for copyright violation search to facilitate expeditious cooperation and assistance.
- ③ Training of detective work and policing methods (by MOJ) and copyright training (by MST) shall be mutually supported to improve training of copyright violation policing agents.

4. Tourism Promotion: Both ministries work together to simplify the entry processing procedure to improve Korea as a preferential tour target country and to expand foreign tourism to Korea.

5. Policy Consultative Committee: Both ministries organize and operate the Policy Consultative Committee to support collaboration between the two ministries.

Furthermore, MCT entered an agreement with the Ministry of Defense to develop and operate arts education programs, aimed at helping military personnel develop the ability to enjoy the arts. This plan includes arts education projects targeting some 600,000 active and reserve military personnel.

Major Contents of the MOU between MCT and MOD

MOD and MCT agree as follows to mutually cooperate and implement the formation of a culturally rich military camp environment, develop and disseminate cultural programs, promote of tourism and vitalize live sports.

1. Basic Directions: Both ministries mutually cooperate and implement policies in the fields of culture, arts, sports and tourism to creatively accommodate social changes and to form an environment for progressive military camp culture development.
2. Cultural Support: Both ministries cooperate and provide support for the following for the purpose of expanding soldiers' opportunities to enjoy cultural elements.
 - a. Development of cultural military camp life programs.
 - Support military arts education programs
 - Develop and disseminate Korean cultural education programs for the reserve forces
 - Training of military arts education professionals
 - Expanded allocation of public service personnel with arts and culture majors at professional organizations.
 - Support of military cultural club activities
 - Support of arts and cultural performances and exhibits
 - Develop training programs for military library management
 - Provide high quality video materials and books
 - Develop armed forces TV programs
 - b. Formation of cultural military camp facilities/environment.
 - c. Other areas of cooperation.
3. Sports Cooperation: Both ministries will cooperate to promote the effective use of sports facilities and to vitalize live sports.
 - a. Develop/disseminate live sports programs.
 - b. Mutual sharing of military and public sports facilities.
 - c. Other areas of cooperation.

Currently, MCT is planning comprehensive arts education plans for the disabled and the aged. These plans, to be announced early 2006, include blueprints for arts education for the disabled and senior citizens through collaboration with the Ministry of Health and Welfare and local governments. One such collaborative model jointly pursued by MCT and the Ministry of Gender Equality and Family was an art therapy program at rehabilitation centers for former prostitutes. This program focused on the healing effect of art therapy, and the positive results of the program ensured its future expansion.

Also, MCT plans to support arts education programs for North Korean refugees through collaboration with the Ministry of Unification, and the Korean Culture Education program for foreign Korean residents, foreign Korean adoptees, as well as for foreign students in Korea, through cooperation with the Ministry of Foreign Affairs and Trade.

III-4. Training of Arts Education Professionals

For the systematic implementation of these arts education programs in schools and in various social arenas, Various training and educational projects for arts professionals are being prepared, in addition to the development of such training models. The top priority is assigned to supporting training and voluntary research activities of teachers who are currently managing arts and culture courses at schools. Also, support for efforts by schoolteachers to identify diverse educational models and their expansion is being prepared.

A typical example is the expansion of mandatory training programs for teachers in the areas of music and art, and various elective arts training programs. During 2005 alone, a total of 27 training projects including 14 training projects at national cultural institutes, including the National Museum, the National Folk Museum, the National Modern Art Gallery and the National Theater, as well as 13 private institute training programs, were identified and implemented. Also, MCT is cooperating with local school administrations to jointly develop mandatory teacher qualification training programs for existing teachers.

MCT also supported self-study groups of arts and culture teachers. A total of 15 such study groups were supported, including teacher groups in separate genres of arts and music, as well as interdisciplinary integrated groups, assisting them to develop teaching aids and lecture guides, hold workshops and publish reference materials. The research results from such study groups will be used not only as reference materials for teacher training but also be applied to classroom education.

MCT is also conducting the training of arts education instructors for special placement positions. A total of 1,546 arts education instructors are undergoing semi-annual training, in order to help them better transfer their experience in the arts into arts education in schools. We plan to establish a professional training center for their systematic training in 2006.

III-5. Systems Support for Arts Education

As seen above, diverse arts education projects are being pursued in a wide range of areas. Information on these policies and projects are being shared via the Arts Education hub site, ArtE (www.arte.ne.kr), which details arts education policy directions and the progress status of each project. Also, diverse programs are being broadcast on the arts education topics to expand public awareness.

Foremost of the arts education infrastructure is the establishment and operation of the Korea Arts Education Service (KACES), formed to give the systematic support of physical and human resources towards the vitalization of self-generative arts education at educational sites. KACES performs the role of a network center, which ensures that support policies established by the relevant ministries and organizations will generate realistic effects at civilian education sites. Also, during 2006 we plan to designate "Local Arts Education Support Centers" and support their operations. These local centers will work closely with KACES and share roles to support self-generative arts education activities in local areas. Leading institutes or groups such as cultural foundations, cultural infrastructure facilities, universities or arts organizations will be designated as local support centers.

At the same time, MCT is pursuing legislation for the "Law in Support of Arts and Culture Education" in order to establish a system for realistic arts education policy planning and efficient project implementation. The major contents of the bill are as follows:

- Basic principles and terminology of arts education;
- Roles of the government, local governments and related facilities for arts education; basis for financial support;
- Formation of civic cooperation networks through arts education professional committees, local consultative bodies and support centers for systematic support structure;

- Support the promotion of arts education at schools by defining the rights and responsibilities of schools and parents for the vitalization of arts education at elementary, middle and high schools; and
- Outline the basis for training and training activities of professional arts education professionals responsible for arts education planning, implementation and teaching in arts education-related facilities and groups.

IV. Conclusions

As seen above, the Korean Government has established and is implementing full-scale arts and culture education policies, which had been ignored either in cultural or educational policies or were only partially implemented. These arts and culture education policies, established in 2003, have focused on formulating visions and establishing the foundation for growth, through pilot projects, studies and the organization of necessary resources including implementing bodies, professional human resources and funding sources. At present we are now moving into the stage of systematic implementation and stable growth of arts and culture education based on established legislation, processes and the expanded application of selected models.

The role of the central government has been critical in establishing arts and culture education policies and related projects that could be implemented within a relatively short period of time. In addition, there has been realistic cooperation and the formation of partnerships between schools, cultural spaces, and arts groups. These should be recognized and applauded for working hard to meet Korea's arts education needs in the past; and now, finally, government bodies including MOE and local governments are playing the biggest role.

We anticipate that arts and culture education in Korea will continue to grow in quality and quantity based on close partnerships and collaboration within the public sector, and between the public and the private sector.

In conclusion, I would like to quote what Kim Koo, one of the founding fathers of modern Korea wrote in his essay "My Desire" in 1947.

"The Nation that I Desire"

"I want our nation to become the most beautiful nation in the world. I do not want our nation to become the richest and most powerful nation in the world. Because I have felt the pain of being invaded by another nation. I do not want my nation to invade others. It is sufficient that our wealth is such that it makes our lives abundant and our military strength such that it is able to repel others' invasions. The only thing that I desire in infinite quantity is the power of a highly-developed culture. This is because the arts both makes us happy and gives happiness to others. I am convinced that this will be accomplished by our strength and, particularly, by the power of education."

Kim Koo established the founding spirit of our nation and his words still ring true today. I am proud that the current arts education policies and projects of the Korean Government follow Kim Koo's dream and are vitalizing the creativity, intellect and well-being of all people that call Korea 'home'. The Korean arts education policy is in its early stages, but with the continued commitment of our government, schools, the cultural sector, the community, and most importantly, passionate and committed people such as yourselves, it will continue to flourish.

Thank you for your attention.

2005

Arts Education



Annexes

Opening Remarks

Dong-chea Chung | Minister of Culture and Tourism, ROK

I would like to begin by sharing with you one paragraph of a speech I read from a UNESCO booklet the other day.

"The world is our village: If one house catches fire, the roofs over all our heads are immediately at risk. Each of us must bear his own share of responsibility." (Jacques Delors)

Honorable Mr. Sheldon Shaeffer, Director of the UNESCO office in Bangkok, Asia and Pacific Regional Bureau for Education, who has come here to convey the message of the Director-General of UNESCO,

Ms. Lee Mi-kyoung, Chairwoman of the Culture and Tourism Committee of the National Assembly of the Republic of Korea,

Distinguished guests,
Ladies and gentlemen,

I would like to extend my sincere welcome to you all who have come to the Preparatory Regional Conference for Asia-Pacific, for the World Conference on Arts Education organized by UNESCO.

As you are aware, this is the Preparatory Regional Conference for Asia-Pacific ahead of the UNESCO World Conference on Arts Education, which is to be held in Lisbon, Portugal next year.

Today, government representatives in the Asia-Pacific region, UNESCO officers and experts from various regions in the world have gathered here.

With these distinguished guests, we will exchange information about the current status and experience of arts education in the Asia-Pacific region over the next four days, and we will prepare recommendations to be introduced at next year's World Conference.

I truly hope that we will be able to present excellent recommendations through active discussion and exchanges and that our recommendations will greatly contribute to the development of arts education in the world.

Finally, I hope that you will enjoy your time in Seoul and that you leave with a sincere sense of friendship and many pleasant memories.

Thank you.

Opening Remarks

Sheldon Shaeffer | Director, UNESCO Regional Bureau for Education in Asia and the Pacific

Your excellency, Minister of Culture and Tourism of the Republic of Korea,
Mr. Secretary General of the Korean National Commission for UNESCO,
Dear Participants, experts and colleagues,
Ladies and Gentlemen,

It is a pleasure for me to send through this message my greetings and wishes of success to the honourable participants in the Regional Preparatory Meeting on Arts Education hosted by the Korean National Commission for UNESCO in cooperation with the Korean Ministry of Culture and Tourism, the Korean arts and culture education service and UNESCO Regional Bureau of Education in Bangkok.

I wish to thank the Korean authorities for convening this important conference in preparation to the UNESCO World Conference on Arts Education which will take place next year in Lisbon, Portugal.

Culture in general, and more specifically arts, artistic traditions and creativity, are areas of knowledge and learning that, traditionally, were passed down from generation to generation to children within the family. In most countries, the twentieth century has brought about radical changes in the organization of the parental domain, and in particular its disintegration. On the other hand, together with family changes, economy, industrial production and national socio-political structures have also moved forward and are creating new needs in terms of young adults' entering into labour market qualification.

In the field of economy, it is now clear that there is an increasing demand among today enterprises and industry for young adults with new skills permitting them to use their creative thinking and to adapt themselves to constant changing situations, with new solutions whether to emerging or perennial problems.

Through an intensive work over these five last years UNESCO programme related to arts education has focused its research worldwide, within the framework of Education For All, on

defining how culture and the arts may be a stimulator for promoting cultural identities as well as creativity and diversity.

UNESCO has made an important step toward the recognition of national traditional culture and artistic expressions as part of Member States heritage and world heritage through unanimous adoption, at its thirty-second session of the General Conference, of the International Convention for the Safeguarding of the Intangible Cultural Heritage. There is a provision for intangible heritage education in this convention that will be particularly promoted once the Convention has entered into force hopefully next January.

Through equipping culture and artistic traditions with standard-setting instruments to energize the transmission of them, raises the urgency of placing arts, culture and creativity, along with the relevant learning techniques, in the learner's teaching process whether to placed it outside or inside the curricula.

Ladies and gentlemen,

Many governments in Asia and the Pacific region are now acknowledging the importance of developing knowledge-based economies, and the Republic of Korea is undoubtedly one of them. This preoccupation has been translated in facts through an important effort to promote research and practices to increase creative cultural subjects in school curricula at primary and secondary levels.

In this country the Ministry of Culture and Tourism established a Cultural educational department in 2004 to promote creativity and creative subjects in education through the introduction of extra curricula classes in the arts. A new Korean arts and culture education service, our host today, was also recently created in order to help the Ministries in charge of arts and cultural education to fill the gap between policy and implementation.

This Conference which is the first in the region to have a wide representation of the Asian-Pacific policy makers at ministerial level, will no doubt have a double effect: to prepare a most challenging recommendation set to be presented at the UNESCO World Conference on arts education, as well as to initiate a working space to better translate into action the needs of the region in terms of education and cultural creativity.

I wish you a successful discussion and wonderful stay in this magic city, Seoul.

Thank you.

Opening Remarks

Samuel Lee | Secretary General, Korean National Commission for UNESCO

Your Excellency, Mr Dongchae Chung, Minister for Culture and Tourism,
Dr Sheldon Shaeffer, Representative of Director-General of UNESCO,
Ms Mi-kyung Lee, Chairperson of the Culture and Tourism Committee of the National
Assembly,
Distinguished delegates from Asia and the Pacific and speakers,
Participants and colleagues,
Ladies and Gentlemen,

It is my distinct privilege and pleasure to open the UNESCO Asia-Pacific Regional Conference in preparation for the 'World Conference on Arts Education'. On behalf of my national commission, I am honoured to deliver a few words of greetings and appreciation to this most prestigious assembly.

As Schiller pointed out, arts have been considered as a major link between men and the free range of their intelligence and sensitivity. It has not only allowed human beings to discover themselves, but has also pushed the science and technology further to the horizon through constantly illuminating and challenging the human conscience.

The benefits of practicing arts for the emotional, intellectual and psychological well-being and development of children do not need to be emphasized again. Artistic expression is a crucial element to enhance the critical communication skills of individuals and groups, and to build up a better conception of themselves and their cultural background.

Distinguished participants,

Despite of its crucial role in human developments, it is a tragic truth that arts education has been considered as an option, a subject which can be dropped out if necessary. It has been often neglected in favour of so-called useful subjects such as mathematics, science and foreign language.

I think we are here to change this situation. Besides the well-known effects of arts education on preventing the violence and conflicts in schools and communities by keeping the emotional and intellectual balance, we also need to bear in mind how the children and adolescents who, through a lack of appreciation of their own culture and arts, become passive listeners and actors without the necessary objectivity and knowledge to make any judgements, in this dominant global culture equipped with most advanced means of technology and communication tools. Through learning arts and culture, which are the accumulation of the wisdom and experiences of their own precedents, younger generations can appreciate their values and build up a vehicle for creative ability.

It is my sincere hope that this Conference will provide an opportunity to identify the current situation of arts education in each of the countries represented, and the problems we are encountering in the region, to analyse the instrumentality of the use of arts for education purposes in our context, to enhance the quality of arts education by sharing experiences and best practices, even as it spurs our exploration of avenues for mutually productive and long-lasting cooperation. I also believe that all these discussions and efforts would lead us to the adoption of well-intended recommendations reflecting the needs and wishes of all the Member States in the region.

Distinguished participants, Ladies and Gentlemen,

I would like to take this opportunity to express our thanks to the Ministry of Culture and Tourism, Culture Sector of UNESCO and UNESCO Regional Bureau for Education in Asia and the Pacific, Office of Regional Advisor for Culture in Asia and the Pacific, Korean Art and Culture Education Services, the National Commissions for UNESCO in Asia-Pacific region, and all participants, especially, the country paper-presenters, international and national experts, for their enthusiastic support and contribution to this conference.

Last but not least, my commendations also go to the enthusiasm, energy and dedication devoted over the past one and a half year by my staffs of the Culture Team of the Korean National Commission for UNESCO, to prepare this Conference.

Wishing you all many fruitful discussions and pleasant stay in Seoul, I hope that we all become the strong and tough advocates of arts education, to bring up our children as whole human beings, by implementing good arts education programmes in schools and communities.

Thank you.

Congratulatory Remarks

Mi-kyung Lee | Member of Parliament

Chairperson of the Culture and Tourism Committee of the Korean National Assembly

Distinguished guests,

Ladies and gentlemen,

I am Lee Mi-kyoung of the **Culture and Tourism Committee of the National Assembly** of the Republic of Korea.

I would like to extend my congratulations on the opening of the **UNESCO Asia-Pacific Regional Conference in Preparation for the World Conference on Arts Education**. With the spirit of friendship and unity, I want to express a very warm welcome to all the distinguished guests from home and abroad.

Honorable guests,

The 21st century is an era of culture. Culture is our most valuable asset where all traces of human history are deeply preserved. Culture never discriminates a superior culture from an inferior one. Indeed, culture never discerns cultural difference. Culture inspires us to understand each other and live together.

Unfortunately, the 20th century was an era of competition and friction, symbolized by two world wars and the Cold War. Now, in the time when the world opens its eyes to the value of cooperation and prosperity, culture allows human beings to communicate and cooperate with each other and overcome the challenges we faced in the 20th century.

Honorable guests,

In the era of culture, creating 'cultural humanity' for the 21st century, in which people in the world are thinking and behaving 'culturally', will make a great contribution to world peace. This

is the reason why the importance of 'arts education' to cultivate 'cultural humanity' has recently been raised more than previously in history.

This preparatory regional conference aims to build up human and physical arts education networks at the national, regional and government level, in the public and private sector, and in schools, in the Asia and Pacific region. And I believe that each country will recognize the importance of arts education through this regional conference.

Honorable guests,

Ladies and gentlemen,

The Convention on the Protection and Promotion of the Diversity of Cultural Expression unanimously adopted by the **General Conference of UNESCO**, at its plenary session on October 20, 2005, fully reflects the era of culture. Moreover, the adoption of the **Convention on the Protection and Promotion of Diversity of Cultural Expression** is an epochal turning point in cultural policy: Each country is able to expand its cultural public sphere and move toward mutual development through cultural coexistence and exchanges.

I strongly believe that each country in the world can join harmoniously and make a valuable contribution to world peace through culture, a unique creation preserving each country's own identity. It is just like the way that every ray of light produces beautiful colors of the rainbow in miraculous harmony.

Once again, I offer my heartfelt congratulations on the opening of the **UNESCO Asia-Pacific Regional Conference for Asia-Pacific for the World Conference on Arts Education**. And I promise that Korea will do its best to make progress for a future of global unity, through our culture.

Thank you.

Programme

Day 0 : 22 November 2005 (Tuesday)

Venue: National Museum of Korea

17:00 - 18:30 Visit the National Museum of Korea

18:30 - 20:30 **Welcoming Reception** hosted by the Vice-Minister of Culture and Tourism, ROK

Day 1 : 23 November 2005 (Wednesday)

Venue: Gallery Nuri, Korea Foundation Cultural Center

08:30 – 09:00 Registration

09:00 – 09:20 **Opening Ceremony**

(Moderated by Mr. Kwon Huh, Head of Culture Team, Korean National Commission for UNESCO)

- Opening Remarks

- Mr. Dong-chea Chung, Minister of Culture and Tourism, ROK

- Dr. Sheldon Shaeffer, Representative of Director-General of UNESCO

- Dr. Samuel Lee, Secretary-General of the Korean National Commission for UNESCO

- Congratulatory Remark

- Ms. Mi-kyung Lee, Member of Parliament / Chairperson of the Culture and Tourism Committee of the Korean National Assembly

09:20 – 09:40 **Minister's Keynote Speech**

(Moderated by Mr. Kwon Huh, Head of Culture Team, Korean National Commission for UNESCO)

Theme: Arts Education Policy in the Republic of Korea

- Mr. Dong-chea Chung, Minister of Culture and Tourism, ROK

09:40 – 10:10 Coffee Break

10:10 – 10:40 **Keynote Speech**

(Moderated by Dr. Samuel Lee, Secretary-General of the Korean National Commission for UNESCO)

Theme: Educating for Creativity: An Agenda for the 21st

- Dr. Sheldon Shaeffer, Director of UNESCO Regional Bureau for Education in Asia and the Pacific

- 10:40 – 11:00 **Election of Office-holders**
(Moderated by Dr. Samuel Lee, Secretary-General of the Korean National Commission for UNESCO)
- 11:00 – 11:10 **Introduction of Conference**
- Dr. Richard Engelhardt, UNESCO Regional Advisor for Culture in Asia and the Pacific
- 11:10 – 12:30 **Session I: Current Situation of Arts Education in the Asia-Pacific Region**
(Moderated by Mr Joo-ho Kim, Chairperson of the Conference)
- *Results on the Asia-Pacific Questionnaire on Arts Education* by Dr. Hyeon-seon Jeong, Lecturer, Department of Korean Education, Gyeongin National University of Education
 - Country Report Presentations by Representatives of Asia-Pacific Member States
- 12:30 – 14:00 Lunch
- 14:00 – 15:00 **Session I (Continued)**
(Moderated by Mr Joo-ho Kim, Chairperson of the Conference)
- Country Report Presentations by Representatives of Asia-Pacific Member States
- 15:00 – 15:30 Coffee Break
- 15:30 – 17:00 **Session II: Advocacy - Arts Education**
(Moderated by Mr. Omar Awang, Director of National Arts Academy, Ministry of Culture, Arts and Heritage, Malaysia)
- *Imagination and the 21st Century World: Making the Case for Arts Education* by Dr. Max Wyman, President, Canadian National Commission for UNESCO
 - *Quality Education and Arts Education* by Ms. Tereza Wagner, Senior Programme Specialist, Section for Arts, Crafts and Design. Division of Arts and Culture Enterprise, UNESCO
 - *Key Message for Advocacy of Arts Education* by Mr. Shakti Maira, Artist and Author
- 17:00 – 18:00 **Session III: Impacts of Arts Education**
(Moderated by Dr. Almajan Mambetova, Professor of the Kyrgyz University)

on Art Education, Director of the Kyrgyz Heritage Organization (NGO))

- *The Global Research Compendium on the Impact of the Arts in Education* by Prof. Anne Bamford, Director of the Engine Room, Wimbledon School of Art, London
- *A Right to Arts Education for All – A Mandate for the New Century* by Dr. Kyung-he Sung, Senior Research Fellow (Music Education), Korea Institute of Curriculum and Evaluation

Day 2 : 24 November 2005 (Thursday)

Venue: Gallery Nuri, Korea Foundation Cultural Center

- 9:00 – 10:00 **Session I (Continued)**
(Moderated by Mr Joo-ho Kim, Chairperson of the Conference)
- Country Report Presentations by Representatives of Asia-Pacific Member States
- 10:00 – 11:00 **Session IV: Cooperation at the International Level**
(Moderated by Dr. Richard Engelhardt, UNESCO Regional Advisor for Culture in Asia and the Pacific)
- *Cultivating International Collaborations in Arts Education – Towards Strengthening International Cooperation in Arts Education* by Mr. Dan Baron Cohen, President of International Drama/Theatre and Education Association
 - *Asia-Pacific Arts in Education Observatory Programme* by Ms. Lindy Joubert, Senior Lecturer in the Faculty of Architecture, Building and Planning, University of Melbourne
- 11:00 – 11:15 Coffee Break
- 11:15 – 12:15 **Session V: Cooperation among Schools, Local Cultural Institutions, Communities, Universities and NGOs**
(Moderated by Mr. Muhammad Musharraf Hossain Bhuiyan, Joint Secretary, Ministry of Education, Bangladesh)
- *Negotiating Parameters in Partnerships – Arts in Heritage Education: ANAK-ANAK KOTA (Children of the City)* by Ms. Janet Pillai, Coordinator of Arts Education Program for Young People, University of Sains Malaysia
 - *Arts Education Programmes* by Ms. Ada Wong, Chairperson, Hong

- Kong Institute of Contemporary Culture
- 12:15 – 12:30 Coffee Break
- 12:30 – 13:00 Introduction of the 'Gwangju Cultural Hub-city of Asia' Project
Performance (Noridan, Haja Center)
- 13:00 – 14:00 Lunch
- 14:00 – 15:30 **Session VI: Cooperation at the National Level (Inter-Ministerial Partnerships)**
(Moderated by Mr. Bola Benedito, Senior Education Officer, Curriculum Development Unit, Ministry of Education, Fiji)
- *Education and the Arts in Quebec: Rich and Diversified Experiences Constitute the Core of Our Cultural Concerns* by Ms. Nicole Turcotte, Expert on Arts Education Programmes, Ministry of Education, Leisure and Sports of Quebec
 - *Inter-Ministerial Partnerships in Arts Education in the Republic of Korea* by Mr. Hoseong Yong, Director of Culture and Arts Education Division, Arts Bureau, Ministry of Culture and Tourism
- 15:30 – 16:00 Coffee Break
- 16:00 – 17:30 **Group Discussions of Draft Recommendations**
- **Advocacy and Impacts of Arts Education:** Coordinated by Dr. Max Wyman, President, Canadian National Commission for UNESCO
 - **International and Regional Cooperative Projects:** Coordinated by Mr. Kwon Huh, Head of Culture Team, Korean National Commission for UNESCO
 - **Inter-Ministerial Cooperation in Arts Education:** Coordinated by Mr. Supote Prasertsri, Education Programme Specialist, UNESCO Phnom Penh Office, Cambodia
 - **Cooperation among School, Local Cultural Institutions, Communities, Universities and NGOs:** Coordinated by Dr. Richard Engelhardt, UNESCO Regional Advisor for Culture in Asia and the Pacific
 - **Training Programme for Arts Education Practitioners:** Coordinated by Mr. Arnold Aprill, Executive Director, Chicago Arts Partnerships in Education, United States
- 17:30 – 18:00 **Group Discussion Report**
(Moderated by Mr Joo-ho Kim, Chairperson of the Conference)

Day 3 : 25 November 2005 (Friday)

Venue: Gallery Nuri, Korea Foundation Cultural Center

- 9:00 – 10:00 **Session I (Continued)**
(Moderated by Mr Joo-ho Kim, Chairperson of the Conference)
- Country Report Presentations by Representatives of Asia-Pacific Member States
- 10:00 – 11:10 **Discussions and Adoption of Recommendations**
(Moderated by Mr Joo-ho Kim, Chairperson of the Conference)
- Presentation on Draft Recommendations by Ms Sally Basser, Chairperson of the Recommendation Committee
- 11:10 – 11:20 **Introduction of the World Conference on Arts Education** by Ms Tereza Wagner and Dr Joao Carvalho
- 11:20 – 12:00 **Closing Ceremony**
Farewell Remarks by Dr Samuel Lee, Secretary-General of the Korean National Commission for UNESCO
Farewell Remarks by Mr Omar Awang, Vice-Chair of the Conference
Congratulatory Remarks by Ms Keum-jin Yoon, Director of the Korea Foundation Cultural Center
- 12:00 – 13:00 Lunch
Performance (Mr Jeduk Chun)
Group Photo
- 13:00 – 16:00 Field Work (Optional)
- Seoul Yongsan Elementary School (Arts Education Class in School)
 - Samsung Children's Museum
 - Seoul Youth Factory for Alternative Culture – Haja Center

List of Participants

I. National Delegation

AUSTRALIA

Ms. Sally BASSER

General Manager, Indigenous Arts and Training
Communications, Information Technology and the Arts, Arts and Sports Division
G.P.O Box 2154, Canberra Act 2601, Australia
Tel 61 2 6271 1434 | Fax 61 2 6271 1688 | Email sally.basser@dcita.gov.au

Ms. Gillian GARDINER

Program Manager – Youth, Education and the Arts
Community Partnerships and Market Development
Australia Council for the Arts
P.O. Box 788 Strawberry Hills NSW 2012, Sydney, Australia
Tel 61 2 9215 9095 | Fax 61 2 9215 9060 | Email g.gardiner@ozco.gov.au

Prof. John O'TOOLE

Professor / Chair of Arts Education
Faculty of Education, University of Melbourne
University of Melbourne, Parkville, Victoria 3010, Australia
Tel 61 3 8344 8339 | Fax 61 3 8344 8612 | Email j.otoole@unimelb.edu.au

BANGLADESH

Mr. Muhammad Musharraf Hossain BHUIYAN

Joint Secretary (Universities)
Ministry of Education
Room 1718, Building-6, Bangladesh Secretariat, Dhaka, Bangladesh

Tel 880 2 7166460 | Fax 880 2 7167577

Email profikpromito@hotmail.com / petrochair@petrobangla.org.bd

BHUTAN

Mr. Jigme LODEY

Coordinator, Art and Publication Unit

Ministry of Education

Royal Government of Bhutan, Paro, Bhutan

Tel 975 8 27 1226 | Fax 975 8 27 1991 | Email jigslodey@yahoo.com

CANBODIA

Dr. Rithyravuth HANG

Professor, Faculty of Music, Royal University of Fine Arts

Ministry of Culture and Fine Arts

#9, street 322, Sangkat Beoung Keng Kang I, Khan Chamcamorn, Phnom Penh, Cambodia

Tel 855 16 882 719 | Fax 855 23 212 903 | Email hangrithyravuth@yahoo.com

Mr. Nguonly LEANG

Deputy Director General of Education

Ministry of Education, Youth and Sports

169, Norodom, Phnom Penh, Cambodia

Tel 855 23 221601 | Fax 855 23 211 230 | Email LONLY@online.com.kh

COOK ISLANDS

Mr. Ian GEORGE

Visual Arts Advisor / Visual Arts Curriculum Writer

Ministry of Education

P.O. Box 784, Rarotonga, Cook Islands

Tel 682 27788 | Fax 682 28357 | Email ian@education.gov.ck / ikgeorge@oyster.net.ck

FIJI

Mr. BOLA Benedito

Senior Education Officer, Curriculum Development Unit

Ministry of Education

P.O. Box 14624 SUVA, Fiji

Tel 679 330 6077 | Fax 679 330 5953 | Email bola.benedito@govnet.gov.fj

JAPAN

Mr. Hajime TAKASU

Senior Specialist for Curriculum, School Curriculum Division

Elementary and Secondary Education Bureau

Ministry of Education, Culture, Sports, Science and Technology

2-5-1 Marunouchi, Chiyoda-ku, Tokyo, 100-8959, Japan

Tel 81 3 3519 8711 | Fax 81 3 3519 8728 | Email takasu@nier.go.jp

Mr. Takashi ASAI

Assistant Director-General for International Affairs

Ministry of Education, Culture, Sports, Science and Technology

2-5-1 Marunouchi, Chiyoda-ku, Tokyo, 100-8959, Japan

Tel 81 3 5222 1007 | Fax 81 3 6734 3679 | Email takasai@mext.go.jp

KYRGYZ REPUBLIC

Dr. Almajan MAMBETOVA

Professor of the Kyrgyz University on Art Education

Director of the Kyrgyz Heritage Organization (NGO)

CIS, Kyrgyz Republic, Bishkek 720040, 21/1 Orozbekova St.

Tel 996 312 900 471 | Fax 996 312 611 742

Email kyr-heritage@mail.ru / kyrheritage@saimanet.kg

MALAYSIA

Ms. Zanita ANUAR

Director, Research and Development Division
National Art Gallery
2, Jalan Temerloh Off Jalan Tun Razak, 53200 Kuala Lumpur, Malaysia
Tel 60 3 4025 4979 | Fax 60 3 4025 4987
Email zanita@artgallery.gov.my / skeuomorph@hotmail.com

Mr. Omar AWANG

Director, National Arts Academy
Ministry of Culture, Arts and Heritage
464, Jalan Tun Ismail, 50480, Kuala Lumpur, Malaysia
Tel 60 3 2697 1777(GL) / 60 3 2697 5510(DL) | Fax 60 3 2697 5513
Email omar@ask.edu.my

Ms. LIM Meow San (Mrs. Kong Ping Yee)

Principal Assistant Director, Curriculum Development Centre
Ministry of Education
Level 4-8, Block E9, Government Complex Parcel E
Federal Government Administration Centre, 62604 Putrajaya, Malaysia
Tel 60 3 8884 2018 | Fax 60 3 8888 9917 | Email meowsan@gmail.com

MALDIVES

Mr. Shamun HAMEED

Director, Maldives Academy of Performing Arts, Voice of Maldives
Ministry of Information and Arts
Olympus Building, Galolhu Handhuvarudhey Hingun, Male 20-06, Republic of Maldives
Tel 960 333 1616 / 960 331 3456 | Fax 960 331 6955 | Email nca@maldivesinfo.gov.mv

MONGOLIA

Ms. Ariunaa TSERENPIL

Executive-Director

Arts Council of Mongolia

Chingeltei District, Juulchin Street, Delta Center, 4th Floor, P.O.Box 491 Post Office #38,
211238, Mongolia

Tel 976 11 319017 | Fax 976 11 319017

Email artscouncil@magicnet.mn / ariunaa@artscouncil.mn

NEPAL

Mr. Tarzan RAI

Designer, Editing and Publishing Section

Curriculum Development Centre

Sanothimi, Bhaktapur, P.O. Box 306, Nepal

Tel 977 1 610577 / 977 1 610588 | Fax 977 1 6630 797 | Email tarzan_rai@yahoo.com

NEW ZEALAND

Ms. Helen COOPER

Senior Adviser Arts, Design and Learning Outcomes

Curriculum, Teaching and Learning Group, Ministry of Education

Box 1666, Thorndon, Wellington, New Zealand

Tel 64 4 463 8000 | Fax 64 4 463 8051 | Email helen.cooper@minedu.govt.nz

Mr. Lester MOHI

Deputy Principal, Glenview School

Bedford Street, Cannons Creek, Porirua, New Zealand

Tel 64 4 237 7123 | Fax 64 4 237 5155

Email lester_mohi@pen.net.nz / Lester_Mohi@pen.net.nz

PHILIPPINES

Hon. Cecile Guidote ALVAREZ

Executive Director

National Commission for Culture and the Arts

633 General Luna St., Intramuros, Manila 1002, Philippines

Tel 63 2 527 2193 | Fax 63 2 527 2193 | Email oad@ncca.gov.ph / cecilealvarez@yahoo.com

REPUBLIC of KOREA

Mr. Young BAIK

Researcher, Center for Arts and Cultural Management

Kyunghee University

Hoegi-dong, Dongdaemun-gu, Seoul, 130-701, ROK

Tel 82 2 961 9211 | Fax 82 2 962 3294 | Email youngbaik@korea.com

Ms. Ji-youn CHOI

Director of Education

Gyeonggi Cultural Foundation

1116-1, Ingye-dong, Paldal-gu, Suwon-si, Gyeonggi-do, ROK

Tel 82 31 231 8511 | Fax 82 31 231 8529 | Email jiyounchoi@ggcf.or.kr

Mr. Kwon HUH

Head of Culture Team

Korean National Commission for UNESCO

P.O. Box Central 64, Seoul, 100-600, ROK

Tel 82 2 755 5667 | Fax 82 2 755 7477 | Email khuh@unesco.or.kr

Dr. Hyeon-seon JEONG

Lecturer, Department of Korean Education

Gyeongin National University of Education

Gyodae Street 45, Gyesan-dong, Gyeyang-gu, Incheon, 407-753, ROK

Tel 82 32 540 1485 | Fax 82 32 542 9630 | Email hyeonseon@ginue.ac.kr

Mr. Dae-won KIM

Supervisor, School Policy Office, Curriculum Policy Division

Ministry of Education and Human Resources Development

77-6, Sejongno, Jongno-gu, Seoul, 110-760, ROK

Tel 2100-6283 | Fax 82 2 2100 6299 | Email semisori@moe.go.kr

Mr. Joo-ho KIM

President, Korea Arts and Culture Education Service

1-57, Sejongno, Jongno-gu, Seoul, 110-820, ROK
Tel 82 2 3704 5901 | Fax 82 2 3704 5999 | Email ceo@arte.or.kr

Mr. Dong-yeun LEE

Professor, Department of Traditional Arts Theory
Korean National University of Arts
San 1-5, Seokgwan-dong, Seongbuk-gu, Seoul, 136-716, ROK
Tel 82 2 958 2525 | Fax 82 2 958 2569 | Email sangyeun65@naver.com

Ms. Eun-young PARK

Supervisor, Curriculum Policy Division, School Policy Bureau
Ministry of Education and Human Resources Development
77-6, Sejongno, Jongno-gu, Seoul, 110-760, ROK
Tel 82 2 2100 6284 | Fax 82 2 2100 6299 | Email eun@moe.go.kr

Mr. Sam-seo PARK

Senior Supervisor and Director, Curriculum Policy Division, School Policy Bureau
Ministry of Education and Human Resources Development
77-6, Sejongno, Jongno-gu, Seoul, 110-760, ROK
Tel 82 2 2100 6291 | Fax 82 2 2100 6299 | Email parkss@moe.go.kr

Ms. Shin-eui PARK

Professor, Department of Arts and Culture Management
Kyunghee University
Hoegi-dong, Dongdaemun-gu, Seoul, 130-701, ROK
Tel 82 2 961 9211 | Fax 82 2 962 3294 | Email lunapark@khu.ac.kr

Mr. Ok-hwan WI

Director General, Arts Bureau
Ministry of Culture and Tourism
82-1, Sejongno, Jongno-gu, Seoul, 110-703, ROK
Tel 82 2 3704 9500 | Fax 82 2 3704 9529 | Email md041@mct.go.kr

Mr. Hoseong YONG

Director, Culture and Arts Education Division, Arts Bureau
Ministry of Culture and Tourism
82-1, Sejongno, Jongno-gu, Seoul, 110-703, ROK

Tel 82 2 3704 9591 | Fax 82 2 3704 9599 | Email mrdragon@mct.go.kr

Mr. Young-kook YOO

Director General, School Policy Bureau

Ministry of Education and Human Resources Development

77-6, Sejongno, Jongno-gu, Seoul, 110-760, ROK

Tel 82 2 2100 6240 | Fax 82 2 2100 6299 | Email ykyoo114@daum.net

SOLOMON ISLANDS

Mr. Timothy OMANI

Principal Curriculum Development Officer, Curriculum Development Center

Ministry of Education and Human Resources Development

P.O.Box G27, Honiana, Solomon Islands

Tel 679 30 116 / 679 30 117 | Fax 677 38 761

Email pedp@solomon.com.sb / t_omani@cdcsolomon.com.sb / cdc@solomon.com.sb

SRI LANKA

Mr. Wijitha Bandara EKANAYAKE

Additional Secretary, Cultural Promotion Division

Ministry of Cultural Affairs and National Heritage

8th floor Sethsiripaya, Battaramulla, Sri Lanka

Tel 94 11 287 2002 | Fax 94 11 287 2002 | Email mcanew@hotmail.com

THAILAND

Mr. Nipon DECHACHART

Instructor, Bunditpatanasilpa Institute

Faculty of Arts Education, Ministry of Culture

Rachinee Rd. Pranakorn district, Bangkok 10200, Thailand

Tel 66 2224 4704 | Fax 66 2224 1359 | Email institute@bpi.ac.th

TONGA

Mr. Sione Sipanisi ULA

Assistant Teacher, Tonga College

P.O. Box 49 Nuku'alofa, Kingdom of Tonga

Tel 676 29 311 | Fax 676 29 282 | Email barnesula@yahoo.com

VANUATU

Mr. Eric NATUOIVI

Art Lecturer, Teacher Training Division

Vanuatu Institute for Teacher Education

PMB 076, Port Vila, Vanuatu

Tel 678 23 099 | Fax 678 27 530 | Email natuoivi_eric@fastmail.fm

II. Experts

Mr. Arnold APRILL

Executive Director

Chicago Arts Partnerships in Education

203 N.Wabash Ave. STE 1720, Chicago, IL 60601-2417, USA

Tel 1 312 870 6140 | Fax 1 312 870 6147 | Email aaprill@capeweb.org

Prof. Anne BAMFORD

Director of the Engine Room

Wimbledon School of Art

Merton Hall Road, SW193QA, London, United Kingdom

Tel 44 20 8408 5043 | Fax 44 20 8408 5050 | Email abamford@wimbledon.ac.uk

Mr. Dan BARON COHEN

President

International Drama/Theatre Education Association (IDEA)

Rua Des Pedro Silva 2202 (BL23 AP32), Coqueiros

Florianopolis, Santa Catarina, Brazil

Tel 55 48 3237 5583 | Email danbaronmst@hotmail.com

Dr. Richard ENGELHARDT

Regional Advisor for Culture in Asia and the Pacific

UNESCO Bangkok Office

920 Sukhumvit Road PO BOX 967 Prakanong Bangkok 10110, Thailand :

Tel 66 2 391 0577 ext. 509 | Fax 66 2 391 0866 | Email r.engelhardt@unesco.org

Mr. Kwon HUH

Head of Culture Team

Korean National Commission for UNESCO

P.O. Box Central 64 Seoul 100-600, ROK

Tel 82 2 755 5667 | Fax 82 2 755 7477 | Email khuh@unesco.or.kr

Dr. Hyeon-seon JEONG

Lecturer, Department of Korean Education

Gyeongin National University of Education

Gyodae Street 45, Gyesan-dong, Gyeyang-gu, Incheon, 407-753, ROK

Tel 82 32 540 1485 | Fax 82 32 542 9630 | Email hyeonseon@ginue.ac.kr

Ms. Lindy JOUBERT

Senior Lecturer

Faculty of Architecture, Building and Planning, University of Melbourne

Victoria 3010 Australia

Tel 61 3 8344 7437 | Fax 61 3 8344 5532 | Email lindyai@unimelb.edu.au

Mr. Shakti MAIRA

Artist and Author

E-105, (2nd Fl), Masjid Moth, GK III, New Delhi 110048, India

Tel 91 11 5163 5418 | Email shaktimaira@gmail.com

Ms. Janet PILLAI

Coordinator of Arts Education Programme for Young People

University of Sains Malaysia

School of Arts, University Sains Malaysia, Penang 11800, Malaysia

Tel 6040-653 3060 | Fax 60 4-656 0461 | Email janetpillai@yahoo.co.uk

Mr. Supote PRASERTSRI

Education Programme Specialist

UNESCO Phnom Penh Office

No. 38 Sothearos Blvd, P.O. Box 29, Phnom Penh, Cambodia

Tel 855 23 426 726 | Fax 855 23 426 163 | Email p.supote@unesco.org

Dr. Sheldon SHAEFFER

Director

UNESCO Regional Bureau for Education in Asia and the Pacific

920 Sukhumvit Road, Bangkok 10110, Thailand

Tel 66 2 391 8474 | Fax 66 2 391 0866 | Email s.shaeffer@unesco.org

Dr. Kyung-he SUNG

Senior Research Fellow (Music Education)

Korea Institute of Curriculum and Evaluation

25-1, Samcheong-dong, Jongno-gu, Seoul, 110-230, ROK

Tel 82 2 3704 3541 | Fax 82 2 3704 3580 | Email sungmuse@kice.re.kr

Ms. Nicole TURCOTTE

Expert on Arts Education Programs

Ministry of Education, Leisure and Sports of Quebec

DGFJ Édifice Marie-Guyart, 1035, rue de la Chevrotière – 17^{ème} étage, Québec, QC

Canada, G1R 5A5

Tel 1 514 495 2173 | Fax 1 514 495 7789

Email nicole.turcotte@mels.gouv.qc.ca / nicole.turcotte@internet.uqam.ca

Ms. Tereza WAGNER

Senior Programme Specialist, Section for Arts, Crafts and Design

Division of Arts and Cultural Enterprise, UNESCO

1, rue Miollis, Paris 75007, France

Tel 33 1 4568 4325 | Fax 33 1 4568 5589 | Email T.Wagner@unesco.org

Ms. Ada WONG

Chairperson

Hong Kong Institute of Contemporary Culture

c/o 23/F., Admiralty Centre, Tower II, 18 Harcourt Road, Hong Kong

Tel 852 2867 1304 | Fax 852 2810 6398

Email adawong@pwkwco.com.hk / adawong@qlink.net.hk

Dr. Max WYMAN

President

Canadian National Commission for UNESCO

Box 1047, Ottawa, ON, K1P 5V8, Canada

Tel 1 604 921 8207 | Fax 1 613 566 4405 | Email maxwyman@telus.net

Mr. Hoseong YONG

Director, Culture and Arts Education Division, Arts Bureau

Ministry of Culture and Tourism

82-1, Sejongno, Jongno-gu, Seoul, 110-703, ROK

Tel 82 2 3704 9591 | Fax 82 2 3704 9599 | Email mrdragon@mct.go.kr

III. Observers

Ms. Bayaraa BAASANDORJIIN

Dean / Associate Professor

Mongolian University of Culture and Arts

Baga toiruu 26 chingeltei district

Tel 976 9926 6522 | Fax 976 1131 9015 | Email avroa2002@yahoo.com

Dr. Joao CARVALHO

Associate Professor

University of Lisbon

Av.de Berna 26-C 1069-061, Lisbon, Portugal

Tel 351 21 793 3519 ext. 484 | Fax 351 21 797 7759 | Email jsoeiro@fcsh.unl.pt

Ms. Ai Liang CHUA

Director, Audience Development Division

Singapore Arts Festival (Outreach Programmes)

National Arts Council

140 Hill Street #03-01, MICA Building, 179369, Singapore

Tel 65 6746 4622 | Fax 65 6837 3015 | Email chua_ai_liang@nac.gov.sg

Dr. Supanee CHAYABUTRA

Director, Institute of Research and Development

Silapakorn University

Nakornpathom 73000, Thailand

Tel 66 3 425 5808 / 66 3 425 4066 | Fax 66 3 421 9013 | Email supanee@su.ac.th

Ms. Evette A. HUNKINS-HUTCHINSON

Ph. D student

University of Central Lancashire

204 Burnaby Road, Radford, Coventry CV6 4AY, England

Tel 44 78 1718 9387 / 44 24 7626 7991 | Email evette.h@ntlworld.com

Mr. Teruo JINNAI

Head

UNESCO Phnom Penh Office

#38 Sothearos Blvd, Daun Penh, Phnom Penh, Cambodia

Tel 855 23 725 071 | Fax 855 23 426 163 | Email t.jinnai@unesco.org

Ms. Beatrice KALDUN

Programme Specialist for Culture

UNESCO Beijing Office

Waijiaogongyu 5-15-3, Jianguomenwai Beijing 100600, China

Tel 86 10 6532 5790 ext. 131 | Fax 86 10 6532 4854 | Email b.kaldun@unesco.org

Mr. W.M. Vijitha KANUGALA

Deputy Director, Department of Cultural Affairs

Ministry of Cultural Affairs and National Heritage

8th Floor, Sethsiripaya Battaramulla, Sri Lanka

Tel 94 11 -287 2031 | Fax 94 11 287 2037 | Email ujpematna@yahoo.com

Mr. Sovanrith KHUN

Book illustrator and Art Teacher

REYUM, Institute of Arts and Culture

#47 Street 178, P.O. Box 2438 Phnom Penh, Cambodia

Tel 85512918 344 | Fax 85523 217 149 | Email reyum@camnet.com.kh

Ms. Adeline KWOK

Assistant Director, Arts Education

National Arts Council of Singapore

140 Hill Street #03-01, MICA Building, 179369, Singapore

Tel 65 6746 4622 / 65 6837 9551 | Fax 65 6837 3017 | Email Adeline_KWOK@nac.gov.sg

Ms. Zawiah Binti MOHAMAD

Stage Manager, Istana Budaya Cultural Center

Ministry of Culture, Arts and Heritage

Jalan Tun Razak, 50694 Kuala Lumpur, Malaysia

Tel 601 2687 6097 | Fax 60 3 4025 5975 | Email wazliza@hotmail.com

Ms. Mya OO

Assistant Director, Department of Cultural Institute

Ministry of Culture

66/74 Prome Rd, Dagon P.O. Yangon, Myanmar

Tel 95 1 254 394 | Fax 95 1 384 347 | Email dcicoci@mptmail.net.mm

Ms. Tiffany PINKSTONE

Director

The Sovereign Art Foundation

1601 Kinwick Centre, 32 Hollywood Road, Central, Hong Kong

Tel 852 2542 1177 | Fax 852 2545 0550 | Email tiffany@sovereignartfoundation.com

Ms. Gigi SCHROEDER-YU

Research Consultant

Chicago Arts Partnerships in Education

University of Illinois

203 N.Wabash Ave. STE 1720, Chicago, IL 60601-2417, USA

Tel 1 217 529 1895 | Email gigis1231@yahoo.com / gsyu@uiuc.edu

Mr. Vattanakul THANAPON

Director, Institute of Research and Development

Silapakorn University

31 Na Phra Lan Road, Pha Nakorn District, Bangkok 10200, Thailand

Tel 66 02 222 7130 | Fax 66 02 941 3525 / 66 02 222 4851

Email thanapon_vat@yahoo.com

Ms. Solveig Vivill VINSRYGG

Intern

Regional Advisor for Culture in Asia and the Pacific

UNESCO Bangkok Office

5th Floor, 920 Sukhumvit Rd, Bangkok 10110, Thailand

Tel 66 2 391 0577 ext. 516 | Fax 66 2 391 0866 | Email s.vinsrygg@unesco.org

IV. Secretariat

Ministry of Culture and Tourism of the Republic of Korea

H.E. Dong-chea CHUNG

Minister

82-1, Sejongno, Jongno-gu, Seoul, 110-703, ROK

Tel 82 2 3704 9591 | Fax 82 2 3704 9599

Mr. Hoseong YONG

Director, Culture and Arts Education Division

Email mrdragon@mct.go.kr

Ms. Sang-hee KIM

Staff, Culture and Arts Education Division

Email elikim@mct.go.kr

UNESCO

Mr. Mounir BOUCHENAKI

Assistant Director-General for Culture

1, rue Miollis, Paris 75007, France

Tel 33 1 4568 4325 | Fax 33 1 4568 5589

Ms. Tereza WAGNER

Senior Programme Specialist, Division for Arts and Cultural Enterprise

Email t.wagner@unesco.org

Dr. Sheldon SHAEFFER

Director

UNESCO Regional Bureau for Education in Asia and the Pacific

UNESCO Bangkok Office

920 Sukhumvit Road, Bangkok 10110, Thailand

Tel 66 2 391 8474 | Fax 66 2 391 0866 | Email s.shaeffer@unesco.org

Dr. Richard ENGELHARDT

Regional Advisor for Culture in Asia and the Pacific

Email r.engelhardt@unesco.org

Korean National Commission for UNESCO

Dr. Samuel LEE

Secretary-General

P.O. Box Central 64, Seoul, 100-600, ROK

Tel 82 2 755 5668 | Fax 82 2 755 7477

Mr. Kwon HUH

Head, Culture Team

Email khuh@unesco.or.kr

Ms. Hyekyung Diana PARK

Programme Officer, Culture Team

Email hkpark@unesco.or.kr

Korea Arts and Culture Education Service

Mr. Joo-ho KIM

President

1-57, Sejongno, Jongno-gu, Seoul, 110-820, ROK

Tel 82 2 3704 5901 | Fax 82 2 3704 5999 | Email ceo@arte.or.kr

Ms. Bo-young LIM

Staff, Planning and Public Relations Team

Email beuyoung@arte.or.kr

Acknowledgements

Coordinator

Organisation	Name	Title
KACES 82-2-3704-5917 www.arte.or.kr	Joo-ho Kim	President
	Sun-chul Lee	Event TFT (Representative, Potato Blossom Studio)
	Nam-jin Park	Event TFT (General Manager, Planning & Public Relations Team)
	Min-jung Seo	Event TFT (Assistant Manager, Planning & Public Relations Team)
	Bo-young Lim	Event TFT (Staff, Planning & Public Relations Team)
	Eun-ji Lee	Event TFT (Intern, Planning & Public Relations Team)
	Hye-wook Jeong	Event TFT (Head of TFT)
	Ah-ra Cho	Event TFT (Staff of TFT)
	Chang-joon Park	General Manager, Administration Team
	Ha-won Kim	Assistant Manager, Administration Team
	Eun-mi An	Staff, Administration Team
	Bon-wan Koo	Staff, Administration Team
	Tae-yeon Kim	Assistant Manager, Education Team
	Hee-jung Lee	Staff, Planning & Public Relations Team
	Seok-woo Lee	Staff, Planning & Public Relations Team
	Seung-min Song	Staff, Planning & Public Relations Team
	Bo-ram Im	Staff, Planning & Public Relations Team
	Nu-ri Lee	Intern, Planning & Public Relations Team
	Min-hye Lee	Intern, Planning & Public Relations Team
	So-jin Kim	Intern, Planning & Public Relations Team
Min-ji Kim	Intern, Education Team	
A-young Song	Intern, Training for Educators Team	

Organizers

Organisation	Name	Title
Ministry of Culture & Tourism 82-2-3704-9114 www.mct.go.kr	Hoseong Yong	Director, Culture & Arts Education Division, Arts Bureau
	Tae-seo Kang	Deputy Director, Culture & Arts Education Division, Arts Bureau
	Kyoung-sook Han	Deputy Director, Culture & Arts Education Division, Arts Bureau
	Sang-hee Kim	Staff, Culture & Arts Education Division, Arts Bureau
Korean National Commission for UNESCO 82-2-755-1105 www.unesco.or.kr	Kwon Huh	Head, Culture Team
	Kwi-bae Kim	Program Specialist, Culture Team
	Sun-kyung Lee	Program Specialist, Culture Team
	Hyekyung Diana Park	Program Officer, Culture Team

Sponsors

Organisation	Name	Title
The Presidential Committee for Culture Cities	Ki-sook Song	Chairperson
	Dong-ho Kim	Vice Chairperson
	Young-jin Lee	Chief Commissioner
Ministry of Culture & Tourism, the Executive Agency for Culture Cities 82-2-3704-3449 www.cct.go.kr	Yang-hyun Kim	Director General of Research Bureau
	Kyungn-yun Son	Director, Urban Research & International Cooperation Team
	Cha-seob Jung	Director, Communication & Promotion Team
	Eon-yong Lee	Chief Official, Urban Research & International Cooperation Team
	Ji-soo Kim	Staff, Urban Research & International Cooperation Team

Sponsors

Organisation	Name	Title
Korea Foundation Cultural Center 82-2-3789-5600 www.kfcenter.or.kr	Keum-jin Yoon	Director
	Min-jeong Kim	Program Officer
	Hyun Lee	Program Officer
National Museum of Korea 82-2-2077-9000 www.museum.go.kr	Young-ae Seo	Chief, Education & Public Relations Team
	Won-seog Song	Deputy Director, Education & Public Relations Team
Cultural Foundation of National Museum of Korea 82-2-1544-5955 www.cfnmk.or.kr	An-sik Chung	Director General
	Young-ho Jang	Facilities Management Team Manager

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Role	Organisation	Name	Title
Conference Staff	Advanced Music Production inc.	Hyuny Kim	
	Mutara Entertainment	Jung-hee Lee	
	Sangji University	Seok-pyo Hong	Student, Division of Tourism
		Seon-yeong Cho	Student, Division of Tourism
		Yun-hui Sin	Student, Division of Tourism
		Hyeon-ju Jeon	Student, Division of Tourism
		Seon-yeong Kim	Student, Division of Tourism
		Seon-yeong Jung	Student, Division of Tourism
		Mi-gyeong Jin	Student, Division of Tourism
		Ji-hye Yun	Student, Division of Tourism
		Won-hoe Gu	Student, Division of Tourism
		Han-ra Yun	Student, Division of Tourism
	Questionnaire	Dongguk University	Hyun-hee Lee
Gyeongin National University of Education		Hyeon-seon Jeong	Professor, Department of Korean Education
Catering	Project Company	Ju-yeon Chae	Managing Director
		Na-young Kim	Publicity Manager
Translation & Interpretation	International Translation & Interpretation Center	Yeon-ock Cha	Manager
		Kyoung-mee Lee	Division Head
	Sangmyung University	Byoung-joo Kim	Professor, Department of Sociology
Design	Strike Design	Jang-woo Kim	Art Director
		Chang-jo Boo	Designer
Power-point & Presentation	NyonLab. Co.	Sang-youn Kim	CEO
	Huno Consulting	Richard D. Chung	Senior Partner
		Jung-woo Kim	Design Director
Sound & Image	C2 Sound	Dong-yup Kwak	Director
	The plastic tree	Sung-chul Shin	Director VJ
Photo	Freelance Photographer	Young-hun Lee	
Performance	Jeduk Chun & Kyoungin Min		
	Vinalog		
	Noridan	Jong-whee Kim	President
Publications	Youngil Advertising Design & Printing co.	Saung-su Baek	CEO
	Doorae Ad	Gyu-jeong Han	General Manager
Accommodation	Somerset Palace Seoul	Kevin Choi	Assistant Director of Sales
		Kelly Park	Assistant Director of Sales
	Lotte Hotel Seoul	Jung-koo Song	Senior Sales Manager, Sales & Marketing Team
		Sung-joon Kim	Assistant Sales Manager, Sales & Marketing Team
	Metro Hotel	Ye-sun Jung	Assistant Manager
	Uljiro Co-op Residence	Chun Kim	Sales & Marketing Director
Field Work	Samsung Children's Museum	Shinsook Kwak	Assistant Manager, Administration Team
	Seoul Youth Factory for Alternative Culture - Haja Center	Dae-ryong Hong	Performance Director, Noridan
	Seoul Yongsan Elementary School	Young-ju Lee	lecturer, Visiting Theatre Instructors

Korea Arts & Culture Education Service

Mission

The Ministry of Culture and Tourism (MCT) and the Ministry of Education and Human Resources Development launched in 2004 the Joint Ministerial Declaration and Joint Action Plan to promote arts education nationwide.

In order to effectively and systematically implement the Action Plan, the Korea Arts & Culture Education Service (KACES) was established in February 2005. As a government agency, it promotes and supports arts education in schools and in society.

KACES responds to the needs of the arts education field by strengthening the interaction among policymakers, practitioners and researchers, and by supporting the people and environment that enable arts education to flourish.

- Supporting Arts Education in Schools
 - Sending visiting instructors specialized in diverse disciplines of art to schools
 - Supporting collaborative school and community projects
 - Supporting the development and implementation of arts education programs in elementary, middle, and high schools

- Supporting Lifelong Learning of the Arts
 - Supporting arts education programs in local communities
 - Supporting arts education programs for marginalized groups

- Strengthening Expertise of Teachers and Fostering Arts Educators
 - Enhancing the expertise of teachers by supporting research and in-service training programs
 - Managing the academy (from 2007), dedicated to fostering professionals in arts education including teachers, educators, and practitioners

- Acting as a Clearing-house of Information For Arts Education
 - Facilitating organic knowledge-sharing among practitioners, teachers and community activists nationwide by running an internet portal site for arts education, which plays a role of the press center, resource center and academy of arts education (www.arte.or.kr)



In order to demonstrate its role of 'communication' and 'networking', the logo is in a form of the Korean traditional knot. With the knot connecting 'A' and 'E', which stand for 'the Arts' and 'Education' respectively, the logo also expresses that the arts and education are not separated but closely interrelated.

Air Education

2005

Organizers:

Ministry of Culture and Tourism, Republic of Korea
United Nations Educational, Scientific and Cultural Organization
Korean National Commission for UNESCO

Sponsors:

Ministry of Education and Human Resources Development, Republic of Korea
The Presidential Committee for Culture Cities, Republic of Korea
Korea Foundation Cultural Center

Coordinator:

Korea Arts & Culture Education Service

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