



United Nations  
Educational, Scientific and  
Cultural Organization



Supported by



# Releasing the Power of the Arts

Exploring Arts Education in the Asia-Pacific





# **Releasing the Power of the Arts**

Exploring Arts Education in the Asia-Pacific

Published by UNESCO Bangkok  
Asia and Pacific Regional Bureau for Education  
Mom Luang Pin Malakul Centenary Building  
920 Sukhumvit Road, Prakanong, Klongtoey  
Bangkok 10110, Thailand

© UNESCO 2013  
All rights reserved

The designations employed and the presentation of material throughout this publication do not imply the expression of any opinion whatsoever on the part of UNESCO concerning the legal status of any country, territory, city or area or of its authorities, or concerning the delimitation of its frontiers or boundaries.

The authors are responsible for the choice and the presentation of the facts contained in this book and for the opinions expressed therein, which are not necessarily those of UNESCO and do not commit the organization.

UNESCO Bangkok is committed to widely disseminating information and to this end welcomes enquiries for reprints, adaptations, republishing or translating this or other publications. Please contact [ikm.bgk@unesco.org](mailto:ikm.bgk@unesco.org) for further information.

Coordinator: Julia Davies  
Design/Layout: Warren Field

Printed in Thailand

TH/CLT/13/DOC/012-150

## Preface

*“As the world seeks new paths to peace and development, we must release the power of culture and cultural diversity. Arts education is one of the keys to unlocking this potential, for the benefit of all. Art and creation must take their rightful place at the heart of society”.*

Ms. Irina Bokova, Director-General, UNESCO, International Arts Education Week, 21–27 May 2012

*Releasing the Power of the Arts – Exploring Arts Education in the Asia-Pacific* aims to document arts education policies and initiatives in six Asia-Pacific countries: Australia, Hong Kong SAR (China), Kazakhstan, the Republic of Korea and Singapore, each host to a UNESCO Arts-in-Education Observatory. Beyond that, exploring arts education in these countries provides insight to how the power of the arts, when released through education, can enrich the lives of all.

The *Seoul Agenda: Goals for the Development of Arts Education* is the major outcome of UNESCO's Second World Conference on Arts Education held in Seoul, the Republic of Korea, on 25 – 28 May 2010. The principle aim of the *Seoul Agenda* is to realize the full potential of high quality arts education as a means of positively renewing educational systems, to enable arts education to alleviate social and cultural challenges to the benefit of children, youth and lifelong learners of all ages. Through the mapping of arts education policies and initiatives against the recommendations of the *Seoul Agenda*, this report helps to identify the extent to which the goals, strategies and actions underlying the *Seoul Agenda* have been or are being implemented within these countries.

While this report may be of primary interest to those working in arts education policy making, information contained herewith may also be of interest to a much wider audience, including those involved in creative economies, cultural and education policies and those with general interest and passion for the arts and for education more broadly. At the same time, it is hoped that this report can help bring the *Seoul Agenda* and its aims to a wider audience and with it, the hope that quality arts education will one day be available to all in the Asia-Pacific region and beyond.



Visit of UNESCO Director-General Irina Bokova to Kazakhstan © ALMOCA and KazFUCA

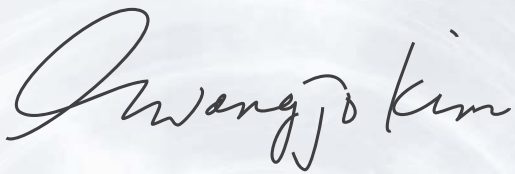
## Foreword

While arts education may once have sat on the periphery of school curricula, in many countries of the Asia-Pacific it is gaining – or retaining – a more central position at the heart of education. Participants of the 2010 UNESCO Second World Conference on arts education in Seoul, the Republic of Korea, acknowledged the critical role of arts education in the constructive transformation of education systems. As they suggested, many education systems are struggling to meet the needs of learners in a rapidly changing world, emphasizing a real need for creative and inventive thinking, entrepreneurial spirit, the ability to generate new ideas, adapt to new realities and maintain a thirst for learning throughout life.

A broad and encompassing arts education directly fosters the development of these critical skills. Arts education in visual arts, media arts, music, theatre and dance sparks creativity, imagination, confidence and enthusiasm for learning. Arts education provides youth with skills they will need beyond formal schooling: problem-solving, communication, the ability to develop new skills, to be innovative, to be flexible and adaptable to change. The future rests in the hands of those equipped with both an education and the imagination to create.

UNESCO is in an important position to help strengthen arts education across the Asia-Pacific region. The *Seoul Agenda: Goals for the Development of Arts Education* is the major outcome of UNESCO's Second World Conference on Arts Education held in Seoul and is the first document of its type to be both written by international arts education experts and endorsed by UNESCO as a means of affirming the importance of arts education. By using the goals, strategies and actions identified in the *Seoul Agenda*, this reports serves to not only map the development of arts education policies and initiatives, but celebrate what's already happening in arts education in Australia, Hong Kong SAR (China), Kazakhstan, the Republic of Korea and Singapore, our UNESCO Arts-in-Education Observatories.

While the report identifies a great number of achievements, it also serves to identify new opportunities for the greater incorporation of arts education into education systems. To this end, UNESCO stands ready to support its Member States in the formation of education policies and practices and in support to regional cooperation in arts education.



Gwang-Jo Kim  
Director  
UNESCO Asia-Pacific Regional  
Bureau for Education



Above: Mr Gwang-Jo Kim observes an art lesson at Orchid Park Secondary School, Singapore. Clockwise from left: Mrs Helen Tan-Lee (Principal), Ms Judy Isabel Koh (Art Teacher), Mr Gwang-Jo Kim and Ms Angela Ang (Student) © OPSS





## Acknowledgements

This report was prepared by UNESCO Bangkok in collaboration with the UNESCO Arts-in-Education Observatory for Research in Local Cultures and Creativity in Education (RLCCE) in Hong Kong SAR (China), with contributions from the other UNESCO Arts-in-Education Observatories in Australia, Kazakhstan, New Zealand, Republic of Korea and Singapore. The report was finalized by Ms Rachel McCarthy and Ms Stella Yu, with inputs from Ms Julia Davies, Mr Tim Curtis and Mr Gwang-Chol Chang.

All the UNESCO Arts-in-Education Observatories contributed photographs for the publication, with additional images kindly provided by Orchid Park Secondary School (Singapore).

Both the research and the printing of this report have been made possible through the generous support of the Korea Arts and Culture Education Service (KACES).



# Contents

Preface	IV
Foreword	VI
Acknowledgements	IX
Introduction	XII
1 The <i>Seoul Agenda: Goals for the Development of Arts Education</i>	1
2 Overview of arts education and related policies and initiatives in participating countries	9
2.1 Australia	10
2.2 Hong Kong SAR (China)	26
2.3 Kazakhstan	36
2.4 New Zealand	46
2.5 Republic of Korea	54
2.6 Singapore	62
2.7 Observations	76
3 Mapping of countries' arts education policies and initiatives against the goals, strategies and actions of the <i>Seoul Agenda</i>	79
3.1 Introduction	80
3.2 Mapping against the <i>Seoul Agenda</i> goals	81
3.3 Mapping against the <i>Seoul Agenda</i> strategies	81
3.4 Mapping against the <i>Seoul Agenda</i> actions	84
3.5 Observations	88
4 Recommendations for next steps	92
5 Conclusion	93
6 Appendices	95
Appendix I – Asia-Pacific Action Plan	96
Appendix II – The Arts-in-Education Observatories	109

## Introduction

This report has its foundations in the *Seoul Agenda: Goals for the Development of Arts Education* (Seoul 2010), and the *Road Map for Arts Education* (Lisbon 2006). The *Seoul Agenda* acknowledges the socio-cultural dimensions of arts education and the importance of diverse creative learning environments by identifying three broad goals, each accompanied by a number of practical strategies and actions. The *Seoul Agenda*, written by international arts education experts and endorsed by UNESCO, is the first document of its type affirming the importance of arts education.

At its heart, the *Seoul Agenda* calls upon UNESCO Member States, civil society, professional organizations and communities to recognize its governing goals, to employ the proposed strategies, and to implement the action items in a concerted effort to realize the full potential of high quality arts education to positively renew educational systems, to achieve crucial social and cultural objectives, and ultimately to benefit children, youth and lifelong learners of all ages. But just how well do countries of the Asia-Pacific fare against these governing goals, strategies and actions?

The six countries or jurisdictions participating in this study are those which house UNESCO Arts-in-Education Observatories: Australia, Hong Kong SAR (China), Kazakhstan, New Zealand, Republic of Korea and Singapore. As Observatories, they aim to collect, synthesize and disseminate information and research on arts education in their respective countries. This in turn facilitates regional knowledge-sharing and the dissemination of best practices with the Observatory network, UNESCO and its Member States and arts education partners. In the long term, it is envisioned that the Observatories will provide the basis for informed arts education advocacy, supported by the arts education community. It is hoped that the Observatories will thereby contribute to mainstreaming arts, creativity and culture in both formal and non-formal education.

In compiling this report, each Observatory has been responsible for matching policies and initiatives in their respective countries to the goals, strategies and actions identified in the *Seoul Agenda*. As such, this report leaves room for greater analysis both within the participating six countries and through inclusion of other countries of the Asia-Pacific region and beyond.

This report first presents the *Seoul Agenda* before providing contextual profiles and tabulated key arts education policies and initiatives for each of the six countries. It also includes a mapping of these policies and initiatives against the goals, strategies and actions of the *Seoul Agenda* followed by recommendations for further research. The appendices provide readers with the Asia-Pacific Action Plan (Appendix I), and an introduction to the Arts-in-Education Observatories (Appendix II) in each of the six participating countries.

While the report has aimed for consistency throughout, it should be noted that this is not an exhaustive mapping exercise of arts education across countries; information has been gathered by the Observatories who have each provided insight based on practice and on information available to them. Simultaneously, arts education is not a static, standalone area of curriculum in any country; the diverse circumstances underlying the implementation and application of arts education - particularly the interface between policies and initiatives - result in differing definitions or understandings of what actually constitutes "arts education" across countries.

Rather than force consistency and alignment, this report embraces the various approaches and understandings of arts education that exist, so as to help compare the multivariate ways arts education is implemented and is operating across countries. It is hoped that this report provides a springboard for more in-depth analysis of the state of arts education in the Asia-Pacific as well as the promotion of the *Seoul Agenda* as a mechanism to help promote and strengthen arts education in the region.





# **1** *The Seoul Agenda: Goals for the Development of Arts Education*

## The Second World Conference on Arts Education

### *The Seoul Agenda*

#### *Goals for the Development of Arts Education*

The *Seoul Agenda: Goals for the Development of Arts Education* is a major outcome of UNESCO's Second World Conference on Arts Education held in Seoul, the Republic of Korea, on 25 – 28 May 2010. Convened at the initiative of UNESCO, in close partnership with the Ministry of Culture, Sports and Tourism of the Government of the Republic of Korea, the Conference gathered more than 650 officials and experts in arts education from 95 countries. The programme included a Ministerial round table, keynote speeches, panel discussions, parallel workshops, regional group discussions, an encounter with NGOs and foundations, and a special session on Arts Education and the Rapprochement of Cultures.

Work on the *Seoul Agenda* began a year prior to the Conference during a meeting in July 2009 of the International Advisory Committee (IAC) at UNESCO Headquarters, and culminated in a presentation of the document to the participants during the closing session of the Conference. In preparation for the Conference, the IAC continued to refine the goals via e-mail exchanges in the months following the meeting in 2009.

An amended version, which took into account comments and proposals received from members of the IAC was prepared during a meeting immediately preceding the Conference. This version of the *Seoul Agenda* was circulated to experts during the Conference. Presentations and debates were monitored throughout the Conference by the General Rapporteur and revisions were made to the document to reflect priorities and insights offered by the Conference participants. Revisions of an editorial nature were subsequently completed by the General Rapporteur to reflect responses received from participants after presentation of the *Seoul Agenda* at the close of the Conference.



## Preamble

The *Seoul Agenda: Goals for the Development of Arts Education* reflects the conviction of the IAC members and the experts participating in the Conference that arts education has an important role to play in the constructive transformation of educational systems that are struggling to meet the needs of learners in a rapidly changing world characterized by remarkable advances in technology on the one hand and intractable social and cultural injustices on the other. Issues that concerned the IAC included but were not limited to peace, cultural diversity and intercultural understanding as well as the need for a creative and adaptive workforce in the context of post industrialized economies. Equally, participants agreed that arts education can make a direct contribution to resolving the social and cultural challenges facing the world today. Of crucial importance to the success of arts education in meeting these challenges is the need to achieve high standards in the conception and delivery of programmes. The *Seoul Agenda* takes these three issues as its organizing principles.

As a product of UNESCO's Second World Conference on Arts Education, the *Seoul Agenda* is intended to build on the *UNESCO Road Map for Arts Education* that was a major outcome of the World Conference on Arts Education: Building Capacities for the 21st Century, held in Lisbon, Portugal, in 2006. The *Road Map* offered an important theoretical and practical framework that provided guidance for advancing the qualitative development and growth of arts education. A central goal of the Seoul Conference was to reassess and encourage further implementation of the *Road Map*. The *Seoul Agenda* will serve as a concrete plan of action that integrates the substance of the *Road Map* within a structure of three broad goals, each accompanied by a number of practical strategies and specific action items.

The *Seoul Agenda* calls upon UNESCO Member States, civil society, professional organizations and communities to recognize its governing goals, to employ the proposed strategies, and to implement the action items in a concerted effort to realize the full potential of high quality arts education to positively renew educational systems, to achieve crucial social and cultural objectives, and ultimately to benefit children, youth and lifelong learners of all ages.

Goal 1	Strategies	Action Items
<p><b>Ensure that arts education is accessible as a fundamental and sustainable component of a high quality renewal of education</b></p>	<p><b>1.a</b> Affirm arts education as the foundation for balanced creative, cognitive, emotional, aesthetic and social development of children, youth and lifelong learners</p>	<p><b>1.a (i)</b> Enact policies and deploy resources to ensure sustainable access to:</p> <ul style="list-style-type: none"> <li>- comprehensive studies in all arts fields for students at all levels of schooling as part of a broad and holistic education,</li> <li>- out of school experiences in all arts fields for a diversity of learners in communities,</li> <li>- interdisciplinary arts experiences including digital and other emerging art forms both in school and out of school;</li> </ul> <p><b>1.a (ii)</b> Enhance synergy between the different aspects of development (creative, cognitive, emotional, aesthetic and social);</p> <p><b>1.a (iii)</b> Establish high quality evaluation systems in order to ensure the well-rounded development of learners in arts education.</p>
	<p><b>1.b</b> Foster the constructive transformation of educational systems and structures through arts education</p>	<p><b>1.b (i)</b> Apply arts as an educational model introducing artistic and cultural dimensions in other academic disciplines;</p> <p><b>1.b (ii)</b> Foster a creative culture among teachers and school administrators through arts education;</p> <p><b>1.b (iii)</b> Apply arts education to introduce innovative pedagogies and creative approaches to curricula that will engage a diversity of learners.</p>
	<p><b>1.c</b> Establish systems of lifelong and inter-generational learning in, about and through arts education</p>	<p><b>1.c (i)</b> Ensure learners from all social backgrounds have lifelong access to arts education in a wide range of community and institutional settings;</p> <p><b>1.c (ii)</b> Ensure opportunities for arts education experiences among different age groups;</p> <p><b>1.c (iii)</b> Facilitate intergenerational learning in order to safeguard knowledge of traditional arts and foster intergenerational understanding.</p>
	<p><b>1.d</b> Build capacities for arts education leadership, advocacy and policy development</p>	<p><b>1.d (i)</b> Build practitioners' and researchers' capacities for arts education policy reform including participation of marginalized populations and under-privileged groups in arts education policy-planning processes;</p> <p><b>1.d (ii)</b> Enhance communications and advocacy by reinforcing relations with the information media, establishing an appropriate language for communication, and utilizing information technology and virtual networking systems to link existing national and regional initiatives;</p> <p><b>1.d (iii)</b> Communicate the individual and social impact of arts education to raise the public awareness of the values of arts education and to encourage support for arts education in the public and private sectors.</p>

Goal 2	Strategies	Action Items
<p><b>Assure that arts education activities and programmes are of a high quality in conception and delivery</b></p>	<p><b>2.a</b> Develop agreed high standards for arts education that are responsive to local needs, infrastructure and cultural contexts</p>	<p><b>2.a (i)</b> Establish high standards for the delivery of arts education programmes in school and the community;</p> <p><b>2.a (ii)</b> Institute formally recognized qualifications for teachers and community facilitators of arts education;</p> <p><b>2.a (iii)</b> Provide necessary and appropriate facilities and resources for arts education.</p>
	<p><b>2.b</b> Ensure that sustainable training in arts education is available to educators, artists and communities</p>	<p><b>2.b (i)</b> Offer necessary skills and knowledge for teachers (general and arts) and artists working in education through sustainable professional learning mechanisms;</p> <p><b>2.b (ii)</b> Integrate artistic principles and practices within pre-service teacher education and the professional development of practising teachers;</p> <p><b>2.b (iii)</b> Ensure the implementation of arts education training through the development of quality monitoring procedures such as supervision and mentoring.</p>
	<p><b>2.c</b> Stimulate exchange between research and practice in arts education</p>	<p><b>2.c (i)</b> Support arts education theory and research globally and link theory, research and practice;</p> <p><b>2.c (ii)</b> Encourage cooperation in developing arts education research and distribute research as well as exemplary arts education practices through international structures such as clearing houses and observatories;</p> <p><b>2.c (iii)</b> Consolidate high quality evidence of the impact of arts education and assure its equitable distribution.</p>
	<p><b>2.d</b> Facilitate collaboration between educators and artists in schools and in out-of-school programmes</p>	<p><b>2.d (i)</b> Encourage schools to initiate partnerships between artists and teachers in delivering curricula;</p> <p><b>2.d (ii)</b> Encourage community organizations to cooperate with teachers in providing arts education programmes in a variety of different learning environments;</p> <p><b>2.d (iii)</b> Elaborate cultural projects within various learning environments actively involving parents, family members and community members.</p>
	<p><b>2.e</b> Initiate arts education partnerships among stakeholders and sectors</p>	<p><b>2.e (i)</b> Build partnerships within and beyond governments to strengthen the role of arts education in society, especially across educational, cultural, social, health, industrial and communication sectors;</p> <p><b>2.e (ii)</b> Coordinate the efforts of governments, civil society organizations, higher education institutions and professional associations to strengthen arts education principles, policies and practices;</p> <p><b>2.e (iii)</b> Engage private sector entities including foundations and philanthropic agencies as partners in the development of arts education programmes.</p>

Goal 3	Strategies	Action Items
<p><b>Apply arts education principles and practices to contribute to resolving the social and cultural challenges facing today's world</b></p>	<p><b>3.a</b> Apply arts education to enhance the creative and innovative capacity of society</p>	<p><b>3.a (i)</b> Apply arts education throughout schools and communities to foster the creative and innovative capacity of individuals and to cultivate a new generation of creative citizens;</p> <p><b>3.a (ii)</b> Apply arts education to promote creative and innovative practices in favor of the holistic social, cultural and economic development of societies;</p> <p><b>3.a (iii)</b> Employ emerging innovations in communication technology as a source of critical and creative thinking.</p>
	<p><b>3.b</b> Recognize and develop the social and cultural well-being dimensions of arts education</p>	<p><b>3.b (i)</b> Encourage recognition of the social and cultural well-being dimensions of arts education including:</p> <ul style="list-style-type: none"> <li>- the value of a full range of traditional and contemporary arts experiences,</li> <li>- the therapeutic and health dimensions of arts education,</li> <li>- the potential of arts education to develop and conserve identity and heritage as well as to promote diversity and dialogue among cultures,</li> <li>- the restorative dimensions of arts education in post-conflict and post-disaster situations;</li> </ul> <p><b>3.b (ii)</b> Introduce knowledge about social and cultural well-being in training programmes for arts education professionals;</p> <p><b>3.b (iii)</b> Apply arts education as a motivating process to enhance learner engagement and reduce education dropout levels.</p>
	<p><b>3.c</b> Support and enhance the role of arts education in the promotion of social responsibility, social cohesion, cultural diversity and intercultural dialogue</p>	<p><b>3.c (i)</b> Give priority to recognition of the learner-specific context and encourage educational practices adapted to the local relevancy of the learners including minorities and migrants;</p> <p><b>3.c (ii)</b> Foster and enhance knowledge and understanding of diverse cultural and artistic expressions;</p> <p><b>3.c (iii)</b> Introduce intercultural dialogue skills, pedagogy, equipment and teaching materials in support of training programmes in arts education.</p>
	<p><b>3.d</b> Foster the capacity to respond to major global challenges, from peace to sustainability through arts education</p>	<p><b>3.d (i)</b> Focus arts education activities on a wide range of contemporary society and culture issues such as the environment, global migration, sustainable development;</p> <p><b>3.d (ii)</b> Expand multi-cultural dimensions in the practice of arts education and increase intercultural mobility of students and teachers to foster global citizenship;</p> <p><b>3.d (iii)</b> Apply arts education to foster democracy and peace in communities and to support reconstruction in post-conflict societies.</p>





## 2 Overview of arts education and related policies and initiatives in participating countries



Nico Brown and Martin Brunsden leading a pre-school jam at ArtPlay, Australia © Neryl Jeanneret and Robert Brown

## 2.1 AUSTRALIA

### Arts in education policies

In Australia, there are several educational policies relating to the arts at multiple levels: Local, State/Territory and Commonwealth. The interplay and intersections between these levels all impact on the development and interpretation of policy and how the arts are enacted in schools and non-school settings. In a broad sense, two key educational policy statements have helped to guide the development of educational policies and initiatives relating to the arts, namely:

- [National Education and the Arts Statement \(2005\)](#)
- [Melbourne Declaration on Educational Goals for Young Australians \(2008\)](#)

Of particular importance is the recent development of the Australian Curriculum, which builds upon earlier national reforms. In this new national curriculum, the arts are identified as a key learning area. As details of the arts education content are



currently being drafted, each State is engaged in ongoing curriculum development with each State having a large control over its own curriculum policies.<sup>1</sup>

Education funding in Australia is complex, operating at both the State/Territory and the Federal level. It has been argued that to date, Federal and State governments have provided insufficient funding or resources to support the adequate resourcing of arts education. For example, national reviews of music education (Pascoe, 2007) and visual arts education (Davis, 2008) independently concluded that although there were many individual examples of high-quality programs in schools, there are still large numbers of Australian students missing out on effective music and art education because of inequity of access, inadequate resourcing and the lack of teacher expertise (Ewing, 2010).

## Arts in the curriculum

Arts education is established as a key learning area in the curriculum, and has been included in the various state curricula for several decades. The Australian Curriculum: The Arts comprise five disciplines:

- Dance
- Drama
- Media Arts
- Music
- Visual Arts

As each State/Territory has its own education authority, priority may be given to a particular discipline over another, hence there is variation in disciplinary emphasis across the States/Territories. In general, music and the visual arts have been treated as standalone subjects, whereas drama and dance have traditionally been part of English and physical education, respectively. One goal of the Australian Curriculum is to provide a more uniform distribution of time allocation and availability of arts education across all schools in all States/Territories. At present however, it is possible that each school emphasizes or prioritizes particular art forms based on the availability of resources and expertise. Because of this, it is likely that some schools employ specialist teachers, most frequently in the areas of music and the visual arts, while the majority of primary schools in Australia do not. Consequently, the implementation of arts at this level of education may rely on the generalist teachers' level of interest and comfort with arts-based activities.

---

<sup>1</sup> At time of print, the curriculum development for the arts is currently in Phase 3 of the process which began in 2011.

## Arts in cultural policies

Australia's National Cultural Policy Discussion Paper (2009) has stated that, "The arts and creative industries are fundamental to Australia's identity as a society and nation, and increasingly to our success as a national economy" (Commonwealth of Australia 2011: 3). The arts are central to the National Cultural Policy as it encompasses core arts, creative industries and cultural heritage. The paper also states that "The National Cultural Policy will reflect the important role that arts and creativity play in the daily lives of all Australians, and will help to integrate arts and cultural policy within our broader social and economic goals" (Commonwealth of Australia 2011: 2).

The Australia Council for the Arts is the Australian Government's arts funding and advisory body. It has a range of policies and strategies for strengthening and developing the arts sector. In addition, each State/Territory engages in its own policy initiatives. According to the Creative Economy Report Card 2011, Creative Industries contribute AUD31.3 billion towards GDP with a long-term growth projection of 5.8% per annum. The creative workforce makes up 5.3% of the Australian workforce with a 5-year growth projection of 10% (ARC Centre of Excellence for Creative Industries and Excellence 2011: 1).



Mia van Leeuwen and Thais Sansom leading a creative dance session at ArtPlay, Australia © Neryl Jeanneret and Robert Brown

## Summary of key arts education policies and initiatives in Australia

Policies	Initiatives/ Implementation Strategies	Key Aspects	Matches <i>Seoul Agenda</i> (ref. pp6-8)
<b>National level support to Arts Education in Australia</b>	State and Territory provision of education	<p>Each State and Territory has responsibility for the provision of education so it is not easy to discuss arts education in Australian schools in general terms. For example, The WA State Curriculum (1998) K-10 identifies the Arts as one of the eight mandatory learning areas. Over the entire period of schooling each student is expected to have received engaging and enriching learning experiences in the Arts.</p> <p>The Northern Territory (NT) has had a mandated Curriculum Framework since 2002 that identifies learning outcomes for all NT learners from Transition to Year 10. In the curriculum framework, the arts are recognised as key learning areas and include dance, drama, media, music and visual arts. The National Curriculum, which is currently being rolled out, will supersede the State and Territory curricula.</p>	1
	The Australian Curriculum: the Arts Foundation to Year 10 (Draft for consultation July 2012)	<ul style="list-style-type: none"> <li>▪ A draft national curriculum was released for consultation in July 2012 by the Australian Curriculum, Assessment and reporting Authority (ACARA). The five identified Arts disciplines (dance, drama, media, music and visual arts) will be part of the core curriculum alongside English, maths, history, sciences, geography and languages.</li> <li>▪ The Australian Curriculum followed the Melbourne Declaration on Educational Goals for Young Australians I (2008) which identified the arts (performing and visual) as a key learning area.</li> <li>▪ The Australian Curriculum acknowledges the unique capacity of learning in and through the arts to “engage, inspire and enrich” the learning of all students. Additionally, “the Arts contribute to the development of confident and creative individuals, nurturing and challenging active and informed citizens. Learning in and through arts traditions and cultural practices fosters social competencies and aids the development of personal identity, worldviews and global citizenship” (ACARA 2012, p3).</li> <li>▪ The curriculum is inclusive of the five subjects: dance, drama, media arts, music and visual arts and acknowledges the importance of connections between the Arts industry and schools.</li> </ul>	1.a (i) 1.a (ii) 1.b (i) 3.a 3.b 3.c
	Federal funding of major arts organisations to deliver art education programmes	<ul style="list-style-type: none"> <li>▪ In May 2012, the Minister for School Education announced funding to develop the creative talents of young people and to support professional development for teachers through the allocation of AUD6.0m to a range of major arts organisations to continue their delivery of programmes which support student learning in the arts, drama and music. (Commonwealth Australia, 2012a)</li> </ul>	2.d (ii)

continued next page

## Summary of key arts education policies and initiatives in Australia

Policies	Initiatives/ Implementation Strategies	Key Aspects	Matches Seoul Agenda
<b>National level support to Arts Education in Australia</b> (cont'd)	Federal funding of major arts organisations to deliver art education programmes	<p>The Australian Government also funds a range of performing arts training organizations and institutions including:</p> <ul style="list-style-type: none"> <li>▪ Australian Ballet School (Southbank, Victoria)</li> <li>▪ Australian Film Television and Radio School (AFTRS)</li> <li>▪ Australian National Academy of Music (South Melbourne, Victoria)</li> <li>▪ Australian Youth Orchestra (Sydney, NSW)</li> <li>▪ Flying Fruit Fly Circus (Albury, NSW)</li> <li>▪ The National Aboriginal and Islander Skills Development Association Dance College (Mt Penang, Gosford, NSW)</li> <li>▪ National Institute of Circus Arts (Prahran, Victoria)</li> <li>▪ National Institute of Dramatic Art (Kensington, NSW), (Commonwealth of Australia 2012b).</li> </ul>	1.a (i)
	National Arts and Disability Strategy (2009)	Access to and participation in high quality arts and cultural education experiences is identified as a priority project in the National Arts and Disability Strategy: "Explore options to increase the provision of arts and cultural education and experiences for children and young people with a disability relevant to their context, such as in schools or through community or youth arts programmes." (CMC 2009, p22).	1
	Belonging, Being, Becoming: The Early Years Learning Framework for Australia (2009)	Australia's first national Early Years Learning Framework for early childhood educators has a specific emphasis on play-based learning and recognises the importance of communication and language (including early literacy and numeracy) and social and emotional development. Whilst the arts are not identified as a standalone learning area, they are identified as central to the development of communication and making of meaning for young people.	1.a
	Reviews of Visual Art and Music Education in Australia	The Australia Council in partnership with the then Australian Government Department of Education, Science and Training (DEST) (now the Australian Government Department of Education, Employment and Workplace Relations [DEEWR]) undertook the National Review of School Music Education (2005), and co-funded with the then DEST National Review of Education in Visual Arts, Crafts, Design and Visual Communication (commonly referred to as the National Review of Visual Education, 2005 – 2007) to help strengthen arts education in Australia.	1.d

## Summary of key arts education policies and initiatives in Australia

Policies	Initiatives/ Implementation Strategies	Key Aspects	Matches Seoul Agenda
<b>National level support to Arts Education in Australia</b> (cont'd)	Australia Council for the Arts: Creative Innovation Strategy (2006)	<p>The Australia Council's Creative Innovation Strategy is a coordinated approach to supporting creativity as one of Australia's most valuable assets. Arts education is identified as essential in the strategy which comprises four key components:</p> <ol style="list-style-type: none"> <li>1. Creative Schools: Promoting arts education in schools</li> <li>2. Synapse Research: A cross-disciplinary research framework</li> <li>3. Creative Leadership: Developing creative leaders and international exchange</li> <li>4. Create + Accelerate: Support for creative enterprise and innovation (Australia Council for the Arts 2006, p4).</li> </ol>	2.c (i) 2.c (ii) 2.c (iii) 2.e (ii)
	National Education and the Arts Statement (2005)	<p>The Ministerial Council on Education, Employment, Training and Youth Affairs (MCEETYA) and the Cultural Ministers Councils (CMC) released the National Education and the Arts Statement in 2005. The statement was intended to guide arts and education leaders to ensure that Australia's education systems enable young people to achieve their greatest potential through an arts rich education. While this statement is not specifically a policy document, it underpins and informs much of the policy development and initiatives instigated in arts education since 2005.</p>	1.a (i) 2.c 2.d 2.e
<b>(Select) Federal and State partnerships</b>	The Artist in Residence Initiative (AIR)	<ul style="list-style-type: none"> <li>▪ The Artist in Residence Initiative (AIR) is a partnership between the Australia Council and State and Territory arts agencies and education departments. The initiative was established in 2008 as a four-year AUD5.2m initiative of the Commonwealth Government managed by the Australia Council's Community Partnerships section.</li> <li>▪ In 2010, the AIR became an ongoing government programme to expose Australian students to the benefits of creative practice. The AIR is managed and delivered at the State and Territory level consistent with State and Territory aims; therefore, each State and territory has a different model of AIR informed by the needs of its own jurisdiction (Australia Council for the Arts, 2012).</li> </ul>	2.d (i) 2.d (ii)

continued next page

## Summary of key arts education policies and initiatives in Australia

Policies	Initiatives/ Implementation Strategies	Key Aspects	Matches Seoul Agenda
<b>(Select) State and territory based arts and youth policies/ initiatives</b>	ARTS, CULTURE + ME – The Queensland Government young people and the arts action plan 2008 –2011	<ul style="list-style-type: none"> <li>▪ The action plan provides a range of community based initiatives to promote young people’s involvement in the arts at every age and in every setting (in the home, in the classroom and in creative spaces). It applies to people up to 30 years of age.</li> <li>▪ Initiatives include: a range of grants for small to medium arts organisations whose primary focus is children and young people; providing small Career Development Grants for young developing artists; the “Strut Your Stuff” Microgrants assisting children and young people to access creative spaces and materials to turn their creative ideas into reality; the provision of safe and welcoming spaces for children and young people to experience, create and present art in all its forms through the establishment of The Edge (see below), and other initiatives (Queensland Government, 2010).</li> <li>▪ The cornerstone of the ARTS, CULTURE + ME action plan is The Edge, a dedicated space designed for and with young people. This is a state-of-the-art facility for young people which provides creative spaces for art making, showcasing, learning and playing, and innovative programmes to captivate, inspire and stimulate the imagination of young people, their families, educators, carers and friends (Queensland Government 2008, p10).</li> </ul>	2.d (i) 2.d (ii) 3.a (i)
	Creative Connections: An Arts in Education Partnership Framework 2010-2014, Western Australian Government	<ul style="list-style-type: none"> <li>▪ Creative Connections is a partnership between the Department of Culture and the Arts (DCA) and the Department of Education (DoE). It is intended that Creative Connections be implemented within the broader context of arts and culture. Creative Connections is inclusive of teaching and learning from kindergarten to year 12, including vocational education and training undertaken in schools.</li> <li>▪ It aims to have direct effect on the arts (i.e. dance, design, drama, media, music and visual arts) and English (including creative writing) learning areas of the curriculum (Government of Western Australia, 2012a).</li> <li>▪ ArtsEdge is a strategic arts in education partnership between the Department of Culture and the Arts (DCA) and the Department of Education (DoE) and is the key delivery mechanism of Creative Connections. ArtsEdge supports the sectors through partnering and facilitating the development of a range of services and resources designed to recognise and promote the value and importance of arts and culture across the curriculum.</li> </ul>	1.a (i) 2.d 2.e

## Summary of key arts education policies and initiatives in Australia

Policies	Initiatives/ Implementation Strategies	Key Aspects	Matches Seoul Agenda
<p><b>(Select) State and territory based arts and youth policies/ initiatives</b> (cont'd)</p>	<p>Artist in Schools programmes</p>	<ul style="list-style-type: none"> <li>▪ Prior to and simultaneous to the Artist in Residence initiative, several States and Territories conduct Artist in Schools (AiS) programme. These programmes often offer smaller grants to promote partnerships between schools and artists.</li> <li>▪ For example, the Artists in Schools Programme in the Northern Territory aims to provide students, teachers, parents and the wider community with firsthand opportunities to work with professional artists over a period of time, and experience the creative processes, skills and attitudes that artists from all disciplines (dance, design, drama, music and the visual arts) bring to their work (Northern Territory Government, 2012a).</li> <li>▪ In addition, the Artists in Schools programme in Victoria provides opportunities for professional artists to work with young people in Victorian primary and secondary schools. Schools engage an artist for approximately 20 days to work with students and teachers on a creative project which may be in any art form including literature, visual arts, performing arts and new media (State Government Victoria, 2012).</li> </ul>	<p>2.d (i) 2.d (ii)</p>
<p><b>Local level/ community youth arts and initiatives by arts organisations</b></p>	<p>Drama Australia – Guideline documents</p>	<p>Drama Australia (DA) is an affiliation of the eight State/Territory drama education associations in Australia. With this national focus in mind, Drama Australia has been progressively involved in contributing to and providing documents for a national perspective and approach to drama education. DA has released the following guideline documents.</p> <ul style="list-style-type: none"> <li>▪ Acting Green – guidelines for sustainable drama practices and drama teaching. This document outlines the way in which theatre practice, and teaching about sustainability through drama are ways to directly involve students in understanding their connections with their environment and their interconnectedness in the world. (Drama Australia 2011).</li> <li>▪ Aboriginal and Torres Strait Islander Guidelines for Drama/ Theatre Education. DA recognises the importance of addressing issues relating to Aboriginal and Torres Strait Islander people as students, teachers and artists contributing to and participating in education and the arts within the association's conference programmes, professional development, publications and other activities (Drama Australia 2012b).</li> </ul>	<p>3.c 3.c (ii) 3.d (i)</p>

continued next page

## Summary of key arts education policies and initiatives in Australia

Policies	Initiatives/ Implementation Strategies	Key Aspects	Matches Seoul Agenda
<b>Local level/ community youth arts and initiatives by arts organisations (cont'd)</b>	ArtPlay and Signal	<ul style="list-style-type: none"> <li>▪ ArtPlay programmes range from short, simple creative workshops for young children and extended and sophisticated creative workshops for older children and parents. ArtPlay aims to ensure that workshop contents – and participants – reflect Melbourne’s diverse and intercultural make-up (City of Melbourne 2012b).</li> <li>▪ Signal is a creative studio for young people aged 13 to 20. It is a place for making, exhibiting, inspiring and developing Melbourne’s new creative talents. Signal provides opportunities for young people to work alongside professional artists across all art forms, including digital media, painting, creative writing, sculpture, journalism, dance, poetry, cooking, fashion and music.</li> </ul>	1.c (i) 1.c (ii) 2.c (i) 2.c (ii) 2.c (iii) 2.d (iii) 2.e (i) 2.e (ii) 2.e (iii) 3.a (i) 3.b (i) 3.c (i) 3.c (ii) 3.d (i) 3.d (ii)
	Western Edge Youth Arts	<ul style="list-style-type: none"> <li>▪ Professional artists experienced in the field of community cultural development mentor emerging artists to make up the Western Edge Youth Arts (WEYA) creative team.</li> <li>▪ The creative teams conduct workshops with groups of up to 50 young people, either in schools or at a community arts centre, encouraging the participants to use their own personal experiences and language to create a fictional script (Western Edge Youth Arts, 2012).</li> </ul>	1.c (i) 1.c (ii) 2.c (i) 2.c (ii) 2.c (iii) 2.d (iii) 3.b (i) 3.c (i) 3.c (ii) 3.d (i) 3.d (ii)
	Highwater Theatre, Somebody’s Daughter Theatre	<ul style="list-style-type: none"> <li>▪ Somebody’s Daughter Theatre (SDT) is funded by the Australia Council for the Arts. It began nearly 30 years ago with actors and artists providing workshops, both in prison and post-release, in music, dance, drama and art to women, explicitly to help break the cycles of poverty and abuse.</li> <li>▪ In 2001 the SDT company began a partnership with the Upper Hume Community Health Service and the Victorian Department of Education and Early Childhood Development. Based in Wodonga, Victoria, they provide an intensive creative arts-based education programme (drama, music and art) for and with a small group of rural school-aged youth aged between 12 and 16.</li> <li>▪ A programme called Highwater Theatre focuses on production, performance and presentation. A specialist full-time teacher and an advocate for the young people works alongside the participants on literacy and numeracy, and health and life issues on a one-to-one basis.</li> <li>▪ Most of the young people involved have been out of the formal education system for some time. The programme aims to assist the young people to find pathways back into education and training.</li> </ul>	2.e (i) 3.b (iii)



## Summary of key arts education policies and initiatives in Australia

Policies	Initiatives/ Implementation Strategies	Key Aspects	Matches Seoul Agenda
<b>Local level/ community youth arts and initiatives by arts organisations (cont'd)</b>	Sydney Theatre Company (STC), <i>School Drama Programme</i> , (2009–2010)	<ul style="list-style-type: none"> <li>▪ The programme School Drama focuses on the professional learning of primary teachers. Actors work alongside participant teachers in their classrooms, modelling the use of educational drama as a powerful medium for improving students' English and literacy learning.</li> <li>▪ At the core of the programme is ongoing teacher professional learning and a co-mentoring relationship between primary teachers and experienced actors with the aim of using drama strategies to improve student engagement in English and literacy, in turn improving the overall learning outcomes of students.</li> </ul>	1.b (i) 1.b (iii) 2.e (i)
	Bell Shakespeare Company's Regional Scholarship programme	<ul style="list-style-type: none"> <li>▪ The Regional Teacher Scholarship programmes provides 12 teachers each year the opportunity to travel to Bell Shakespeare HQ in Sydney for an intensive four days of tailored Professional Learning. It's an opportunity to develop drama and English teaching skills, learn innovative techniques for teaching Shakespeare and see live theatre. All teachers' travel, accommodation and professional learning expenses are covered.</li> <li>▪ Scholarship teachers are supported through regular contact and are expected to pass on the benefits to their colleagues, students and local community and act as Shakespeare ambassadors in their communities.</li> <li>▪ Since 2007, 60 teachers have been recipients of Regional Teacher Scholarships (Bell Shakespeare Company, 2012).</li> </ul>	2.b (i) 2.d (ii)
	Australian Children's Music Foundation	The ACMF is a not-for-profit organisation that provides music instruments and programmes for disadvantaged and indigenous children and youth in schools, remote communities and juvenile justice centres across Australia. A customised flexible music programme is developed in partnership with the schools and centres, based on the specific needs of, and desired outcomes for, the students and include the permanent donation of instruments to the school or centre. The ACMF has programmes operating in every State (The Australian Children's Music Foundation, 2012).	2.d (ii)

continued next page

## Summary of key arts education policies and initiatives in Australia

Policies	Initiatives/ Implementation Strategies	Key Aspects	Matches Seoul Agenda
<b>Local level/ community youth arts and initiatives by arts organisations (cont'd)</b>	The Song Room	<ul style="list-style-type: none"> <li>▪ The Song Room provides tailored programmes or workshops in a range of creative and performing arts which run for a minimum of six months and are complemented by other programmes including professional performances and holiday programmes. While targeted to disadvantaged children, the programmes involve a number of strategies, including the provision of professional learning and mentoring for generalist classroom teachers and strategic partnerships and collaboration with arts and community organisations (The Song Room, 2012).</li> <li>▪ The Song Room also has a focus on research and evaluation works with a range of universities and research institutions to conduct major research into arts education and its impact on educational and social outcomes.</li> </ul>	2.b (i) 2.c (iii) 2.d (ii) 2.e (i) 2.e (iii)
	Music: Count Us In, Music Council of Australia	<ul style="list-style-type: none"> <li>▪ Music Count Us In involves more than 600,000 students and teachers from schools all over Australia who sign up to learn, rehearse, and then perform the same song, on the same day, at the same time. The song sung each year is composed by a school student or students. Submissions from students are reviewed by a panel of judges who selected the best song each year. In 2012, three of the best composers were asked to co-write the song.</li> <li>▪ Music: Count Us In is for all schools, both primary and secondary, (Music Council of Australia, 2012) and has run since 2007 with support from the Australian Government.</li> </ul>	2.b (i) 2.d (ii)
	Musica Viva in Central Queensland	Musica Viva Australia (MVA) is one of the largest providers of high quality music education experiences in Australia. The Musica Viva In Schools (MVIS) programme includes professional musicians touring to schools all over Australia to provide live music performances. MVIS also offers accredited teacher professional development courses and curriculum-linked resources and artist in residence programmes (Musica Viva, 2012).	2.e (i)
	Kaldor Public Art Projects	Kaldor Public Art Projects works collaboratively with government and professional organisations to develop and support resources for primary, secondary and tertiary education, both public and private, around Australia. The resources are provided free to government funded schools across Australia (Kaldor Public Art Project 2012a, 2012b & 2012c).	2.d 2.e (i)

## Summary of key arts education policies and initiatives in Australia

Policies	Initiatives/ Implementation Strategies	Key Aspects	Matches Seoul Agenda
<b>Local level/ community youth arts and initiatives by arts organisations (cont'd)</b>	The Malthouse theatre Suitcase Series	<ul style="list-style-type: none"> <li>▪ The Malthouse theatre Suitcase Series is a subsidized programme offered to students from years 9 to 10. The programme is supported by a range of government and philanthropic grant and corporate sponsorships.</li> <li>▪ As part of the programme teachers are given a commissioned script consisting of short 'episodes' or scenes, as well as support and stimulus materials. Throughout the semester teachers and students work together as directors, actors and designers to mount a production of the script. The one limitation however is that all set elements, props and costumes must fit into one suitcase.</li> <li>▪ Students and teachers are invited to work with a professional facilitator to present their productions on stage at the Malthouse House Theatre (Malthouse Theatre 2012).</li> </ul>	2.e (i)
	Melbourne Theatre Company	The Melbourne Theatre Company (MTC) programme offers a range of subsidised programmes for students and schools. These programmes are funded by a range of philanthropic grants and include MTC Ambassadors (students nominated by their schools) (MTC 2012a & 2012b).	2.e (i)
	Theatre Scope - Griffith University Applied Theatre Centre	<p>Theatre Scope seeks to promote innovative approaches to community engagement and student success through its partnership projects. Projects include:</p> <ul style="list-style-type: none"> <li>◦ Live Stories, funded by the Australian Government, Department of Immigration and Citizenship through the Diversity and Social Cohesion Programme. A series of workshops and performances are delivered in high schools and community centres.</li> <li>◦ Acting Against Bullying has been developed by Griffith University over ten years in partnership with the New South Wales Department of Education and Training and Education Queensland. It is a whole school programme designed to empower students at every level from upper secondary to lower primary to manage bullying successfully (Griffith University 2012c).</li> </ul>	3.c

## References

- ARC Centre of Excellence for Creative Industries and Excellence. 2011. Creative Economy Report Card. 2011. <http://www.cci.edu.au/sites/default/files/dbogg/Creative%20Economy%20report%20card%20March%202011.pdf> (Accessed 11 March 2013).
- Arts Victoria. 2009. Partnerships between schools and the professional arts sector: Evaluation of Impact on Student Outcomes, Southbank, Victoria [http://www.arts.vic.gov.au/Research\\_and\\_Resources/Research\\_Projects/Arts\\_and\\_Education\\_Partnerships](http://www.arts.vic.gov.au/Research_and_Resources/Research_Projects/Arts_and_Education_Partnerships) (Accessed 8 September 2012).
- Australia Council for the Arts. 2006. Australia Council for the Arts Creative Innovation Strategy, Australia Council for the Arts, Sydney [http://www.australiacouncil.gov.au/\\_\\_\\_data/assets/pdf\\_file/0013/32161/Creative\\_Innovation\\_Strategy.pdf](http://www.australiacouncil.gov.au/___data/assets/pdf_file/0013/32161/Creative_Innovation_Strategy.pdf) (Accessed 8 September 2012).
- Australia Council for the Arts. 2012. Artist in Residence, Australia Council for the Arts, Sydney [http://www.australiacouncil.gov.au/grants/artists\\_in\\_residence](http://www.australiacouncil.gov.au/grants/artists_in_residence) (Accessed 8 September, 2012).
- Australian Business Arts Foundation. 2012, Musica Viva Australia and BHP Billiton Mitsubishi Alliance <http://www.abaf.org.au/arts/learn-more/case-studies/musica-viva-australia-and-bhp-billiton-mitsubishi-alliance.html> (Accessed September 8 2012).
- Australian Curriculum, Assessment and reporting Authority (ACARA). 2012. Australian Curriculum: The Arts Foundation to Year 10. Draft for consultation, ACARA [http://www.acara.edu.au/verve/\\_resources/DRAFT\\_Australian\\_Curriculum\\_The\\_Arts\\_Foundation\\_to\\_Year\\_10\\_July\\_2012.pdf](http://www.acara.edu.au/verve/_resources/DRAFT_Australian_Curriculum_The_Arts_Foundation_to_Year_10_July_2012.pdf) (Accessed 8 September 2012).
- Bell Shakespeare Company. 2012. Regional Scholarships <http://www.bellshakespeare.com.au/learning/regional-scholarships> (Accessed 8 September 2012).
- City of Melbourne 2012a, About ArtPlay, ArtPlay <http://www.melbourne.vic.gov.au/artplay/about/Pages/about.aspx> (Accessed 8 September 2012).
- City of Melbourne 2012b, Annual Program, ArtPlay <http://www.melbourne.vic.gov.au/artplay/about/annual/Pages/annual.aspx> (Accessed 8 September 2012).
- Commonwealth of Australia. 2011. National Cultural Policy Discussion Paper, Department of Prime Minister and Cabinet, Office of the Arts, Canberra <http://culture.arts.gov.au/sites/default/files/discussion-paper/national-cultural-policy-discussion-paper-print.pdf> (Accessed 8 September 2012).
- Commonwealth of Australia. 2012a. Arts funding enriches school education, Department of Education, Employment and Workplace Relations <http://ministers.deewr.gov.au/garrett/arts-funding-enriches-school-education> (Accessed 8 September 2012).
- Commonwealth of Australia. 2012b. Arts Training Bodies, Department of Regional Australia, Local Government, Arts And Sport, Canberra (<http://www.arts.gov.au/about/who-we-support/training-bodies>) (Accessed September 8 2012).
- Commonwealth of Australia. 2011. National Cultural Policy Discussion Paper. <http://culture.arts.gov.au/sites/default/files/discussion-paper/national-cultural-policy-discussion-paper-print.pdf> (Accessed 11 March 2013).
- Cultural Ministers Councils (CMC). 2009. National Disability and the Arts Strategy, CMC, Canberra (<http://www.cmc.gov.au/sites/www.cmc.gov.au/files/arts-disability-0110.pdf>) (Accessed 8 September 2012).
- Cultural Ministers Council and Ministerial Council on Education, Employment, Training and Youth Affairs. 2005. National Education and The Arts Statement. ([http://www.curriculum.edu.au/verve/\\_resources/National\\_Education\\_Arts\\_Statement.pdf](http://www.curriculum.edu.au/verve/_resources/National_Education_Arts_Statement.pdf)) (Accessed 11 March 2013).



Dai Zhen Chew working with performance drawing at ArtPlay, Australia © Neryl Jeanneret and Robert Brown

Curriculum Council 1998, WA State Curriculum. 1998. K- 10, Government of Western Australia ([http://www.curriculum.wa.edu.au/internet/Years\\_K10/Curriculum\\_Framework](http://www.curriculum.wa.edu.au/internet/Years_K10/Curriculum_Framework) (Accessed 8 September 2012).

Davis, D. 2008. First We See: The National Review of Visual Education, Australian Government, Department of Education, Employment and Workplace Relations, Canberra ([http://www.australiacouncil.gov.au/\\_\\_\\_data/assets/pdf\\_file/0003/36372/NRVE\\_Final\\_Report.pdf](http://www.australiacouncil.gov.au/___data/assets/pdf_file/0003/36372/NRVE_Final_Report.pdf) (Accessed 8 September 2012).

Department of Education, Employment and Workplace Relations (DEEWR) 2009, *Belonging, Being, Becoming: The Early Years Learning Framework for Australia*, DEEWR Canberra [http://www.deewr.gov.au/Earlychildhood/Policy\\_Agenda/Quality/Documents/Final%20EYLF%20Framework%20Report%20-%20WEB.pdf](http://www.deewr.gov.au/Earlychildhood/Policy_Agenda/Quality/Documents/Final%20EYLF%20Framework%20Report%20-%20WEB.pdf) (Accessed 8 September 2012).

Drama Australia. 2007. *Aboriginal and Torres Strait Islander Guidelines for Drama/Theatre Education*, Drama Victoria <http://www.dramaaustralia.org.au/assets/files/ATSIguidelinesFinalSept07.pdf> (Accessed 8 September 2012).

Drama Australia. 2011. *Acting Green: Drama Australia Guidelines for sustainable drama practice and drama teaching*, [http://www.dramaaustralia.org.au/assets/files/GreenGuide2011\\_final.pdf](http://www.dramaaustralia.org.au/assets/files/GreenGuide2011_final.pdf) (Accessed 8 September 2012).

Ewing, R. 2010. 'The Arts and Australian Education: Realising Potential', *Australian Education Review*, no. 58 <http://www.acer.edu.au/documents/AER-58.pdf> (Accessed 8 September 2012).

Ewing, R, Hristofski, H, Gibson, R, Campbell, V & Robertson, A. 2011. 'Using drama to enhance literacy: the 'School Drama' initiative', *Literacy Learning: the Middle Years*, v.19 n.3 p.33-39

Government of Western Australia. 2012a,. Creative Connections: An Arts in Education Partnership Framework 2010-2014, Department of Culture and the Arts and the Department of Education ([http://www.dca.wa.gov.au/Documents/Research%20Hub/Reviews%20and%20Evaluations/Research%20Hub\\_Rev%20and%20Ev\\_Creative%20Conn\\_Arts%20in%20Education%202010-2014.pdf](http://www.dca.wa.gov.au/Documents/Research%20Hub/Reviews%20and%20Evaluations/Research%20Hub_Rev%20and%20Ev_Creative%20Conn_Arts%20in%20Education%202010-2014.pdf)) (Accessed 8 September, 2012).

Government of Western Australia 2012, ArtsEdge: About Us, Department of Culture and the Arts and the Department of Education. <http://www.artsedge.dca.wa.gov.au/about-us/Pages/default.aspx>. (Accessed 8 September 2012).

Griffith University. 2012a. Theatre Scope; About Us, Theatre Scope <http://www.griffith.edu.au/education/applied-theatre/theatre-scope/about-us> (Accessed 8 September 2012).

Griffith University. 2012b. Intercultural Dialogue and Sharing Stories in the Brisbane South/ Logan Region, Theatre Scope <http://www.griffith.edu.au/education/applied-theatre/theatre-scope/projects/live-stories> (Accessed 8 September 2012).

Griffith University. 2012c. Successful, Evidence Based Anti-Bullying Program for Schools, <http://www.griffith.edu.au/education/applied-theatre/theatre-scope/projects/acting-against-bullying> (Accessed 8 September 2012).

Kaldor Public Arts Project. 2012a. Education, <http://kaldorartprojects.org.au/> (Accessed 8 September 2012).

Kaldor Public Arts Project. 2012b. Move Video Art in Schools, <http://kaldorartprojects.org.au/education/MOVE-video-art-in-schools.html> (Accessed 8 September 2012).

Kaldor Public Arts Project. 2012c. Move Primary, Art in Motion <http://kaldorartprojects.org.au/education/move/primary> (Accessed 8 September 2012).

Malthouse Theatre. 2012. The Suitcase Series, <http://www.malthousetheatre.com.au/backstage/education/the-suitcase-series> (Accessed 8 September 2012).

Melbourne Theatre Company. 2012a. Youth Scholarship Course <http://www.mtc.com.au/education/template.aspx?id=9130> (Accessed 8 September 2012).

Melbourne Theatre Company. 2012b. MTC Ambassadors, (<http://www.mtc.com.au/education/template.aspx?id=5902>) (Accessed September 8, 2012).

Ministerial Council on Education, Employment, Training and Youth Affairs (MCEETYA) & Cultural Ministers Council (CMC). 2005. National Education and the Arts Statement 2005, MCEETYA & CMC. Canberra

[http://www.curriculum.edu.au/verve/\\_resources/National\\_Education\\_Arts\\_Statement.pdf](http://www.curriculum.edu.au/verve/_resources/National_Education_Arts_Statement.pdf) (Accessed 8 September 2012).

Ministerial Council on Education, Employment, Training and Youth Affairs (MCEETYA). 2008. Melbourne Declaration on Educational Goals for Young Australian, MCEETYA, Canberra [http://www.mceecdya.edu.au/verve/\\_resources/National\\_Declaration\\_on\\_the\\_Educational\\_Goals\\_for\\_Young\\_Australians.pdf](http://www.mceecdya.edu.au/verve/_resources/National_Declaration_on_the_Educational_Goals_for_Young_Australians.pdf) (Accessed 8 September 2012).

Ministerial Council on Education, Employment, Training and Youth Affairs (MCEETYA). 2009. Four-year plan 2009 – 2012, MCEETYA, Canberra [http://www.mceecdya.edu.au/verve/\\_resources/MCEETYA\\_Four\\_Year\\_Plan\\_\(2009-2012\).pdf](http://www.mceecdya.edu.au/verve/_resources/MCEETYA_Four_Year_Plan_(2009-2012).pdf) (Accessed 8 September 2012).

Ministerial Council for Education, Early Childhood Development and Youth Affairs. 1989. The Hobart Declaration on Schooling. [http://www.mceecdya.edu.au/mceecdya/hobart\\_declaration,11577.html](http://www.mceecdya.edu.au/mceecdya/hobart_declaration,11577.html) (Accessed 11 March 2013).

Music Council of Australia. 2012. About Music Count Us In <http://www.musiccountusin.org.au/about> (Accessed 8 September 2012).

- Musica Viva. 2012. Music Education in Schools <http://www.musicaviva.com.au/education/mvis> (Accessed 8 September 2012).
- Northern Territory Government. 2002. NT Curriculum Framework: Arts Learning Area, Northern Territory Government, Darwin [http://www.det.nt.gov.au/\\_\\_\\_data/assets/pdf\\_file/0013/2371/learning\\_areas\\_arts.pdf](http://www.det.nt.gov.au/___data/assets/pdf_file/0013/2371/learning_areas_arts.pdf) (Accessed 8 September, 2012).
- Northern Territory Government. 2012a. Artists in Schools, Department of Education, Darwin <http://www.det.nt.gov.au/grants/funding/general/artists-in-schools> (Accessed 8 September, 2012).
- Northern Territory Government. 2012b. Artists in Remote Schools, Northern Territory Government Newsroom, Darwin <http://newsroom.nt.gov.au/index.cfm?fuseaction=viewRelease&id=9356&d=5> (Accessed 4 August, 2012).
- Osmotherly, J. 2007. HighWater Theatre: The Partnership, Osfield Consultants, Melbourne [http://www.gatewaycommunityhealth.org.au/Portals/0/Documents/HHHighwater\\_Theatre\\_Evaluation.pdf](http://www.gatewaycommunityhealth.org.au/Portals/0/Documents/HHHighwater_Theatre_Evaluation.pdf) (Accessed 8 September 2012).
- O'Toole, J. 2010. Foreword. Ewing, R., The Arts and Australian Education: Realising Potential, Australian Education Review No. 58. <http://www.acer.edu.au/documents/AER-58.pdf> (Accessed 11 March 2013).
- O'Toole, J, Jeanneret, N, Brown, R, Anderson, C, Russell R. 2008. Mapping Engagement at ArtPlay Year 1 Report, Melbourne graduate School of Education, <http://www.edfac.unimelb.edu.au/ace/research/ArtplayYear1Report.pdf> (Accessed September 8, 2012).
- Pascoe, R, Leong, S, MacCallum, J, Marsh, K, Smith, B, & Church, T. 2005. National review of school music education: Augmenting the diminished, Centre for Learning Change and Development: Murdoch University, Perth.
- Piscitelli, B. 2008. 'Executive Summary' in Davis, D, First We See. The National Review of Visual Education (pp. ix-xii), Australian Government, Department of Education, Employment and Workplace Relations, Canberra
- Queensland Government. 2008. ARTS, CULTURE + ME – The Queensland Governments young people and the arts action plan 2008 – 2011, Arts Queensland <http://www.arts.qld.gov.au/docs/arts-culture-me.pdf> (Accessed 8 September 2012).
- Queensland Government. 2010. Progress Report ARTS, CULTURE + ME – The Queensland Governments young people and the arts action plan 2008 – 2011, Arts Queensland [http://www.arts.qld.gov.au/docs/acme\\_report.pdf](http://www.arts.qld.gov.au/docs/acme_report.pdf) (Accessed 8 September 2012).
- Queensland Government. 2012> What is the Edge? <http://theedge.slq.qld.gov.au/home/what> (Accessed September 8 2012).
- State Government Victoria. 2012. Artists in Residence, Arts Victoria, Melbourne [http://www.arts.vic.gov.au/Funding\\_Programs/Education\\_Partnerships/Artists\\_in\\_Schools](http://www.arts.vic.gov.au/Funding_Programs/Education_Partnerships/Artists_in_Schools) (Accessed 8 September 2012).
- The Australian Children's Music Foundation. 2012. About ACMF <http://acmf.com.au/about/about-acmf> (Accessed 8 September 2012).
- The Song Room. 2012. The Song Room Home <http://www.songroom.org.au/home/who-we-are> (Accessed 8 September 2012).
- Western Edge Youth Arts. 2012. About the Education Program <http://www.westernedge.org.au/WEYA-at-school> (Accessed 8 September 2012).

**Additional information about Arts Education in Australia can be sought by contacting the UNESCO Arts-in-Education Observatory in Australia. Contact details are provided in Appendix II.**



'Bus Groove', Hong Kong SAR (China) © Ho Ka Ho

## 2.2 HONG KONG SAR (CHINA)

### Arts in education policies

In Hong Kong SAR (China), there are educational policies related to the arts, albeit of a limited scope. As part of developing a balanced school curriculum which provides holistic education for students, arts education has been identified as one of eight key learning areas as set out by the Education Commission. The overall aims of the Arts Curriculum are as follows:

- To develop creativity and critical thinking, nurture aesthetic sensitivity, and build up cultural awareness and effective communication;
- To develop skills, knowledge and positive values and attitudes in the arts;
- To gain delight, enjoyment and satisfaction through participating in arts-making activities, and;
- To pursue a lifelong interest in the arts.



Of government funding schemes available for education, the Quality Education Fund (QEF) is one of the most significant and though not tailor-made for arts education, applicants can apply for this purpose. Established in 1998, the QEF approved HKD6.1 million in the year 2010-2011 to be used for projects related to arts education, representing around 9% of the total grant approved in this period.

In addition, the Advisory Committee on Arts Development, under the Purview of the Secretary for Home Affairs, launched the Arts Capacity Development Funding Scheme in 2011. The scheme provides support for innovative and impactful proposals that contribute to various objectives, including arts education.

## Arts in the curriculum

Arts education has been included in the curriculum since the Educational Reform of 2000. It is currently one of eight Key Learning Areas in the curriculum. The others are: Chinese language education, English education, mathematics education, science education, technology education, personal, social and humanities education and physical education.

According to the Education Bureau, Arts Education in the school curriculum mainly focuses on Music and Visual Arts / Art and Design in Primary, Junior Secondary and Senior Secondary. For Senior Secondary, ceramics are also included. However, other common art forms such as drama and dance are not included as individual subjects in the curriculum. Student can only experience these in Other Learning Experience (OLE), or as part of their extra-curricular activities. The table below shows the time allocated for arts education at each level of education.

	Years	Arts subjects	No. of hours	Percentage of arts subjects in curriculum (by time)
Primary	Y1 – Y6	Arts Education (Music, Visual arts)	238 – 356 hours over 3 years	10 – 15%
Secondary	Y7 – Y9	Arts Education (Music, Visual arts)	220 – 276 hours over 3 years	8 – 10%
	Y10 – Y12	Aesthetic development	135 hours over 3 years	5%

**Table 1**  
Time allocation for arts education in Hong Kong SAR (China)

As a result of limited resources and lesson time within the curriculum, arts education in schools can be greatly improved. Within the new Hong Kong Diploma of Secondary Education (HKDSE), music is the subject least frequently chosen as an elective. In this regard, Visual Arts is more successful, with many more candidates sitting the examination.

## Arts in cultural policies

Given its aspirations for “world city” status, Hong Kong SAR (China) has been swift to pick up on the potential of the creative industries. Due to their ability to ‘... provide job opportunities, create wealth, produce consumer goods and services for local and overseas markets and enable growth in overall consumption’, creative industries have been singled out as an important element of a knowledge-based economy (Hong Kong Arts Development Council, 2000: 2). They are also perceived as enhancing the city as a place for quality living, thus promoting tourism and attracting investment. Artistic creation is viewed as ‘...a cohesive agent in building community identity’, thereby ‘... allow[ing] local citizens as well as visitors a deeper understanding of the Hong Kong spirit’ (2000: 6).

Indeed, the creative industries are more than a key thrust in Hong Kong’s economic reform; they are part of an overriding ambition that sees the city becoming an international cultural metropolis (Home Affairs Bureau, 2008). This has been realised most cogently by the strategic investment to meet the long term needs of the arts and cultural sector in the form of the West Kowloon Cultural District (WKCD) project, an integrated arts and cultural district with world-class arts and cultural facilities that will serve as a hub for attracting and nurturing talents.

The Cultural Policy is founded on a number of basic principles. Among them, the encouragement of citizens to fulfill their needs for cultural pursuit and to realize their potential in the arts (“people-oriented”), as well as a “holistic approach” that aims to involve all sectors of society (and all government departments) in creating an environment conducive to the vibrant development of culture and the arts. To date, eleven domains (advertising, architecture, art, antiques and crafts, design, digital entertainment, film and video, music, performing arts, publishing, software and computing and television and radio) have been recognized, while the city has also embarked on an effort to measure its creativity via ‘*A Study on Creativity Index*’ (Home Affairs Bureau, 2005), adapted from Florida’s (2002) conception.

Cultural matters in Hong Kong SAR (China) fall under the purview of the Leisure and Cultural Services Department (LCSD) within the Home Affairs Bureau and the Arts and Development Council (ADC). So far, a proposed Cultural Bureau to deal

with arts, heritage and culture holistically has not eventuated, so arts continue to be buried within the Home Bureau. From a general public point of view, the arts are merely “just” for leisure. Consequently, the strongest advocacy inevitably comes from those bodies that are arts education related.

### Summary of key arts education policies and initiatives in Hong Kong SAR (China)

Policies	Initiatives/ Implementation Strategies	Key Aspects	Matches <i>Seoul Agenda</i> (ref. pp6-8)
<b>Cultural Policy of the Home Affairs Bureau</b>		The five overall objectives are to: 1) provide opportunities for wide participation in culture and the arts; 2) provide opportunities for those with potential to develop their artistic talents; 3) create an environment conducive to the diversified and balanced development of culture and the arts; 4) support the preservation and promotion of Hong Kong’s traditional cultures while encouraging artistic creation and innovation, and; 5) develop Hong Kong into a prominent hub of cultural exchanges.	1.a (iii) 1.c (i) 2.a (i) 3.a (i)
<b>(Arts) Education Policy of the Education Department Bureau</b>		The overall aims of the Arts Curriculum are to: develop creativity and critical thinking, nurture aesthetic sensitivity, and build up cultural awareness and effective communication; develop skills, knowledge and positive values and attitudes in the arts; gain delight, enjoyment and satisfaction through participating in arts-making activities, and; pursue a lifelong interest in the arts.	1.a (iii) 1.c (i) 2.a (i) 3.a (i)
	West Kowloon Cultural District	As a major initiative forming part of the Cultural Policy of the Home Affairs Bureau, the West Kowloon Cultural District is an important strategic investment by the Government of Hong Kong SAR (China) to support the development of arts and culture in Hong Kong. It will meet the long-term infrastructure needs of Hong Kong’s arts and cultural development and foster organic growth and development of culture and creative industries. It will be developed into an integrated arts and cultural district with world-class arts and cultural facilities, distinguished talents, iconic architecture and quality programmes and serve as impetus to improving quality of life, as well as providing a gateway to the Pearl River Delta Region in southern China.	1.a (i), (iii) 1.c (i) 2.a (i) 2.e (i), (iii) 3.a (ii), (iii)
	Hong Kong Arts Development Awards	Launched in 2003, the Hong Kong Arts Development Awards has developed into an annual flagship event since 2007. It aims to give formal recognition to distinguished arts practitioners, groups and organisations that have made significant contributions to the development of the arts in Hong Kong SAR (China). There are seven categories of awards: Life Achievement Award; Award for Outstanding Contribution in Arts; Award for Best Artist; Award for Young Artist; Award for Arts Education; Award for Arts Promotion, and; Award for Arts Sponsorship.	1.a (iii) 2.a (i) 2.b (i), (ii) 2.e (i), (iii) 3.a (i), (ii), (iii)

## Summary of key arts education policies and initiatives in Hong Kong SAR (China)

Policies	Initiatives/ Implementation Strategies	Key Aspects	<i>Matches Seoul Agenda</i>
	Arts Ambassadors-in-School Scheme	This initiative created by the Hong Kong Arts Development Council allows primary and secondary students with a flair and enthusiasm for the arts to become arts ambassadors for their schools. Specifically, the Arts Ambassadors-in-School Scheme aims to extend that passion beyond campuses for the benefit of the larger community and demonstrate to the public the benefits of arts education. The scheme also allows professional arts groups to organise arts activities for the arts ambassadors, such as Creative Arts Workshops, Theatre Magic (in collaboration with the Hong Kong Academy of Performing Arts), the "Meet-the-Artists" Series, free performances by various local arts groups and educational events.	1.a (i), (ii) 3.a (i), (ii), (iii)
	Arts Experience Scheme for Senior Secondary Students	As one of the major initiatives within the Leisure and Cultural Services Department's (LCSD) School Arts Education Schemes (the others being the School Culture Day Scheme, the School Arts Animateur Scheme, the Performing Arts Criticism Project for Senior Secondary Students and the New Synergy Arts Animateur Pilot Scheme), this was launched in the 2009/10 school year to encourage senior secondary students to attend performing arts programmes to tie in with the "Aesthetic Development" element of the New Senior Secondary Curriculum implemented in the same year. Specifically, the scheme offers a wide spectrum of activities through different programmes. These cover various art forms (including dance, drama, music, Chinese opera and multi-media) which are specially designed for senior secondary students, along with tailor-made extension activities that add interactive and educational elements to stimulate their creativity and enhance their ability for aesthetic appreciation and arts criticism.	1.a (i), (ii) 2.a (i), (iii) 3.a (i), (ii), (iii)
	School Culture Day Scheme	Another of LCSD's major initiatives within the School Arts Education Schemes, this encourages schools to bring their students to visit LCSD performing arts venues, museums and libraries during school hours over a span of one school year and to take part in cultural programmes specifically designed for them. Ideally, it is expected that each student under the Scheme will have participated at least once in these cultural activities within the school year.	1.a (ii) 1.b (i) 1.c (ii) 3.a (i)

## Summary of key arts education policies and initiatives in Hong Kong SAR (China)

Policies	Initiatives/ Implementation Strategies	Key Aspects	Matches Seoul Agenda
	Create Hong Kong SAR (China) (CreateHK)	CreateHK ( <a href="http://www.createhk.gov.hk">www.createhk.gov.hk</a> ) is a dedicated agency set up under the Commerce and Economic Development Bureau in 2009 to lead, champion and drive the development of the creative economy in Hong Kong SAR (China). It: i) co-ordinates government policy and effort regarding creative industries; ii) focuses the government's resources catering for the promotion and speeding up of the development of creative industries in Hong Kong SAR (China), and iii) works closely with the trade industry to boost the development of creative industries.	3.a (i), (ii), (iii)
	Star Projects / Programmes (SPP)	This is an initiative within the UNESCO Arts-in-Education Observatory for Research in Local Cultures and Creativity in Education (RLCCE) that aims to identify and promote arts activities that actively promote the goals of UNESCO's <i>Seoul Agenda</i> for the benefit of children, youth and lifelong learners of all ages. Eligible projects and programmes that are considered to have met the selection criteria (based on the goals of the <i>Seoul Agenda</i> ) qualify as Star Projects/Programmes of RLCCE and are given exposure at relevant UNESCO events.	1.a (i), (ii), (iii) 2.b (i), (ii), (iii) 2.e (i), (ii), (iii) 3.b (i), (ii), (iii)
	Arts Xperience (Hong Kong SAR, China, Arts Centre)	This two year project offers free multi-dimensional, sustainable arts education programmes to serve Hong Kong SAR (China) youth, as well as the general public, in a bid to bring arts to a wider audience. It simultaneously offers local talents with the best training and exchange platform through which to present their work and connect with their audience. Programmes of Arts Xperience include: i) Junior Volunteer Docent Training Scheme; ii) Online Learning Series: Discourse on Art; iii) Art@Lunch, and; iiiv) Open Dance. Arts Xperience contributes to the Hong Kong SAR (China) arts field and society, sharing arts knowledge while serving the community through arts and further broadening the arts audience base.	1.a (i), (ii) 2.b (i), (ii), (iii) 2.e (i), (ii), (iii) 3.a (i) 3.b (i)
	The Sm-ART Youth Project (The Absolutely Fabulous Theatre Connection) (AFTEC)	This three-year project targets financially underprivileged Primary 3-4 students within a school and gives one cohort free weekly after-school classes in drama and music throughout the academic year.	1.a (i), (ii), (iii) 2.b (i), (ii), (iii) 2.e (i), (ii), (iii) 3.b (iii) 3.c (i)

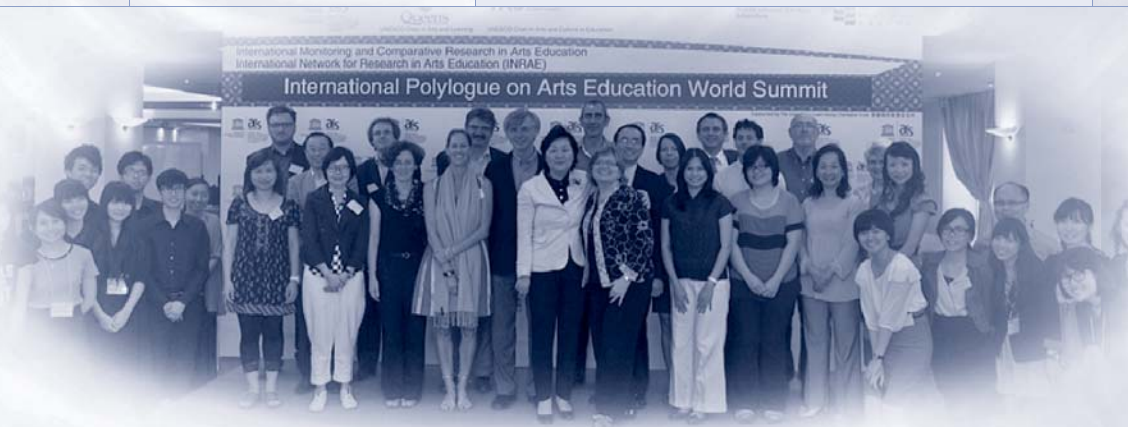
continued next page

## Summary of key arts education policies and initiatives in Hong Kong SAR (China)

Policies	Initiatives/ Implementation Strategies	Key Aspects	Matches Seoul Agenda
	The Hang Seng Arts Empowerment Workshop, Jockey Club Creative Arts Club (JCCAC)	This one year pilot programme aims to provide a series of art workshops for underprivileged students from Primary 4 to Form 3 to build their confidence and foster their personal growth, and will serve around 900 students through a series of 25 workshops.	1.a (i), (ii) 2.e (i), (ii), (iii)
	Riverside Scheme of Local Agriculture (Community Museum Project)	This scheme involves: i) design students in researching and documenting local farmers' livelihood practices in the (former) Choi Yuen Village using drawing, visual storytelling, digital imaging and information design, and; ii) production of a scroll painting depicting a case of local agricultural issues for an exhibition and publication with the aim of arousing awareness of the local gentrification policies and practices of farmlands in Hong Kong SAR (China).	1.a (i), (ii) 2.b (i), (ii), (iii) 3.b (i)
	Hong Kong SAR (China) Visual Arts Education Festival (Hong Kong Society for Education in Art)	This biennial festival aims to: i) act in concert with today's art education and curriculum reform, the demands of society concerning the creative industries and the needs of visual art teaching, and; ii) motivate and enhance the professional development of Hong Kong Visual Art teachers and students through activities such as Visual Arts Demonstration Lesson, Visiting Trip, Color of Life, Teaching Scheme Design Competition, Hong Kong Visual Arts Education Festival: Teacher and Student Visual Arts Exhibition 2012 and Art Day Camp.	1.a (i), (ii), (iii) 2.b (i), (ii), (iii) 2.e (i), (ii), (iii) 3.a (ii) 3.b (i)
	Experience! Chinese Music (Hong Kong Chinese Orchestra)	This scheme aims to recruit both primary and secondary students with participants invited to attend at least five concerts during the season, each one featuring different themes or performing styles (e.g., The Distinguished, The Music World, The Exceptional, Heart Notes Hong Kong, Hong Kong Drum Festival, Hong Kong Virtuosi). It also aims to provide a better understanding of Chinese orchestral music so as to foster interest in exploring the world of Chinese music culture.	1.a (i), (ii) 2.b (i), (ii), (iii) 2.e (i), (ii), (iii) 3.b (i) 3.c (ii)

Summary of key arts education policies and initiatives in Hong Kong SAR (China)

Policies	Initiatives/ Implementation Strategies	Key Aspects	Matches Seoul Agenda
	<p>Performing Arts Marathon @ Sham Shui Po (The Hong Kong Academy for Performing Arts), plus a number of other Community Engagement projects, including:</p> <ul style="list-style-type: none"> <li>(i) smARTS Journey</li> <li>(ii) Art Scholars</li> <li>(iii) Beyond the Stage</li> <li>(iv) Museum drama programme</li> <li>(v) Arts Ambassadors-in-school Scheme</li> <li>(vi) Spotlight on Young Musicians</li> <li>(vii) Performance Plus</li> </ul>	<p>This community arts project carries performing arts into the community by highlighting arts education as central to daily life. The project objectives are to:</p> <ul style="list-style-type: none"> <li>i) hold captivating and interactive workshops, day camps and galas on performing arts education as a way to promote the arts and allow students to gain a sense of achievement in learning as part of their all-round development;</li> <li>ii) remove the demand for arts literacy so that art is more approachable for the public and a sense of harmony generated through performance and participation;</li> <li>iii) give students from the Academy the opportunity to get to know the neighbourhood better, including the thoughts of average citizens, and in so doing broaden their own horizons and prepare them as future performing arts professionals;</li> <li>iv) offer opportunities for participating students and teachers to watch performances, stimulating their creativity in arts, and;</li> <li>v) cooperate with students and alumni from school and professional groups in an effort to bring fascinating performances to this district of Hong Kong SAR (China).</li> </ul>	<ul style="list-style-type: none"> <li>1.a (i), (ii)</li> <li>2.b (i), (ii), (iii)</li> <li>2.e (i), (ii), (iii)</li> <li>3.b (i)</li> <li>3.c (ii)</li> </ul>



International Polylogue on Arts Education World Summit, Hong Kong SAR (China) © Wong Kai Yu

### References

Home Affairs Bureau. 2012. Homepage of the Home Affairs Bureau, The Government of the Hong Kong SAR (China) Special Administrative Region. <http://www.hab.gov.hk/en/home/index.htm> (Accessed 11 March 2013).

Hong Kong SAR (China) Arts Development Council. 2000. Introduction to creative industries: The case of United Kingdom and implementation strategies in Hong Kong SAR (China). [http://www.hkadc.org.hk/rs/File/info\\_centre/reports/200005\\_creative\\_industries\\_en.pdf](http://www.hkadc.org.hk/rs/File/info_centre/reports/200005_creative_industries_en.pdf) (Accessed 11 March 2013).

West Kowloon Cultural District Authority. 2012. Frequently Asked Questions (FAQs). [http://www.wkcda.hk/en/frequently\\_asked\\_questions\\_faqs/index.html](http://www.wkcda.hk/en/frequently_asked_questions_faqs/index.html) (Accessed 11 March 2013).

UNESCO-IBE. 2011. World Data on Education. 7th Edition. China. [http://www.ibe.unesco.org/fileadmin/user\\_upload/Publications/WDE/2010/pdf-versions/China.pdf](http://www.ibe.unesco.org/fileadmin/user_upload/Publications/WDE/2010/pdf-versions/China.pdf) (Accessed 22 February 2013).

**Additional information about Arts Education in Hong Kong SAR (China) can be sought by contacting the UNESCO Arts-in-Education Observatory in Hong Kong SAR (China). Contact details are provided in Appendix II.**









Applied and decorative arts workshop for youth © ALMOCA and KazFUCA

## 2.3 KAZAKHSTAN

### Arts in education policies

Despite measures undertaken, cultural heritage in Kazakhstan is facing a number of challenges. As such, there is a need for the country to prioritize both education and culture, in order to increase appreciation of cultural values and improve art erudition among younger generations. Though various stakeholders recognize the potential of arts education to help foster creativity, its place in the education system has yet to be cemented through public policy.

Simultaneously, Kazakhstan's education policy is presently under review. There have been a number of significant changes in the education sector over the last decade, affecting all levels of schooling and radically changing approaches to arts education. Currently, there is little or no continuity in the teaching of creative disciplines across different levels while approaches towards curricula and arts programmes have yet to be unified. In addition, the funds needed to cover operational expenditures for arts education are typically insufficient or even absent, and facilities for arts education needed.

## Arts in the curriculum

In Kazakhstan, learning creative disciplines starts from primary school with music, rhythm, rhetoric and drawing, continuing in secondary school with music, choral singing, drawing and draftsmanship. At the same time, curricula within the liberal disciplines provide themes on art history and national heritage. Disciplines such as fine arts and music are introduced in years 5-6 and then art in years 10-11, are conducted in accordance with the compulsory standards of secondary education. The table below shows the time allocated for arts education at each level of education.

	Years	Arts subjects	No. of weekly periods	Percentage of arts subjects in curriculum (by time)
Primary	Y1	Music	1 (35 mins / period)	12-15%
		Handicraft	2 (35 mins / period)	
	Y2-Y4	Music	1 (45 mins / period)	12-15%
		Handicraft	4 (45 mins / period)	
Secondary	Y5 – Y7	Music	1 (45 mins / period)	6%
		Drawing	1 (45 mins / period)	
	Y8 – Y10	Creative culture	1 (45 mins / period)	3%

**Table 2**  
Time allocation for arts education in Kazakhstan

Source: UNESCO-IBE. 2011.

For gifted children, there are specialized music schools and lyceums which they can attend as part of their comprehensive basic secondary school education. A diploma from one of these institutions allows the graduate to enter a higher art school or university. Various colleges also provide secondary professional art education in applied arts and crafts, design and fine arts.

## Arts in cultural policies

Since there has been a transition towards the development of a creative economy within Kazakhstan, this has tended to take place as a response to the cultural needs of the various ethnic groups within the country. Education in and through the arts has come to be seen as the best approach for realizing the goals of ethno-cultural education. Since the embodiment of creativity can be experienced through practices such as playing a musical instrument, singing and drawing, the practitioner can develop and maintain an association with his or her national culture.

The arts are part of a general cultural policy in Kazakhstan. Among the regulations and policies adopted by the government are the National Programme of Education Development in the Republic of Kazakhstan in 2005–2010, the Comprehensive Programme of Training in Educational Organisations in the Republic of Kazakhstan in 2006–2011, the National Programme of Vocational and Technical Education in the Republic of Kazakhstan in 2008–2011, the concept of ethno-cultural education in the project “Children of Kazakhstan,” and the pedagogic and methodological programme “Atameken”.

#### **Reference**

“Art Education in the Republic of Kazakhstan: perception of the national traditions and rapprochement of cultures”.

UNESCO-IBE. 2011. World Data on Education. 7th edition. Kazakhstan. [http://www.ibe.unesco.org/fileadmin/user\\_upload/Publications/WDE/2010/pdf-versions/Kazakhstan.pdf](http://www.ibe.unesco.org/fileadmin/user_upload/Publications/WDE/2010/pdf-versions/Kazakhstan.pdf) (Accessed 22 February 2013)

**Additional information about Arts Education in Kazakhstan can be sought by contacting the Kazakhstan National Federation of UNESCO Clubs. Contact details are available in Appendix II.**

## Summary of key arts education policies and initiatives in Kazakhstan

Policies	Initiatives/ Implementation Strategies	Key Aspects	Matches <i>Seoul Agenda</i> (ref. pp6-8)
<p><b>Adoption and implementation of the National Education Development Programme (NEDP) 2011-2020</b> (adopted by the Decree of the President of Kazakhstan as of 7 December 2010, ref. no.1118)</p>		<p>In the framework of the previous NEDP stage (2005-2010) all education levels were institutionally supported by related network organizations. Educational structure was shaped in accordance with the UNESCO ISCED (1997). This anticipates a new environment for introducing a 12 year educational cycle, restructuring of the vocational and technical education; and introduction of three-level specialist training (e.g. bachelor, master, doctorate). The first stage of the NEPD 2011-2020 includes a shift to the per capita financial budget estimations, enhancing of the quality of education evaluation system and the introduction of creative education approaches.</p>	1.a
<p><b>Implementation of the National Concept of the Ethnic Cultural Education</b> (adopted by the Government of Kazakhstan in 2006)</p>		<p>The National Concept attempts to re-orient the foundation of the educational sphere to return to fundamental nomadic moral values, spiritual ideas and ethnic priorities which were kept by Turkic ethnic groups throughout history. Turkic human heritage treasures were translated from generation to generation. The Concept states that "...The history of culture should occupy the special place in education. This subject refers mostly to the creation of the multicultural human personality. In fact, if this curricula compiles of the history of arts, history of the world, national philosophy and the history of traditions and customs - which results in the training of the spiritually advanced persons who value and appreciate national and world cultures". This is the objective of ethnic and art education.</p>	1.b
	<p>Conducting of the annual national roundtables to review the development of arts education curricula, teachers' guidelines and textbooks for secondary educational institutions</p>	<p>The Council of Principals of the Children Art Schools conducts national roundtables since 2004. The keynote speakers are invited from the educational authorities, training and research institutions, artists' associations, art universities and high schools. The Council submits its evaluation and recommendations to the central educational authorities for amendment of the art education curricula.</p>	1.b (ii)

continued next page

## Summary of key arts education policies and initiatives in Kazakhstan

Policies	Initiatives/ Implementation Strategies	Key Aspects	<i>Matches Seoul Agenda</i>
<b>Structural enhancement of the arts education system in Kazakhstan</b>		<p>The structure of art education in Kazakhstan corresponds to the national education structural scheme and includes the following levels:</p> <p>(1) Pre-school education and training; (2) Primary education; (3) Basic education and additional education; (4) Vocational and technical secondary education; (5) Higher education; and (6) Post-graduate education. The development of art education in Kazakhstan is in line with the statements and recommendations of the First and Second Art Education Conferences (Lisbon, 2006, and Seoul, 2010). Kazakhstan is party to the Lisbon Convention (1997), regional conventions on the recognition of qualifications and diplomas and the Bologna process. The national compulsory standards of education regulate the routine educational process in the country, including art education.</p>	1.c
<b>Pre-school training in art from the age of 1 to 5 years</b>		<p>Compulsory pre-school education starts from 5 years of age and is carried out in early childhood organizations (kindergartens, pre-school and children's studios), pre-school classes in secondary schools, lyceums and gymnasiums. The local authorities supervise and organize pre-school training, while the families are responsible for cultural activities and leisure. In kindergartens the curricula include lessons on creative disciplines and art.</p>	1.c (i)
<b>Enhancing comprehensive secondary level arts education</b>		<p>Learning creative disciplines starts at primary school (music, rhythmic, rhetoric, drawing), and continues in secondary school (music, choral singing, drawing, draftsmanship). Simultaneously, educational curriculums in liberal disciplines provide themes on art history and national heritage. Such disciplines as "Fine Art", "Music" at 5-6 grades, then "Art" at 10-11 grades are conducted in accordance with the compulsory standards of secondary education of the Republic of Kazakhstan. The programme and methodology of teaching national, foreign and modern art history requires a student to summarize and extend the knowledge and impressions from previous lessons of literature, history, fine art, decorative, applied art and music.</p>	1.c (i)

## Summary of key arts education policies and initiatives in Kazakhstan

Policies	Initiatives/ Implementation Strategies	Key Aspects	<i>Matches Seoul Agenda</i>
<b>Strengthening of the additional arts educational institutions</b>		<p>Primary and secondary art education for children in Kazakhstan is conducted in 620 organizations of additional education. These include: children's musical (203) and fine art schools (28), art schools (97); houses, centers, studios of children's and youth creativity; stations and centers for young technicians, tourists, naturalists; children's hobby clubs, healthy lifestyle and summer tourist camps, art galleries and other. The scope of complementary education organizations involved 21.5% of children in 2010. Thereby each fifth pupil gets education in arts and aesthetics. Complementary art education is one of the popular training areas. The children's creative capacity building in music, choreography, circus, theater, graphics, decorative and applied art helps them to learn from arts history, respect attitude towards historical development, national heritage and culture.</p>	1.c (i)
<b>Enhancement of vocational arts education</b>		<p>In Kazakhstan there are more than 50 educational institutions of vocational and technical training engaged in arts education. These include professional lyceums and colleges, musical and fine arts school. Also there are 10 schools for talented students. Occupational art education at the secondary level is combined with a comprehensive basic secondary school education. Such a diploma allows the graduates to enter higher level arts schools or universities. Various colleges also provide secondary professional arts education in applied arts and crafts, design and fine arts.</p>	1.c (i)

*continued next page*

## Summary of key arts education policies and initiatives in Kazakhstan

Policies	Initiatives/ Implementation Strategies	Key Aspects	<i>Matches Seoul Agenda</i>
<b>Strengthening of arts education at the tertiary level</b>		In Kazakhstan, higher professional art education is carried out by 48 universities, institutes and high schools. Three in particular are at the core of the art education system: (i) Zhurgenov's Kazakh National Academy of Arts; (ii) Kurmangazy Kazakh National Conservatoire; and (iii) Kazakh National University of Culture and Arts. At most other provincial universities and high schools arts education is conducted at specific faculties or departments and authorized chairs.	1.c (i)
	Conducting of local art exhibitions and art competitions by Children's Art Schools	The local art exhibitions and art competitions are conducted by the Children's Art Schools for: (i) advocating children's art education; (ii) sharing the best practice of children's art works and teacher expertise; and (iii) disseminating the basic values and human approaches by means of creative expressions.	1.c (i)
	The three-year course of musical education for adults at the Experimental School-Art Studio	The course is designed to provide knowledge of arts and special skills in a selected musical genre. There are no age limitations. The course was designed by the art teachers from the Kurmangazy National Conservatory and two highly reputed music colleges in Almaty.	1.c (ii)
	Conducting of master classes at Children's Schools by highly reputable artists	These activities involve well-known artists and masters and provide a unique arts educational platform for young artists to understand the motivation of artists, his/her interpretation of the world and emotions of self-expression. Also, the young students can learn from the original artist's technique directly.	1.c (iii)



## Summary of key arts education policies and initiatives in Kazakhstan

Policies	Initiatives/ Implementa- tion Strategies	Key Aspects	Matches Seoul Agenda
<b>Adoption of the legislative framework to support creative education</b>		<p>In addition to the NEDP (see p.39), the government has also adopted a number of regulations and policies including the Comprehensive Programme of Training in Educational Organizations in 2011–2015, the National Programme of Vocational and Technical Education in 2008–2012, the Concept of National Strategic Project “Cultural Heritage” in 2009–2011, Concept of ethno-cultural education in the Republic of Kazakhstan, and targeted programmes of moral and aesthetic education and training (“Children of Kazakhstan”, “Atameken”, “Balapan”).</p> <p>The key reform principles of arts education in Kazakhstan are the following: institutional development and strengthening of ethnic fundamental values at schools and education entities; promotion of ethnically native language and culture for each citizen; democratization of education; education variability and mobility not only by source of funding, but also by diversity of protection of ethno-cultural interests; availability for all and diversity of education services; openness and capacity of national education system to the world’s best practice in the sphere of art; continuity of educational activities aimed at ethno-cultural needs of the individual and society; adoption of the local programmes of ethno-cultural education tailored in accordance to ethnic and professional specificity.</p>	2
	Design of the new standards and curricula in art education	The new education standard concept (based on the 12-year school programme) aims to establish at the school an environment to motivate moral self-actualization and self-determination. This work is oriented to reach a high cultural level at educational institutions and families on the basis of common values. Four new education standards were designed by the Zhurgenev’s National Academy of Arts and piloted in selected secondary schools of Kazakhstan: Basics of Arts (8 grade), Kazakh Art (9 grade), Kazakh Traditional Arts and Crafts (10 grade) and History of World Art (11-12 grades).	2.a (i)
<b>In-service training and advanced training of the teachers of art education</b>		The professional training of art teachers includes: regular courses of in-service training (each three years); apprenticeship and information workshops. The system of in-service and advanced training involves one central Institute of Advanced Teachers’ Training, 16 provincial institutes, 5 regional centers under the public teachers’ institutes and more than 200 municipal methodological offices. The Central Methodological Institute for Additional Education takes responsibility for in-service training of arts education teachers.	2.b (i)

## Summary of key arts education policies and initiatives in Kazakhstan

Policies	Initiatives/ Implementation Strategies	Key Aspects	Matches Seoul Agenda
<b>In-service training and advanced training of the teachers of art education</b> (cont'd)	Design and piloting of new BAC/MA curricula in art education	The new education standards in tertiary art education were piloted at National Art Universities for baccalaureate (13 specialties), and post-graduate (11 specialties for master and 13 for doctorate) including curricula/learning plans. The proposed standards were also used by the art faculties and chairs of the provincial universities. The new curricula for baccalaureate of art and master of art were designed by the Karaganda Province University and piloted at several Faculties of Arts at partner universities.	2.b (ii)
	Art education study at University	Comprehensive research on the art education in pedagogical universities was conducted by the Karaganda Provincial University in cooperation with Zhurgenov's National Academy of Arts and Altai University (Russia) on the innovative synthesis of arts and traditional culture and its use in creative education in schools. The study resulted in holistic concept of the different arts and crafts which comprise the cultural heritage of Kazakhstan in the context of global art development. The research provides recommendations on safeguarding the cultural identity of Kazakh people in the face of rapid globalization.	2.c (i)
	Promoting the activities of the Academy of Arts of Kazakhstan	The Academy of Arts of Kazakhstan (a non-governmental association of artists, culturologists, art scholars and teachers) conducts art festivals, master classes and trainings for art teachers, school teachers and students of art education schools, colleges and universities. The project conducts field courses at cultural and natural heritage sites (petroglyph sanctuaries, stone sculptures, barrows, runi inscriptions, ancient settlement, medieval cities, fortresses, and Kazakh traditional art sites). The specific creative training programmes for youth and children aims to connect ecological and cultural reserves, for example, connect the native village of Abylkhan Kasteev to the natural environment of Zharkent city, or Chokan Valikhanov (at Kokchetav). It can include also parks and museums of traditional nomadic art of Eurasia.	2.d
<b>Design and piloting of the innovative approaches in art education and facilitating sharing of best practice</b>	Establishment of the UNESCO Inter-cultural Creative Education Observatory	The UNESCO Observatory was established in the end of 2010 and conducts work in collecting, analysing and disseminating information on the status and development of art education in Kazakhstan.	2.e (i)

## Summary of key arts education policies and initiatives in Kazakhstan

Policies	Initiatives/ Implementation Strategies	Key Aspects	Matches Seoul Agenda
<b>Design and piloting of the innovative approaches in art education and facilitating sharing of best practice</b> (cont'd)	Arts education in safeguarding natural and cultural heritage.	Starting in 2002, the Children's Arts Schools in Kazakhstan (with the sponsorship of Chevron Company) conducted the annual national competition of children's paintings under the slogan 'The Earth is Our Common Home'. The annual themes are devoted to the unique fauna, flora, natural and historical sites. The festival aims at comprehensive cultural and ecological education of children and developing skills in safeguarding the environment.	2.e (iii)
	Youth art festival 'Children Paint the World. Kazakhstan'	The Art Festival has been initiated within the UNESCO Culture of Peace Programme in 1999. The competition of young artists is conducted in the areas of fine art, sculpture, applied art, design and photography. The local exhibitions led by the Children's Art Schools result in the selection of nominees for the national competition. The biennial national competition is continued in the form of Youth Art Festival and publishing of an album with the same title.	3.a (i)
	Children's environmental artworks at historic sites	The Kasteev's Art School has designed and implemented learning visits to the cultural and natural heritage sites in Kazakhstan and abroad (France, Korea, Russia, Uzbekistan). This practice encourages children to understand their own cultural backgrounds and identities, as well as to acquire communication, mediation and solidarity-building skills. This approach affects the child on both an academic and personal level, and 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 (emotional and cognitive). In so doing, arts education has become essential to achieving cultural literacy.	3.a (i)
	Regular international/national workshops on use of creative education in promotion of ethnic identity and cultural heritage (2009, 2010, 2011, 2012)	The Kasteev's Art School in cooperation with the Kazakhstan National Federation of UNESCO Clubs and partnering education institutions conducted regular workshops on ethnic identity and art education through intangible heritage. The guiding principles of the Kazakhstan cultural policy takes into consideration national traditions and ethnic identities of Kazakh society, Kazakh values and the concept of national cultural heritage.	3.b (i)
<b>Activities of the Assembly of the People of Kazakhstan in promoting intercultural dialogue through the network of ethnic cultural centers</b>		The Assembly of the People of Kazakhstan has the constitutional mandate for designing and implementing policies and initiatives for strengthening dialogue and mutual understanding and cooperation among all ethnic groups and nationalities in Kazakhstan. These activities are conducted through a widespread network of folk groups, craftsmen centers and ethnic cultural centers. For the past two years, the Assembly cooperates with art education universities and art education schools to ensure safeguarding the national identity and intangible heritage for the benefit of the cultural diversity of Kazakhstan.	3.c (ii)



Te Matatini Kapahaka Competition held in Rotorua, New Zealand © Te Matatini Society Inc 2013

## 2.4 NEW ZEALAND

### Arts in education policies

A national policy relating to education in the arts exists from early childhood to the end of secondary school (year 13). This policy is actively implemented within the New Zealand Curriculum Framework. The current national curriculum framework was developed and introduced in 2000, in which the Arts were developed and made a part of the core curriculum. The curriculum framework, revised in 2006, consists of eight core learning areas, including the arts.

As the arts are part of the core curriculum, funding is received as part of the bulk financial support provided to schools. Each school is allowed to exercise discretion with regard to how it allocates the resources to meet the expectations of the curriculum framework; its compliance with the curriculum framework is monitored by the Education Review Office. It can be estimated that funding for arts education is at least an eighth of funding for education as a whole. However, it could be that the arts, sciences and physical education require more building and technical resources than some other parts of the curriculum.

## Arts in the curriculum

Drafts of the arts curriculum were developed in the late 1990s; the arts curriculum was made mandatory in 2000, and the Arts made a key learning area as part of the current curriculum statement launched in 2006.

Dance, drama, music and the visual arts are explicitly identified as key disciplines within the curriculum. All schools need to provide courses in all four disciplines to students from years one to eight. On the other hand, for those students in years nine to ten, at least two disciplines are taught. Moreover, students in years eleven to thirteen may specialize in one or more disciplines or undertake studies in multimedia and other new technologies.

## Arts in cultural policies

Creative and cultural industries have a significant and growing role in the New Zealand economy; the visual arts, theatre and music, in particular, contribute at an internal and export economic level. In addition, there are growing new creative industries, such as fashion and film, which are considered to be key factors when planning for economic growth.

New Zealand has a Ministry of Culture and Heritage. Arts policies beyond education come under this portfolio and are constituted by one of four policy teams. The main agency for developing, investing in and advocating for the arts is Creative New Zealand, the Arts Council of New Zealand.

### Reference

Expenditure by the Ministry of Culture and Heritage 2011/2012 is detailed in the following link: <http://www.treasury.govt.nz/budget/2011/estimates/est11artcul.pdf>

**Additional information about Arts Education in New Zealand can be sought by contacting the Arts Online. Contact details are available in Appendix II.**

## Summary of key arts education policies and initiatives in New Zealand

Policies	Initiatives/ Implementation Strategies	Key Aspects	Matches <i>Seoul Agenda</i> (ref. pp6-8)
<b>Arts education in the core curriculum</b>	New Zealand Curriculum Framework	The mandate for education covers four art fields (drama, dance, music, visual arts) in years 1-8 of schooling, and at least two in years 9-10 with opportunity to specialise in one or more in years 11-13. It also establishes an integrated framework of learning goals, values and principles across all subjects in the curriculum that encourage synergies and allow teachers to use arts as processes for wider curriculum learning. Arts education is positioned for exploring diversity, whilst a separate curriculum document, Nga Toi, provides for education about and through Maori art forms.	1.a (i) 1.a (ii) 1.a (iii) 1.b (i) 1.b (iii) 1.c (i) 1.c (ii)
<b>Provision for involving arts in early childhood education</b>	Te Whariki (Early Childhood Curriculum)	Provides for early childhood education that is holistic and integrated with the community. It emphasises the importance of children experiencing stories and symbols of their own and other cultures, as well as discovering and developing different ways to be creative and expressive.	1.b (i) 1.b (ii) 1.b (iii) 1.c (iii)
<b>School academic pathways in the arts</b>	The National Certificate of Educational Achievement (NCEA) – school-based achievement units & assessments	The NCEA provides academic pathways for arts education in senior secondary schooling, allowing students to gain school leaving and university entrance qualifications on par with other subjects.	1.a (iii)
<b>Post-compulsory academic pathways in arts</b>	National qualification units and assessments	NZQA, the New Zealand Qualifications Authority, provides academic pathways for arts education in workplace and post-compulsory education, allowing students of all ages to gain qualifications on par with other subjects.	1.c (i) 1.c (ii)
<b>Teacher Education</b>	Base-funding of initial teacher education programmes	Provides funding for courses in arts education for initial teacher education at both primary and secondary levels.	2.a (i) 2.a (ii) 2.a (iii) 2.b (ii)

## Summary of key arts education policies and initiatives in New Zealand

Policies	Initiatives/ Implementation Strategies	Key Aspects	<i>Matches Seoul Agenda</i>
<b>Provision of tertiary programmes in the arts</b>	Base-funding of professional programmes in arts at tertiary level	Universities, polytechnics and other tertiary providers have autonomy (within boundaries) as to programmes they provide. However, the government provides a process of accreditation and provides a proportion of funding for courses on the basis of student enrolment. Many tertiary institutions provide degree programmes in one or more of the arts. Such programmes provide opportunities for specialised education in the arts.	2.a (i) 2.a (ii) 2.a (iii) 2.b (i) 2.c (i) 3.a (i) 3.a (ii) 3.b (i) 3.c (ii)
<b>Support of arts practice in society</b>	Funding of Creative New Zealand, NZ Arts Council and regional arts councils	Facilitates individual and community art projects at national and regional levels through grants to artists and festival organisers on the basis of competitive applications.	3.a (i) 3.a (ii) 3.b (i) 3.c (ii)
	Funding of NZ professional art companies	The Government provides a funding contribution through the Ministry for Culture and Heritage to support the work of a number of national professional art companies, such as the New Zealand Ballet and the New Zealand Orchestra. Such funding supports the touring role of the companies which performs an educative function within society. Most of these companies are also supported by company sponsorship.	3.d (i) 3.d (ii)
	Funding of arts festivals	Regional and culture-specific arts festivals create opportunities for the community to engage in the social and cultural aspects of art, as both makers and audiences. This is also supported by business and regional council sponsorship.	3.a (i) 3.c (ii) 3.d (i) 3.d (iii) 3.a (i) 3.c (ii) 3.d (i) 3.d (iii)

*continued next page*

## Summary of key arts education policies and initiatives in New Zealand

Policies	Initiatives/ Implementation Strategies	Key Aspects	<i>Matches Seoul Agenda</i>
<b>Provision of arts education programmes</b>	Nationally approved qualifications in an arts discipline, sometimes scaffolded to allow range of entry and exit levels	<p>Tertiary institutions, including universities and polytechnics develop their own Certificate, Diploma, and Degree programmes and many include programmes in visual arts, music, drama/theatre and some in dance or film. Processes by some for recognising prior learning (and qualifications) and for allowing different levels of exit (i.e. at Certificate or Diploma levels) allow such programmes to meet a range of personal and professional learning needs.</p> <p>Some culture-specific programmes have been developed. A strong and successful example of such a programme is Toi Houkura, provided by Tairāwhiti Polytechnic with an informal collaboration with the Māori community of the East Coast, which provides a programme in Māori Visual Arts. This programme involves students in community projects and allows an exchange of academic/aesthetic and tribal knowledge. Graduates of the programme usually become practising artists (exhibiting in a global market) or teachers or both.</p>	<p>1.a (i), (ii) 1.c (i), (ii), (iii) 1.d (i), (iii) 2.a (i), (ii), (iii) 2.b (i), (iii) 2.c (i), (ii), (iii) 2.d (i), (ii), (iii) 2.e (i) 3.a (i), (ii) 3.b (i), (ii), (iii) 3.c (i), (ii), (iii) 3.d (i), (ii), (iii)</p>
<b>Curriculum networks</b>	National moderation networks  Development and operation of networks for teachers in specific art disciplines	<p>The Educational Review Office reviews the educational management and practice of all schools and reports on quality. Achievement in NCEA (see above) is moderated nationally.</p> <p>Drama New Zealand is one of several teacher and artist organisations that have been formed by teachers within a particular art discipline to support its members in their professional development and practice, to develop and share research and resources and to advocate for wide applications of art education. Drama New Zealand is a member of IDEA, the International Association of Drama/Theatre in Education, and participates in the World Alliance for Arts Education. Other subject organisations in other art forms perform similar functions and have similar international interactions. A number of peer-reviewed academic journals (online and/or paper) are hosted by various subject organisations in the arts, some in collaboration with a university. The New Zealand Journal of Research in Performing Arts in Education, jointly published by Drama New Zealand and the University of Canterbury is one such example. These provide research leadership and dissemination.</p>	<p>2.a (i), (iii) 2.b (i), (ii), (iii) 2.c (i), (ii), (iii) 2.d (i), (ii), (iii) 2.e (i), (ii) 3.a (i), (ii), (iii) 3.b (i), (ii), (iii) 3.c (i), (ii), (iii) 3.d (i), (ii), (iii)</p>



## Summary of key arts education policies and initiatives in New Zealand

Policies	Initiatives/ Implementation Strategies	Key Aspects	<b>Matches Seoul Agenda</b>
<b>Community engagement</b>	Outreach projects by theatres and art galleries, etc.	Many theatre and art galleries have special education programmes for schools and/or special holiday programmes for children and young people. These programmes create bridges between their primary art focus and the development needs and interests of children and young people as well as with the curriculum and national achievement assessments.	1.c (i), (ii), (iii) 2.d (ii), (iii) 3.a (i), (ii) 3.b (i) 3.c (i), (ii) 3.d (i), (ii), (iii)
	Community art initiatives by local authorities	Many City and Regional Councils collaborate with Creative New Zealand and sometimes with businesses to host arts festivals. For example, both Christchurch and Auckland host Busker's Festivals. Auckland regularly hosts the Pasifika Festival. These are seen as explicit community building events and ways to recognise cultural diversity.	2.d (ii), (iii) 3.a.(i), (ii) 3.b (i) 3.c (ii) 3.d (i), (ii), (iii)
	Maori community art initiatives	In addition, Maori provide a range of community and national art festivals, the most well-known of which is the national Te Matatini Maori Performing Arts Festival. While this has some government and regional funding, it is preceded by local Maori performing arts festivals that often need to be self-supporting. These festival completions for community performing arts groups are paralleled by festival competitions for schools, such as the annual Tai Tokerau Festival that draws together the Northland schools and Maori communities in a three-way celebration of Maori performing arts.	1.c (iii) 2.d (ii), (iii) 3.a (i), (ii) 3.b (i) 3.c (ii) 3.d (i), (ii), (iii)
	Community art initiatives by other cultural groups	Other cultural groups also organise festivals with the explicit aim of using their cultural arts to draw together their own communities and to build cross-cultural experiences and understanding in the wider community. Many city councils register ethnic communities and fund festivals, such as a celebration of their own New Year or National Day, predominantly through their own arts. The Diwali Festivals in Auckland and Wellington are examples of such initiatives.	2.d (iii) 3.a (i), (ii) 3.b (i) 3.c (ii) 3.d (i), (ii), (iii)
	Individual and group artist initiatives	In response to a range of needs, individual artists or groups of artists sometimes provide free concerts, performances, or other art experiences. One such initiative was the Band Together free concert in Hagley Park on the 23rd October 2010 following the first Christchurch earthquake. The concert aimed at bringing the community together and developing solidarity.	3.a (ii) 3.b (i) 3.c (ii) 3.d (i), (iii)

continued next page

## Summary of key arts education policies and initiatives in New Zealand

Policies	Initiatives/ Implementation Strategies	Key Aspects	<i>Matches Seoul Agenda</i>
<b>Use of technology</b>	Utilisation of various technologies in some educational programmes	ICTs are explored in a range of school and tertiary programmes in the arts as ways of engaging more learners and exploring more creative possibilities. One such use of technology is the use of GarageBand in schools to encourage more free composition by young people.	1.b (iii) 3.a (iii) 3.c (i)
<b>Art education as a tool for social justice/ social change</b>	Individual and company projects using art as an educative process for people at risk	Jim Moriarty's company Te Rakau Hua O Te Wao Tapu, is a performing arts organisation that works with at-risk communities, creating and performing theatre in schools, marae and prisons, as well as professional theatres.	1.b (i) 1.c (i)
		Peter O'Connor's Everyday Theatre works with young people in schools to examine domestic violence and child abuse.	2.d (i) 3.a (ii) 3.b (i)
		Many arts teachers within schools and teacher educators develop art projects that engage their students to work with the community on community issues. Among the many published examples are Maran Sutherland's work about child abuse ( <a href="http://www.drama.org.nz/?p=398">www.drama.org.nz/?p=398</a> ) and Delia Baskerville's work with young offenders ( <a href="http://www.drama.org.nz/?p=1463">www.drama.org.nz/?p=1463</a> ).	3.c (ii) 3.d (i), (iii)
Artists working with schools and communities to develop cross-cultural understanding	There are also numerous examples of artists working in specific education projects that involve schools and community to extend teachers and school administrator awareness of other cultures. One of the most notable of these has been Arnold Wilson's Te Mauri Pakeaka project (Greenwood & Wilson, 2006, Auckland University Press) which used the arts as a catalyst for cross-cultural learning. Outcomes of the work extended to in-service courses for arts teachers and arts advisors.	1.a (i), (ii) 1.b (i), (ii), (iii) 1.c (i), (ii), (iii) 2.d (i), (ii), (iii) 3.a (i), (ii) 3.b (i), (ii), (iii) 3.c (i), (ii), (iii) 3.d (i), (ii), (iii)	
Artists working with communities to develop Maori capacity	There are many examples with one being the work of Mariaio Hohaia who ran the summer arts project (Greenwood 2010, In IDEA 2007 Dialogues, IDEA Publication) with rural Maori communities and their young people to allow elders to teach young people their tribal histories and to celebrate them in traditional Maori art forms.	1.a (i), (ii) 1.c (i), (ii), (iii) 2.d (iii) 3.a (ii) 3.b (i), (iii) 3.c (i), (ii) 3.d (i), (iii)	





1st International Arts Education Week, Republic of Korea © KACES (Korea Arts & Culture Education Service)

## 2.5 REPUBLIC OF KOREA

### Arts in education policies

Korea Arts & Culture Education Service (KACES) was established in February 2005 by the Ministry of Culture and Tourism (MCT) and the Ministry of Education (MOE) as part of the 'Arts and Culture Education Supporting Act' (December 2005) under the 'New Arts Education Plan' (November 2004). KACES announced the mid-term and long-term strategies for arts education in June 2007.

Though not focused specifically on arts education, the educational reforms carried out in Korea in 1995 aimed to transform the existing policies from methodologies that focused on memorizing and teaching in a uniform, standardized way to those that encouraged various educational approaches. This move has become the foundation of educational policy reform in Korea, and as such each successive government has been further developing the education sector.

Under the Ministry of Education, Science and Technology (MEST)'s 'General Plan for Creative & Personality Education', reinforcement of children's creative personalities via activities across the school curricula and within different social environments is encouraged. This has been underpinned by an extension to the role of government in constructing, developing and distributing programmes all aimed at nurturing the power of the arts. The Minister of Education emphasized the importance of 'Creative & Personality Education' at the 2012 Global Human Resource Forum.

## Arts in the curriculum

Since 1945, arts education in Korea has been divided into several subjects such as music, fine arts, and sports, along with the later additions of technologies and practical skills. As part of the provision of compulsory elementary and middle school education for students aged 6-14, all students learn arts subjects. In addition to arts education within the public school system, arts education has been included in the school education curriculum in KACES's arts education programmes since 2005.

Arts education within the elementary and high school curricula mainly concentrates on music, fine arts and creative experiential activities. There are opportunities for greater specialization at the high school level. Depending on whether the student studies at basic, general or advanced level, various arts fields allow students to pursue the following options:

- a Music: theory, history, listening, choir, performance, media, etc.
- b Fine Arts: drawing, arts history, formative arts, three dimensional modeling, design, craft, visual arts, theory, history, practical skills, and performance
- c Dance : Korean traditional dance, ballet, modern dance, critics
- d Literature: theory and introduction, writing, poetry, novel, etc.
- e Theatre: acting, stage management, directing, critics, etc.
- f Photography: filming, editing, digital filming, expression, critics, etc.

Arts education has become one of the key learning areas both within and outside the school curriculum. Within the curriculum, the time allocated for arts education is shown in the following table:

	Years	Arts subjects	No. of yearly periods	Percentage of arts subjects in curriculum (by time) #
Primary	Y1-Y2	Integrated in 'Pleasant Life'*	96 periods per year (40 mins per period)	up to 11%
	Y3-Y6	Arts (Music / Visual arts)	136 periods per year (45 mins per period)	12.5-14%
Secondary	Y7 – Y9	Arts (Music / Fine Arts)	272 periods over 3 years (45 mins per period)	8%
	Y10 – Y12	Arts^	Minimum of 10 units (50 mins per period)	Minimum of 7%

**Table 3**

Time allocation for arts education in Republic of Korea

\* 'Pleasant Life' includes physical education and arts.

^ Subjects available include Music, Music performance, Music and society, Understanding music, Fine arts, Art in life, Art appreciation and Art production.

# This figure excludes creative experiential learning activities that comprise autonomous activities, club activities, social services and career activities.

Source: UNESCO-IBE, 2011.

## Arts in cultural policies

Since early 2000, the Korean Government has been emphasizing the great potential of the cultural industries, defined as the production, distribution and consumption of cultural products. Cultural industries are considered valuable not just for the potential value-added to businesses, but also for increasing Korea's profile in the global market. In recent years, the cultural industries have grown immensely, to the extent that they have become a central pillar of the Korean economy.

As part of Korea's global vision, the 'Cultural Contents Industries' (including culture and the arts) was established. The arts are now actively included as part of the overall Korean cultural policy. The Ministry of Culture, Sports, and Tourism (MCST) manages culture, arts, sports, religion, media, and public relations. Under its jurisdiction, there are a number of institutions, research centres, and foundations working to promote cultural and artistic experiences across the country.

## References

Ministry of Education, Science and Technology. 2008. English website of the Korean Ministry of Education, Science and Technology. <http://english.mest.go.kr/enMain.do> (Accessed 11 March 2013).

Korea Arts and Culture Education Service. 2008. KACES Homepage. [http://eng.arte.or.kr/arte\\_eng/index.jsp](http://eng.arte.or.kr/arte_eng/index.jsp) (Accessed 11 March 2013).

Source: UNESCO-IBE. 2011. World Data on Education. Republic of Korea. 7th edition. [http://www.ibe.unesco.org/fileadmin/user\\_upload/Publications/WDE/2010/pdf-versions/Republic\\_of\\_Korea.pdf](http://www.ibe.unesco.org/fileadmin/user_upload/Publications/WDE/2010/pdf-versions/Republic_of_Korea.pdf) (Accessed 22 February 2013).

**Additional information about Arts Education in Republic of Korea can be sought by contacting the UNESCO Arts-in-Education Observatory in Korea. Contact details are available in Appendix II.**

### Summary of key arts education policies and initiatives in Republic of Korea

Policies*	Initiatives/ Implementation Strategies**	Key Aspects	Matches Seoul Agenda (ref. pp6-8)
<b>Support for Arts and Culture Education Act Chapter 3:</b> Assistance for School Arts Education	Dispatch of arts educators to elementary, middle, and high schools	This initiative aims to make school arts and culture education more diverse and rich. In 2011, 4,164 arts educators in 8 fields participated in 5,772 elementary, middle, and high schools. (March-December).	1.b (i), (ii) 2.a (i), (ii), (iii) 2.d (i)
	Creativity & innovation centered (arts-oriented) schools	Arts-oriented schools refer to 23 institutions across the country selected to provide specialized education to general (non-vocational) middle/high schools students who have shown an interest in and aptitude for arts. These schools have established an arts-focused curriculum that provides advanced learning in related subjects.	1.b (i), (ii) 2.a (i), (ii), (iii) 3.a (i)
	Art-Flower Seed School project	Arts-Flower Seed School Project designates small-sized elementary schools and helps to create an environment where all of its students can continue to benefit from arts education. The budget has been on an increasing trend, spending per student is quite large, and the project has proved to be effective in arts education in public education.	1.a (i) 1.d (i) 2.a (i), (ii), (iii) 2.d (i), (ii) 3.a (i) 3.b (iii)
	Pilot programmes series of honorary teachers, consisting of 100 renowned artists	Prominent and popular public figures in the arts sector including conductor Geum Nansae, Kim Duksu of Samulnori, photographer Kim Joongman have all contributed their talents and personally taught arts education hoping to raise social awareness of arts education as well as identifying potential participants. Some 100 honorary arts teachers have added vitality to an array of projects led by KACES in the military/ correctional institutions and juvenile halls to name a few.	1.a (i), (ii) 1.b (iii) 1.d (ii) 2.d (i) 3.a (i)

\*Based on Support for Arts and Culture Education Act / Act No. 7774, Dec 29, 2005 \*\*KACES Arts Education Programmes

## Summary of key arts education policies and initiatives in Republic of Korea

Policies*	Initiatives/ Implementation Strategies**	Key Aspects	Matches Seoul Agenda
<b>Support for Arts and Culture Education Act</b> <b>Chapter 4:</b> Assistance for Community Art Education	Support arts education in welfare institutions (children)	This is organized so that children and youth in welfare institutions can experience, learn, and enjoy arts education in six fields (traditional Korean music, drama, dance, film, music, art). Up to 60 hours of education is provided over 30 times annually, and participating facilities are managed and evaluated.	3.a (i) 3.c (i)
	Support arts education for military personnel	Arts education is provided in cooperation with the Ministry of National Defense to help military personnel relieve stress and participate in community programmes. Programmes are provided in six fields (traditional Korean music, drama, dance, film, music, art) to military personnel.	1.d (i) 3.a (i) 3.c (i)
	Support arts education programmes for senior citizens and the disabled	Programmes are provided so that senior citizens and the disabled in regional welfare institutions can experience, learn, and enjoy arts education in three fields (drama, dance, music). Support is provided in cooperation with the Korea Association of Senior Welfare Centers and the Korea Association Welfare Center for People with Disabilities so that 60 class hours can be provided 30 times a year.	1.c (i), (ii) 3.a (ii) 3.c (i)
	Revitalization of arts and culture education in industrial complex	This worker participatory project aims to enhance sense of belonging and pride to industrial complex and achieve labor-management reconciliation and is carried out in cooperation with Korea Industrial Complex Corp. Through development of performance contents and participation of workers, they can actively enjoy arts and culture.	2.d (iii) 3.a (ii) 3.c (i)
	After school arts and culture education	Support provided includes arts and culture educational programmes or plays for marginalized youth. Youth participated in all stages of the play through which they nurture cultural sensitivity and character.	1.a (i), (ii) 1.b (iii) 1.c (iii) 1.d (ii) 2.a (i), (ii), (iii) 3.b (i), (ii)
	Orchestral education programme for alienated children & youth	The "Orchestra-of-Dreams" project is a national level project aiming not to identify and foster musical prodigies but to share the joy of music and achieve harmony. In order for this programme to develop beyond educating individuals to give back to the community, a support system based on local community needs is under preparation.	1.d (i) 2.a (i), (ii), (iii) 2.d (ii) 3.a (ii) 3.c (i)



Summary of key arts education policies and initiatives in Republic of Korea

Policies*	Initiatives/ Implementation Strategies**	Key Aspects	Matches Seoul Agenda
	Support arts education programmes for correctional facilities and youth detention centers	Arts education programmes in seven fields (traditional Korean music, drama, dance, film, music, art, literature) are provided to inmates of correctional facilities and students and related parties of youth detention center schools. The programme is executed in cooperation with the Ministry of Justice and is focused on creative self-development and character education. 60 hours is provided 30 times annually.	3.a (ii) 3.c (i)
<b>Support for Arts and Culture Education Act</b> <b>Chapter 5:</b> Nurture Experts in Arts and Culture Education	Training for educators including arts educators in and out of school	This project provides training by programme, field and year to reinforce expertise of school and community arts educators. It is provided in basic training, intensive training, and first half and latter half training.	2.b (i), (ii)
	Training of faculty including teachers and the principals	This project aims to increase awareness of arts and culture education and improve creative job competency through diverse training and education programmes on arts and culture education to school management and teachers.	2.b (i), (ii)
	Training of education planning personnel including educators and practitioners of arts institutions and associations	Based on three core aspects of regional cultural resource identification and utilization, regional specialization, and cultural community, this project aims to foster the generation of experts who work for sustainable regeneration of regional culture.	2.b (i), (ii)
	Training of central & local public officials	KACES has continually offered arts education activities to build creative and innovative capacities of not only those involved with arts education but also people from all walks of life ranging from local public officials to corporate CEOs. The number of participants of arts education which stood at mere 127 in 2008 -2009 soared to 1,310 in 2010 - 2011.	2.b (i), (ii)
	Training of multicultural arts educators	Training is provided to increase awareness of multicultural education and reinforce expertise of multicultural teachers and cultural facility personnel.	2.b (i), (ii) 3.c (i), (ii), (iii)

\*Based on Support for Arts and Culture Education Act / Act No. 7774, Dec 29, 2005    \*\*KACES Arts Education Programmes

## Summary of key arts education policies and initiatives in Republic of Korea

Policies*	Initiatives/ Implementation Strategies**	Key Aspects	Matches Seoul Agenda
<b>Networking projects (based on Support for Arts and Culture Education Act Chapter 2: Responsibilities of State and Local Government</b>	Networking projects	<p>Since its foundation in 2005, KACES has collaborated with many domestic and overseas arts education related institutions and groups. Moreover, to ensure the efficacy of arts education policy implementation, it has signed MOUs with the Ministry of Justice, Ministry of Defense as well as the Ministry of Education and Science, Ministry of Welfare and the Ministry of Gender Equality and Family. As of 2011, the Korean Government has designated regional arts education centers in 16 cities and provinces across the country, and consequently KACES, as the Government's execution body of arts education policy, is building more close-knit partnerships with arts education centers in regional areas. As for international cooperation, since 2006, KACES, together with UNESCO, has been running the UNESCO Arts-in-Education Observatories, which is a network of observatories with a mission to gather and diffuse information and experiences in arts education in the Asia-Pacific region.</p>	<p>2.c (i), (ii), (iii) 2.e (i), (ii), (iii) 3.d (i), (ii), (iii)</p>
	Cooperation projects with UNESCO Headquarters	<p>KACES organized the Asia-Pacific preparatory conference for the UNESCO World Conference on Arts Education in 2005, and in 2006 participated in the World Conference on Arts Education as part of the Korean delegation to build an international cooperation mechanism in arts education. In 2010, KACES co-hosted the Second World Conference on Arts Education. Designated by UNESCO, the First International Arts Education Week took place during the fourth week of May, 2012. Proposed by the Korean Government, the International Arts Education Week was adopted during the UNESCO executive board meeting in 2011. Diversified events, organized by KACES both in Korea and Paris, have been held.</p>	<p>2.c (i), (ii), (iii) 2.e (i), (ii), (iii) 3.d (i), (ii), (iii)</p>

\*Based on Support for Arts and Culture Education Act /Act No. 7774, Dec 29, 2005    \*\*KACES Arts Education Programmes

Summary of key arts education policies and initiatives in Republic of Korea

Policies*	Initiatives/ Implementation Strategies**	Key Aspects	Matches Seoul Agenda
<p><b>Research &amp; Development (based on Support for Arts and Culture Education Act Chapter 2: Responsibilities of State and Local Government)</b></p>	<p>Arts and culture education colloquium</p>	<p>This project was planned to seek active exchange of opinions based on both theoretic and practical experience among experts and the general public on core issues and tasks in the arts and culture education fields. The aim was to produce measures for establishment of policies and planning of projects pertaining to arts and culture education.</p>	<p>2.c (i), (ii), (iii)</p>
	<p>Study on development of arts education standards</p>	<p>This project develops a system on the scope of education and level of arts and culture education by arts and culture education field (music, art, design, photograph, craft, traditional Korean music, drama, dance, film, cartoon/animation).</p>	<p>2.c (i), (ii), (iii)</p>
	<p>Studies on developing self-diagnosis tools to promote arts education</p>	<p>This research is based on developing a self-diagnostic tools and a utilization guide so that arts educators, essential mediators of arts and culture education, can establish a self-diagnostic framework for enhanced quality of arts and culture education.</p>	<p>2.c (i), (ii), (iii)</p>
	<p>Study on policy analysis of school arts education/ mid &amp; long-term development plans for arts education policy/developing creativity indicators in arts &amp; culture fields/ developing cultural competency indicators/ the effectiveness of arts education in Art Flower Seed School, correctional institutions and juvenile hall</p>	<p>KACES has completed a series of research projects to enhance the overall quality of arts education spanning content development research to data collection/ evaluation research.</p> <p>Despite the research conducted, there is a lack of mid to long-term research projects and limited communication of research findings which are a barrier to improvement. KACES plans to focus its investment in research and development to share such accomplishments. Various measures (i.e. infographics) are being tested.</p>	<p>2.c (i), (ii), (iii)</p>

\*Based on Support for Arts and Culture Education Act /Act No. 7774, Dec 29, 2005    \*\*KACES Arts Education Programmes



Singapore Art Museum © Donn Gonda

## 2.6 SINGAPORE

### Arts in education policies

In 1989, following the Renaissance City Report I (RCP), the Arts-in-Education programme (AEP) was implemented to improve the quality of arts education in schools. Run by the National Arts Council (NAC), the AEP aims to allow students to participate in and appreciate performances / exhibitions by providing a database of selected arts education programmes by professional artists and arts groups. Schools can purchase programmes through an annual grant.

In the 2009 Report of the Primary Education Review and Implementation Committee (PERI), the New Programme for Active Learning (PAL) was introduced. The policy called for greater exposure for all primary school pupils in years one and two to sports and outdoor education and to performing and visual arts for a more well-rounded education. Under PAL, modular classes are to be held for two hours of curriculum time per week. In addition, those in years three to six may continue with PAL or opt for elective co-curriculum activities (CCA). Resources are given to schools to conduct PAL.

## Arts in the curriculum

Arts education has been in the curriculum since the 1970s. However, arts education is arguably still treated as one of the “soft” subjects within the curriculum. In the latest instance of looking at students’ social-emotional development and engagement towards 21st century competencies, the arts are featured as a contributing factor towards developing such competencies. Visual art and music education, however, has been in the primary and lower secondary school curriculum for decades as compulsory subjects taken up for one to two hours per week.

In primary and lower secondary, visual art and music education are compulsory curriculum subjects. These run across all Singaporean schools and at upper secondary and junior college levels are offered as examinable subjects at ‘O’ and ‘A’ level standard. Drama is only included in a few primary and secondary schools within the curriculum. The Ministry of Education’s national visual art syllabus for primary and lower secondary levels was most recently revised in 2009 and the general music programme syllabus for primary and lower secondary levels revised in 2008. Currently, mid-term reviews are being undertaken and a new set of national syllabi is to be implemented in 2014. The table below shows the time allocated for arts education at each level of education.

	Years	Arts subjects	No. of weekly periods	Percentage of arts subjects in curriculum (by time)
Primary	Y1-Y4	Arts & Craft	2 (30 mins / period)	8-9%
		Music	2 (30 mins / period)	
	Y5-Y6	Arts & Craft	2 (30 mins / period)	6%
		Music	1 (30 mins / period)	
Secondary	Y7 – Y8	Arts & Craft	2 (40 mins / period)	7.5%
		Music	1 (40 mins / period)	
	Y9 – Y10	Music	1 (40 mins / period)	2.5%

**Table 4**  
Time allocation for arts education in Singapore

Source: UNESCO-IBE. 2011.

Currently, very few schools have compulsory drama classes. Drama is also examinable at the ‘O’ and ‘A’ standard level if students decide to take it as an elective. Dance is experienced as part of the physical education (PE) syllabus across all levels up to pre-University. The Ministry of Education suggested (not compulsory) that students from primary in year one to two be taught dance in 10% of PE classes (three to four sessions), and that students from primary three onwards be taught

dance in about 5% of PE classes (one to two sessions). Students may decide to take PE at 'O' level as an elective subject. Overall, there seems to be more emphasis on visual art and music within the curriculum.

Co-curriculum activities (CCA) in schools may also provide students with a source of arts education. CCAs are available for primary level students and are compulsory for secondary level students. Every secondary level student takes part in one CCA from the categories of sports and games, uniformed groups, performing arts groups, or clubs and societies. Some of the arts related activities include (but are not limited to) the concert band, Chinese orchestra, choir, different forms of dance, drama and art clubs. The types of CCAs that are available vary from school to school.

### Arts in cultural policies

The arts are included in the general overall cultural policy, i.e. the Renaissance City Plan (RCP). The latest RCP III, released in 2008, features a cultural development plan as outlined by the National Arts Council (NAC) as well as a heritage development plan by the National Heritage Board (NHB).

Cultural development in Singapore was recognized as significant for Singapore's economic development in the late 1980s (Advisory Council on Culture and Arts Report (ACCA), 1989 and the (RCP) reports, 2000, 2005 & 2008). At that time, the State began by focusing on building infrastructure, councils, institutes and educational programmes to support cultural development. Subsequently in 2002, the RCP II was published as part of the Creative Industries Development Strategy. The Creative Industries Development Strategy laid out plans to develop Singapore's creative economy by supporting the industries of arts and culture, design, and media in order to give the country a competitive edge. It aimed to build a creative cluster by fusing arts, business and technology. While there has been a transition towards the development of a creative economy, this does not mean that other aspects of cultural development have been ignored. The arts and cultural policy within the 2008 RCP III Report, introduced an added focus in the form of social and community support through the arts.

Singapore's development, including the cultural and creative industries, is very much shaped and controlled by government effort and policies. Although there are "ground-up" initiatives, these are often limited to funding opportunities and other issues. There are few arts companies with rich histories of contributing to Singapore's cultural development. Furthermore, in a very real sense, many local art groups and organizations are just starting or beginning to find the vocabulary to articulate the context of their field. Further resources would be required to map out a detailed description of the local initiatives that have been carried out.

## Summary of key arts education policies and initiatives in Singapore

Policies	Initiatives/ Implementation Strategies	Key Aspects	Matches <i>Seoul Agenda</i> (ref. pp6-8)
<b>Advisory Council on Culture and the Arts (ACCA) Report</b> (1989 – 1999)	Build a culturally-vibrant society, preserve the rich and diverse heritage of the country and become an international centre for the arts through improvements in organization, education and cultural facilities	Organizational improvements include the establishment of National Arts Council, the National Heritage Board and a literature board in Singapore.	1.c (i) 2.a (i), (iii) 2.d (ii), (iii) 2.e 3.a (i)
		Recommendations for educational improvements include implementation of the Arts-in-Education Programme which offers students opportunities to participate in the arts, and increasing pathways to pursue the arts field in tertiary education.	
		Plans to improve cultural facilities in Singapore.	
<b>Renaissance City Report</b> (1989)	Develop a strong arts and cultural base through arts education and research, recognizing and grooming talent, provision of good infrastructure and facilities and internationalizing the arts	In order to improve the quality of arts education in schools, the role of the Arts Education Council was expanded to include overseeing arts education in schools. At the same time, the Arts Education Programme (AEP) was initiated to encourage students to participate in and appreciate performances/exhibitions. A tertiary arts education system was developed while funding was allocated for research and documentation in culture.	1.a (i), (ii), (iii) 1.c (i) 2.a (i), (iii) 2.c (i) 3.d (ii)
		Talent was recognized and groomed through an increase in scholarship funding, establishment of the "New Artist Discovery Scheme", appointment of cultural ambassadors or arts laureates, development of the Singapore Youth Festival and also supporting/ commissioning works by Cultural Medallion recipients.	
		Infrastructure and facilities were improved through the building of film-making facilities and the re-development of cultural facilities.	
		Other than promoting Singaporean artists overseas, cultural relations with other countries were strengthened to facilitate cultural exchanges and partnerships with other cultural agencies were forged.	

continued next page

## Summary of key arts education policies and initiatives in Singapore

Policies	Initiatives/Implementation Strategies	Key Aspects	Matches Seoul Agenda
<b>Renaissance City Report</b> (1989 - cont'd)	Develop an arts and cultural "renaissance" economy through creation of vibrant and cultural activities, strengthening of arts marketing and cultural tourism, increasing arts sponsorship, and the promotion of Singapore as an international arts events hub	Additional funding was allocated for the organization and development of arts events, programmes and awards.	1.a (i), (ii), (iii) 1.c (i) 2.a (i), (iii) 2.c (i) 3.d (ii)
		Collaboration between Ministry of Information, Communications and the Arts (MITA) and the Singapore Tourism Board (TB) to develop cultural tourism, with specific resources to improve arts marketing.	
		Study how tax incentives can be extended to encourage corporate sponsorship for culture.	
		Pro-business packages encouraged the development of arts auction houses as well as the staging of international arts events in Singapore. In addition, specific efforts were put in to organize an international performing arts market with an Asian focus.	
<b>Renaissance City Plan (RCP) II Report</b> (2005-2007)	Build creative capacities by embedding arts, design and media within all levels of education	Beyond establishing new programmes, setting up of specialized schools to feature multi-disciplinary courses to propel the growth of creative industry and collaborating with leading institutions to leverage their expertise, Singapore would also need passionate teachers who are skillful in weaving the arts, design and media into the education curriculum to help their student learn and think more broadly and creatively.	1.c (iii) 1.d (ii), (iii) 2.a (ii), (iii) 2.e (i) 3.a (ii)
	Stimulate sophisticated demand through a multi-pronged approach	Some examples of approaches include establishing funding schemes, development of arts spaces, partnering with other agencies and developing networks.	
	Develop creative industries by developing arts and cultural entrepreneurship	In addition to developing cultural tourism, it was proposed that a Global Asian Business Research and Information Centre be established to serve as a regional gateway to the world with a strong research team providing information analysis, syntheses and packaging service to ensure contextual relevance.	



Summary of key arts education policies and initiatives in Singapore

Policies	Initiatives/Implementation Strategies	Key Aspects	Matches Seoul Agenda
<p><b>RCP III</b>  <b>“Singapore as a Distinctive, Global City for the Arts”</b>                      (2008-2015)</p>	<p>Develop distinctive content</p>	<p>Various initiatives were undertaken to develop Singapore’s distinctive national identity, project the city’s identity internationally and serve as repositories of the city’s heritage and collective experience, and to reinforce what it means to be a citizen and instil a greater sense of pride in the nation’s identity amongst the citizenry.</p>	<p>1.a (i)                      1.c (i), (ii)                      1.d                      2.b (i)                      2.d                      2.e                      3.a                      3.b (i)                      3.c (ii)</p>
	<p>Develop a dynamic ecosystem by supporting content creators, arts businesses and specialized arts services</p>	<p>In order to distribute distinctive content locally and internationally, specific actions were taken to develop thriving clusters of talents and businesses, strengthen professional capabilities in arts and culture and enhance industry exposure and relevance in tertiary and pre-tertiary specialized arts education and training.</p>	
	<p>Develop an engaged community by using arts and culture as a platform to encourage inter-racial harmony and building of community pride. This is done by nurturing young talents with inquisitive and analytical minds, creative and innovative mindsets, and strong communication skills through a holistic education with a firm grounding in arts and culture, and by building a gracious society and a sense of belonging to Singapore</p>	<p>Enrich general arts and humanities education with cultural resources and support arts and humanities teachers and instructors by providing opportunities to upgrade their skills and expose them to local and international scenes.</p>	
		<p>Strengthen community bonding and pride through arts and culture (community as practitioners and creators; targeted programmes for diverse communities including lower-income families, youths, senior citizens; professional development for community arts talent; distinctive and innovative district art programmes; co-locating arts/cultural groups or facilities in community spaces; transforming urban residential environments through arts and culture.</p>	
		<p>Incentivise greater private philanthropy and sponsorship of arts and culture.</p>	
		<p>Strengthen advocacy for arts and culture through research and communication.</p>	

## Summary of key arts education policies and initiatives in Singapore

Policies	Initiatives/Implementation Strategies	Key Aspects	Matches Seoul Agenda
<b>RCP III – Arts Development Plan (NAC) (2008)</b>	Nurture talent and develop capabilities by grooming talent and enhancing professional competencies	Support talented practitioners to contribute in mentoring, educating and developing others through training grants, scholarships and bursaries, specialized arts training and the Growing Exceptional Arts Talent (GREAT) initiative.	1.a (i) 1.b (iii) 1.c (i), (ii) 2.a (i), (iii) 2.b (i) 2.d (i) 2.e (i), (iii) 3.a (i)
		Enhance employment prospects and raise level of professionalism in the arts industry through provision of training grants and the development of the Creative Industries Workforce Skills Qualifications Framework.	
	Develop information resources by harnessing technology	Facilitate access to knowledge, spark new creations, promote efficiency in delivering arts activities and generate greater awareness of the arts.	
	Engage Communities by enhancing broad-based access to the Arts and by linking specific population segments to the arts	Specific strategies to enhance broad-based access to the arts include increasing access to quality arts experiences for the community, developing sustained programmes of quality arts activities and deepening arts experiences by offering interactive programmes whereby the public participate as co-creators. ArtReach was established in the National Arts Council to promote these initiatives.	
		Specific strategies to link specific population segments to the arts include providing opportunities for social interaction and inter-general rapport and providing platforms for young people to enjoy, participate in the arts outside of school and after leaving school and developing art programmes for young creative talent. The Youth Engagement through Arts (YEA!) programme was established to support the implementation of the strategies.	
	Enthuse children and empower youth by enhancing and enriching general arts and humanities education	The Arts Education Programme (AEP) was enhanced (AEP+) to support the implementation of quality programmes, to facilitate the customization of programmes, and to ensure arts programmes are interesting and relevant to the youth.	
		Extend arts education to pre-schools to maximize early arts exposure.	
		Training opportunities were made available to strengthen competencies of artists and schools, raise art form and industry knowledge among schools and upgrade the pedagogical skills of artists.	

## Summary of key arts education policies and initiatives in Singapore

Policies	Initiatives/Implementation Strategies	Key Aspects	<i>Matches Seoul Agenda</i>
<b>Primary Education Review and Implementation (PERI) Recommendations (2009)</b>	Balance knowledge with skills and values by emphasising non-academic programmes within the curriculum, using engaging pedagogy to teach skills and values and using more holistic assessment to support learning	The Programme for Active Learning (PAL) was implemented for all Primary 1 and 2 pupils in Sports & Outdoor Education and Performing & Visual Arts. All Primary 3 to 6 students are encouraged to either continue with PAL or to participate in a Co-Curricular Activity. At the same time, the quality of art, music and physical education instruction was enhanced by optimally deploying qualified teachers and the provision of funds to engage trained coaches, instructors and approved service providers.	1.a (i), (iii) 1.c (i) 2.a (iii) 2.b (i), (iii) 2.d (i) 2.e (i)
		The teacher training process was strengthened to focus on content mastery and in using a repertoire of generic and subject-specific teaching methods. Teachers were also equipped to use rubrics to assess and provide pupils with holistic feedback on their development and skills acquisition in academic and non-academic areas.	
		Recruit and train more art, music and PE teachers to raise the quality of instruction in these subjects.	
	Building a quality teaching force by recruiting committed, qualified educators and equipping teachers well through training and professional development	Current non-graduate teachers are provided avenues for professional development and/or academic upgrading. Eligible non-graduates may also join the teaching service by working closely with teachers as Allied Educators (Teaching & Learning).	
		Strengthen pre- and in-service training to systematically equip all teachers with basic teaching skills, sound content mastery and a variety of teaching and assessment methods.	
		Provide schools and teachers with rich learning resources and packages, and work closely with schools to help them build expertise in new teaching and assessment methods.	

## Summary of key arts education policies and initiatives in Singapore

Policies	Initiatives/Implementation Strategies	Key Aspects	<i>Matches Seoul Agenda</i>
<b>Primary Education Review and Implementation (PERI) Recommendations (2009 - cont'd)</b>	Enhance infrastructure by providing new generation primary school facilities and support for social services	Equal and fair access to schools for all children.	1.a (i), (iii) 1.c (i) 2.a (iii)
		Provide additional infrastructural support for a more holistic education, including learning spaces for a new generation of primary schools that are better able to support broad-based and effective learning.	2.b (i), (iii) 2.d (i) 2.e (i)
<b>Arts and Culture Strategic Review (ACSR) (2010)</b>	Bring arts and culture to everyone, everywhere, every day by reaching new audiences	Based on the 2025 cultural development vision, specifically 'Arts and culture will be an integral part of our people's lives', the next generation of arts and culture participants would be nurtured through a wide range of means, including the following: <ul style="list-style-type: none"> <li>▪ Increase the breadth, depth and quality of arts and culture programmes in schools</li> <li>▪ Build the capacity of arts and culture teachers</li> <li>▪ Raise support for arts and culture co-curricular activities in schools</li> <li>▪ Enhance the quality of external arts and culture instructors engaged by schools</li> <li>▪ Develop new pedagogical approaches for arts education</li> <li>▪ Develop programmes to meet the interests of youths outside of schools</li> <li>▪ Promote arts and culture for lifestyle, leisure and learning</li> <li>▪ Increasing exposure to arts and culture through mainstream and new media</li> </ul>	1.a (i) 1.b 1.c 1.d 2.a 2.b 2.d 2.e 3.a 3.c 3.d

## Summary of key arts education policies and initiatives in Singapore

Policies	Initiatives/Implementation Strategies	Key Aspects	Matches Seoul Agenda
<b>Arts and Culture Strategic Review (ACSR)</b> (2010 - cont'd)	Sustain and deepen lifelong engagement by lowering barriers for the participation of students as they transition to tertiary education and life after school and providing more opportunities for hobbyists to develop and showcase their craft amongst others	Some of the measures taken include: <ul style="list-style-type: none"> <li>▪ Provision of more resources to Institutes of Higher Learning</li> <li>▪ Housing community-based arts and culture groups in schools</li> <li>▪ Developing wellness and hobby programmes with arts and culture elements</li> <li>▪ Increasing support for community arts and culture interest groups at the grassroots level</li> <li>▪ Supporting the showcasing of arts at all levels of the community</li> <li>▪ Facilitating mentorships for hobbyists</li> <li>▪ Establishing regional cultural centres in schools</li> </ul>	1.a (i) 1.b 1.c 1.d 2.a 2.b
	Galvanise a national movement by seeding, growing and deploying networks of enthusiasts across Singapore, and facilitating a groundswell of community-initiated programmes and community advocates	Targeting the potential of arts and culture enthusiasts, youth leaders and community leaders to lead arts and cultural development, some of the actions taken include establishing a Community Arts and Culture Club in each constituency, building reading clubs, strengthening support for independently-initiated projects and programmes, empowering 'fire-starters' to catalyse organization of community arts and culture activities, and also nurture champions of arts and culture to advocate for greater support.	2.d 2.e 3.a 3.c 3.d

continued next page

## Summary of key arts education policies and initiatives in Singapore

Policies	Initiatives/Implementation Strategies	Key Aspects	Matches Seoul Agenda
<b>Arts and Culture Strategic Review (ACSR)</b> (2010 - cont'd)	Build capabilities to achieve excellence by developing cultural institutions, companies and offerings, spurring the growth of both emerging and established art forms; boosting funding and infrastructural support for major national cultural institutions and optimising funding to meet art companies' specific organisational and developmental needs	<p>Based on the 2025 cultural development vision, specifically 'Our cultural heritage will consist of excellent cultural institutions and offerings, supported by a broad and qualified base of talent', the growth of both emerging and established art forms would be spurred through the following approaches:</p> <ul style="list-style-type: none"> <li>▪ Theatre: Boost funding to raise standards of content, practice and professionalism and enhance infrastructural support through new or upgraded theatres</li> <li>▪ Music: Develop home-grown talent and companies in the music sector</li> <li>▪ Dance: Support the development of dance excellence, choreography, education and professionalism</li> <li>▪ Visual Arts: Position Singapore as a major hub for contemporary visual arts</li> <li>▪ Literary Arts: Increase exposure for local literary content, incorporate more local literary works into the English and mother tongue curricula in schools and enhance existing literary arts mentorship programmes</li> <li>▪ Film: Enhance support for non-commercial films with artistic, heritage or cultural significance</li> </ul>	1.a (i) 1.b 1.c 1.d 2.a 2.b 2.d 2.e 3.a 3.c 3.d
	Invest in talent, support professional aspirations by encouraging aspiring young talent; providing more and better opportunities for current practitioners to upgrade capabilities and fostering a supportive environment in which communities of creative professionals can thrive	To support and encourage aspiring young talent, the Ministry of Education's 'Central Talent Development Framework' would be expanded, the development of young cultural leaders across all schools would be developed, tertiary arts institutions would be strengthened, a mentorship and apprenticeship framework for students in arts and culture would be set up and scholarships for undergraduate and postgraduate arts and culture courses would be fully funded.	

Summary of key arts education policies and initiatives in Singapore

Policies	Initiatives/Implementation Strategies	Key Aspects	Matches Seoul Agenda
<p><b>Arts and Culture Strategic Review (ACSR)</b> (2010 - cont'd)</p>	<p>Invest in talent, support professional aspirations by encouraging aspiring young talent; providing more and better opportunities for current practitioners to upgrade capabilities and fostering a supportive environment in which communities of creative professionals can thrive (cont'd)</p>	<p>More opportunities are realized through introducing new Continuing Education and Training (CET) providers and programmes to meet skills development and professional needs, developing a training framework for arts and culture instructors and extending the mentorship and apprenticeship framework to young arts practitioners and professionals.</p>	<p>1.a (i) 1.b 1.c 1.d 2.a 2.b 2.d 2.e 3.a 3.c 3.d</p>
	<p>Work with partners to achieve new heights</p>	<p>Other than investing more in experimentation, creation and incubation of new content, other efforts to foster a supportive environment include relaxing rules and regulations as well as the setting up of a national content database.</p>	
	<p>Develop a dynamic marketplace for arts and culture through a number of approaches</p>	<p>Encourage greater philanthropy and corporate sponsorship by expanding tax incentive schemes to incentivize greater giving, and by establishing a Matching Grant Scheme for arts and culture donations.</p>	
	<p>Enhance the organisational structures and capacity of the Government by reviewing existing structures and strengthening partnerships</p>	<p>Encourage the showcase of private collections.</p>	
		<p>Establish an "Arts and Culture Champions" volunteer recognition scheme to recognise individuals and companies who volunteered actively in arts and culture activities, including arts practitioners who have made an exceptional effort to teach, share or engage with the community in a meaningful way.</p>	
		<p>Approaches employed include adopting a coordinated national programming and marketing approach for arts and culture, coordinating demands for physical spaces and ramping up efforts to grow arts business in Singapore.</p>	
	<p>Review the organisational structures of arts and culture agencies.</p>	<p>Strengthen government and sector partnerships in implementing ACSR recommendations.</p>	
	<p>Identify place-making agencies to champion the development and marketing of arts and culture precincts.</p>		

continued next page

## Summary of key arts education policies and initiatives in Singapore

Policies	Initiatives/ Implementation Strategies	Key Aspects	<i>Matches Seoul Agenda</i>
<b>Syllabus documents (Ministry of Education &amp; Singapore Examinations and Assessment Board)</b>	General Music Programme (GMP) Syllabus (Primary and Secondary) for all students in primary and secondary schools	GMP contributes to the quality of students' holistic education and plays a part in nurturing them to become informed audiences of the arts. GMP aims to develop awareness and appreciation for music of various cultures and the role of music in daily living. At the same time develop their ability for creative expression through music-making while providing the basis to develop an informed and lifelong involvement in music. Students learn to sing and play melodic and rhythmic instruments individually and in groups, create and improvise music, describe and evaluate music through listening, develop understanding of music elements/concepts, discern and understand music from various cultures and of various genres and understand the role of music in daily living. The syllabus document also details various approaches to teaching music, flexible syllabus structure and suggested assessment modes.	1.a (i), (ii), (iii) 1.b (i) 1.c (i) 2.d (i), (ii) 3.a (i), (ii) 3.b (i) 3.c (ii) 3.d (i)
	Primary and Lower Secondary Art Syllabus for all students in primary and lower secondary students	The vision of the art programme is to enable every child to be visually literate and to appreciate art. The art programme aims to develop sensory awareness and imagination, develop visual inquiry skills to discover and explore their surroundings. It also helps them acquire skills to describe and interpret artworks, create artworks to share their ideas, thoughts and feelings, cultivate a spirit of innovation and experimentation, understand and value art from a variety of cultures and contexts, and develop self-confidence and sense of achievement. The instructional programme approaches art education through themes, the exploration of art forms/media and the studying of artworks/artists. A conducive learning environment is also created through the display of artworks and experiences beyond the classroom.	
	Physical Education Syllabus (Primary, Secondary, Pre-University Levels) for all students in primary, secondary and pre-university students	With dance included as part of the Physical Education (PE) syllabus, the aim of PE in schools is to develop students' motor and games skills and equip them with the knowledge, skills and attitudes to pursue and enjoy a physically active and healthy lifestyle. The syllabus document covers the vision, the objectives, expected learning outcomes, content of lessons, foci and suggested assessment modes for the programme.	
	Arts subjects as examinable subjects	<p>Music, higher music, art, higher art, physical education (including dance) and drama as examinable subjects for 'O' Levels (Secondary).</p> <p>Music, art, and theatre studies and drama as examinable subjects for 'A' Levels (Pre-university level).</p>	



## References

- Arts and Cultural Strategic Review Committee. 2012. The Report of the Arts and Culture Strategic Review. [http://www.acsr.sg/PDF/ACSR\\_Final\\_Report.pdf](http://www.acsr.sg/PDF/ACSR_Final_Report.pdf) (Accessed 11 March 2013).
- ERC Service Industries Subcommittee Workgroup on Creative Industries. 2002. Creative Industries Development Strategy. <http://unpan1.un.org/intradoc/groups/public/documents/apcity/unpan011548.pdf> (Accessed 11 March 2013).
- Ministry of Education. 2013. Ministry of Education, Singapore. <http://www.moe.gov.sg/> (Accessed 27 Feb 2013).
- Ministry of Education. 2009. 2009 Primary and Lower Secondary Art Syllabus <http://www.moe.gov.sg/education/syllabuses/aesthetics-health-and-moral-education/files/art-primary-and-lower-secondary-2009.pdf> (Accessed 27 Feb 2013).
- Ministry of Education. 2008. 2008 General Music Programme Syllabus (Primary & Secondary). <http://www.moe.gov.sg/education/syllabuses/aesthetics-health-and-moral-education/files/general-music-programme.pdf> (Accessed 27 Feb 2013).
- Ministry of Education. 2006. 2006 Physical Education (Primary, Secondary and Pre-University) Syllabus. <http://www.moe.gov.sg/education/syllabuses/aesthetics-health-and-moral-education/files/physical-education.pdf> (Accessed 27 Feb 2013).
- Ministry of Information, Communications and the Arts. 1989. Executive Summary of the Advisory Council on Culture and Arts (ACCA) Report. [http://www.acsr.sg/PDF/ACCA\\_Report.pdf](http://www.acsr.sg/PDF/ACCA_Report.pdf) (Accessed 11 March 2013).
- Ministry of Information, Communications and the Arts. 2000. Renaissance City Report, Culture and the Arts in Renaissance Singapore. [http://www.acsr.sg/PDF/RCP\\_I.pdf](http://www.acsr.sg/PDF/RCP_I.pdf) (Accessed 11 March 2013).
- Ministry of Information, Communications and the Arts. 2005. Chapter Two: Renaissance City 2.0. [http://www.acsr.sg/PDF/RCP\\_II.pdf](http://www.acsr.sg/PDF/RCP_II.pdf) (Accessed 11 March 2013).
- Ministry of Information, Communications and the Arts. 2008. Renaissance City Plan III. [http://www.acsr.sg/PDF/RCP\\_III.pdf](http://www.acsr.sg/PDF/RCP_III.pdf) (Accessed 11 March 2013).
- Ministry of Education. 2009. Report of the Primary Education Review and Implementation Committee. [http://planipolis.iiep.unesco.org/upload/Singapore/Singapore\\_PERI\\_2009.pdf](http://planipolis.iiep.unesco.org/upload/Singapore/Singapore_PERI_2009.pdf) (Accessed 11 March 2013).
- National Arts Council. 2008. Renaissance City Plan III: Arts Development Plan. [http://www.nac.gov.sg/docs/resources/rcp\\_iii\\_report\\_-\\_arts\\_development\\_plan.pdf](http://www.nac.gov.sg/docs/resources/rcp_iii_report_-_arts_development_plan.pdf) (Accessed 11 March 2013).
- National Arts Council. 2012. Home. <http://www.nac.gov.sg> (Accessed 11 March 2013).
- Singapore Examinations and Assessment Board. 2013. GCE A-Level Syllabuses Examined in 2014. [http://www.seab.gov.sg/aLevel/syllabus/schoolCandidates/2014\\_GCE\\_A.html](http://www.seab.gov.sg/aLevel/syllabus/schoolCandidates/2014_GCE_A.html) (Accessed 27 Feb 2013).
- Singapore Examinations and Assessment Board. 2013. GCE O-Level Syllabuses Examined in 2014. [http://www.seab.gov.sg/oLevel/GCEOsyllabus/schoolCandidates/2014\\_GCE\\_O.html](http://www.seab.gov.sg/oLevel/GCEOsyllabus/schoolCandidates/2014_GCE_O.html) (Accessed 27 Feb 2013).
- UNESCO-IBE. 2011. World Data on Education. 7th Edition. Singapore. [http://www.ibe.unesco.org/fileadmin/user\\_upload/Publications/WDE/2010/pdf-versions/Singapore.pdf](http://www.ibe.unesco.org/fileadmin/user_upload/Publications/WDE/2010/pdf-versions/Singapore.pdf) (Accessed 22 February 2013).

**Additional information about Arts Education in Singapore can be sought by contacting the UNESCO Arts in Education Observatory in Singapore. Contact details are provided in Appendix II.**

## 2.7 Observations

This overview of arts education in Australia, Hong Kong SAR (China), Kazakhstan, New Zealand, the Republic of Korea and Singapore indicates that each country has its own unique way of interpreting, approaching and implementing arts education through both education and cultural policies. At the same time, the profiling of the national contexts, policies and initiatives has helped to identify what may be perceived as areas of strength within each respective system. Indeed, strengths in arts education in each of the countries/jurisdictions could be based on the frequency with which policies and initiatives match with the strategies and actions of the *Seoul Agenda*. The following table summarizes the most frequent strategies and actions identified in each respective country, while acknowledging that policies and initiatives do not always equal effective arts education in practice and that the research findings of Observatories may be limited in scope.

Based on the information contained in the table, Strategy 3.a (apply arts education to enhance the creative and innovative capacity of society) was the most commonly referenced strategy in the Observatory findings. This may suggest that countries involved generally recognize the importance of arts education to broader national development goals and the overall wellbeing of its citizenry. At the same time, strategies 1.a, 1.c, 2.a, 2.d, 2.e and 3.c also feature prominently in the six participating countries/jurisdictions.

As such it is hoped that a better understanding of individual strengths in each of the countries could lead to strengthened cooperation and sharing of experiences, practices and lessons learnt between countries. This would help expand the overall breadth of arts education across countries of the Asia-Pacific.

Country / Jurisdiction	Most Frequent <i>Seoul Agenda</i> Strategies and Actions Identified
<b>Australia</b>	<ul style="list-style-type: none"> <li>▪ Strategy 2.c: Stimulate exchange between research and practice in arts education</li> <li>▪ Strategy 2.d: Facilitate collaboration between educators and artists in schools and in out-of-school programmes</li> <li>▪ Strategy 2.e: Initiate arts education partnerships among stakeholders and sectors</li> <li>▪ Strategy 3.c Support and enhance the role of arts education in the promotion of social responsibility, social cohesion, cultural diversity and intercultural dialogue</li> </ul>
<b>Hong Kong SAR (China)</b>	<ul style="list-style-type: none"> <li>▪ Strategy 1.a: Affirm arts education as the foundation for balanced creative, cognitive, emotional, aesthetic and social development of children, youth and lifelong learners</li> <li>▪ Strategy 2.b: Ensure that sustainable training in arts education is available to educators, artists and communities</li> <li>▪ Strategy 2.e: Initiate arts education partnerships among stakeholders and sectors</li> <li>▪ Strategy 3.a: Apply arts education to enhance the creative and innovative capacity of society</li> </ul>
<b>Kazakhstan</b>	<ul style="list-style-type: none"> <li>▪ Strategy 1.c: Establish systems of lifelong and intergenerational learning in, about and through arts education</li> <li>▪ Strategy 2.b: Ensure that sustainable training in arts education is available to educators, artists and communities</li> <li>▪ Strategy 2.e Initiate arts education partnerships among stakeholders and sectors</li> <li>▪ Strategy 3.a Apply arts education to enhance the creative and innovative capacity of society</li> </ul>
<b>New Zealand</b>	<ul style="list-style-type: none"> <li>▪ Strategy 3.a: Apply arts education to enhance the creative and innovative capacity of society</li> <li>▪ Strategy 3.b: Recognize and develop the social and cultural well-being dimensions of arts education</li> <li>▪ Strategy 3.c: Support and enhance the role of arts education in the promotion of social responsibility, social cohesion, cultural diversity and intercultural dialogue</li> <li>▪ Strategy 3.d: Foster the capacity to respond to major global challenges, from peace to sustainability through arts education</li> </ul>
<b>Republic of Korea</b>	<ul style="list-style-type: none"> <li>▪ Strategy 2.a: Develop agreed high standards for arts education that are responsive to local needs, infrastructure and cultural contexts</li> <li>▪ Strategy 2.c: Stimulate exchange between research and practice in arts education</li> <li>▪ Strategy 3.a: Apply arts education to enhance the creative and innovative capacity of society</li> <li>▪ Strategy 3.c: Support and enhance the role of arts education in the promotion of social responsibility, social cohesion, cultural diversity and intercultural dialogue</li> </ul>
<b>Singapore</b>	<ul style="list-style-type: none"> <li>▪ Strategy 1.a: Affirm arts education as the foundation for balanced creative, cognitive, emotional, aesthetic and social development of children, youth and lifelong learners</li> <li>▪ Strategy 1.c: Establish systems of lifelong and intergenerational learning in, about and through arts education</li> <li>▪ Strategy 2.a: Develop agreed high standards for arts education that are responsive to local needs, infrastructure and cultural contexts</li> <li>▪ Strategy 2.d: Facilitate collaboration between educators and artists in schools and in out-of-school programmes</li> </ul>



### **3** Mapping of participating countries' arts education policies and initiatives against the goals, strategies and actions of the *Seoul Agenda*

## 3.1 Introduction

Following UNESCO's endorsement of the *Seoul Agenda* in 2010, it was suggested that a mapping exercise be undertaken to help explore the current positioning of arts education within countries playing host to a UNESCO Arts-in-Education Observatory. Thus, it was agreed that each Observatory would assist in the compilation of information on policies and initiatives which support arts education in their own country/jurisdiction. Relevant aspects of these policies and initiatives would then be matched against the goals, strategies and actions of the *Seoul Agenda*, as seen in the overviews presented in Chapter 2, so as to illustrate the extent to which arts education is operating – at least by measure of the goals identified in the *Seoul Agenda* – in these respective countries.

Given that each Observatory has independently identified relevant policies and initiatives and determined their adherence to strategies and actions of the *Seoul Agenda*, this report accepts that diverse interpretations of the *Seoul Agenda*, different understandings for what constitutes "arts education" and contextual factors may influence the findings presented in this mapping exercise. Therefore, this exercise does not attempt to evaluate the level of development of arts education in each country or draw comparison between countries. At the same time, this mapping exercise is considered useful for both inward and outward reflection on how Observatories have interpreted "arts education", how they see arts education in their countries adhering to the strategies and actions of the *Seoul Agenda* and as a basis for further research.

This section includes a mapping of arts education policies and initiatives identified by each Observatory against each goal, each strategy and each action item of the *Seoul Agenda*. An analysis of the information is presented in each section and the chapter concludes with some general observations.

### 3.2 Mapping against *Seoul Agenda* Goals

There are three goals to the *Seoul Agenda*:

#### Goal 1

Ensure that arts education is accessible as a fundamental and sustainable component of a high quality renewal of education.

#### Goal 2

Assure that arts education activities and programmes are of a high quality in conception and delivery.

#### Goal 3

Apply arts education principles and practices to contribute to resolving the social and cultural challenges facing today's world.

The table below demonstrates where policies and initiative align with these goals.

Country	Goal 1	Goal 2	Goal 3
Australia	✓	✓	✓
Hong Kong SAR (China)	✓	✓	✓
Kazakhstan	✓	✓	✓
New Zealand	✓	✓	✓
Republic of Korea	✓	✓	✓
Singapore	✓	✓	✓

**Table 5**  
*Mapping of arts education policies and initiatives of each country against the goals of the *Seoul Agenda**

As seen in Table 5, all six countries involved in the mapping have arts education policies and initiatives that match all three goals of the *Seoul Agenda*. While this is clearly an encouraging sign, deeper analysis is required to more fully analyze the extent to which the goals are being met and implemented, as well as the impact of these policies and initiatives on students, schools, the arts community and the broader society.

### 3.3 Mapping against *Seoul Agenda* Strategies

Tables 2-4 below show the mapping of the same policies and initiatives against the strategies that accompany the *Seoul Agenda* goals (for a summary of these strategies, see chapter 1). This should, given the more detailed nature of the strategies, provide a clearer picture as to current gaps in the development of arts education identified by each Observatory.

**Table 6**  
Mapping of arts education policies and initiatives of each country against **the actions of each strategy accompanying Goal 1** of the Seoul Agenda

Country	Strategy 1.a	Strategy 1.b	Strategy 1.c	Strategy 1.d
Australia	✓	✓	✓	✓
Hong Kong SAR (China)	✓	✓	✓	
Kazakhstan	✓	✓	✓	
New Zealand	✓	✓	✓	✓
Republic of Korea	✓	✓	✓	✓
Singapore	✓	✓	✓	✓

Of the four strategies accompanying goal 1 of the *Seoul Agenda*, Table 6 shows that three strategies are covered by all six countries, thus implying that all six countries appear to have policies and initiatives that **affirm arts education as the foundation for balanced creative, cognitive, emotional, aesthetic and social development of children, youth and lifelong learners** (1a). At the same time, the policies and initiatives **foster the constructive transformation of educational systems and structures through arts education** (1b), with **systems of lifelong and intergenerational learning in, about and through arts education** (1c). Strategy 1d – **build capacities for arts education leadership, advocacy and policy development** – has been identified by four out of six Observatories.

**Table 7**  
Mapping of arts education policies and initiatives of each country against **the actions of each strategy accompanying Goal 2** of the Seoul Agenda

Country	Strategy 2.a	Strategy 2.b	Strategy 2.c	Strategy 2.d	Strategy 2.e
Australia		✓	✓	✓	✓
Hong Kong SAR (China)	✓	✓			✓
Kazakhstan	✓	✓	✓	✓	✓
New Zealand	✓	✓	✓	✓	✓
Republic of Korea	✓	✓	✓	✓	✓
Singapore	✓	✓	✓	✓	✓

Goal 2 of the *Seoul Agenda* is accompanied by five strategies. As seen in Table 7 all six countries appear to cover strategy 2.b and 2.e. The remaining strategies have each been identified by all but one Observatory. This shows that there are policies and initiatives in all participating countries to ensure that **sustainable training in arts education is available to educators, artists and communities** (2.b), as well as **arts education partnerships among stakeholders and sectors** (2.e). Yet, more can be done in some cases to **develop agreed high standards for arts education that are responsive to local needs, infrastructure and cultural contexts** (2.a), to **stimulate exchange between research and practice in arts education** (2.c) and to **facilitate collaboration between educators and artists in schools and in out-of-school programmes** (2.d).



Country	Strategy 3.a	Strategy 3.b	Strategy 3.c	Strategy 3.d
Australia	✓	✓	✓	✓
Hong Kong SAR (China)	✓	✓	✓	
Kazakhstan	✓	✓	✓	
New Zealand	✓	✓	✓	✓
Republic of Korea	✓	✓	✓	✓
Singapore	✓	✓	✓	✓

**Table 8**  
Mapping of arts education policies and initiatives of each country against **the actions of each strategy accompanying Goal 3** of the Seoul Agenda

Other than strategy 3.d, Table 8 demonstrates that strategies 3.a, 3.b and 3.c of the *Seoul Agenda* are identified by all six Observatories involved in the mapping exercise. This implies that all countries apply arts education **to enhance the creative and innovative capacity of society** (3.a), **recognize and develop the social and cultural well-being dimensions of arts education** (3.b), while **supporting and enhancing the role of arts education in the promotion of social responsibility, social cohesion, cultural diversity and intercultural dialogue** (3.c). Strategy 3.d, which is **fostering the capacity to respond to major global challenges, from peace to sustainability through arts education**, is met by four countries.

While all six Observatories identify with all three of the broad goals of the *Seoul Agenda*, there are some strategies which have not been identified by any Observatory as part of any arts education policy or initiative in their respective country/jurisdiction. These “unmet” strategies are presented in Table 9 below.

Strategy 1.d	Build capacities for arts education leadership, advocacy and policy development
Strategy 2.a	Develop agreed high standards for arts education that are responsive to local needs, infrastructure and cultural contexts
Strategy 2.c	Stimulate exchange between research and practice in arts education
Strategy 2.d	Facilitate collaboration between educators and artists in schools and in out-of-school programmes
Strategy 3.d	Foster the capacity to respond to major global challenges, from peace to sustainability through arts education

**Table 9**  
Strategies that are not covered by policies and initiatives in all countries/jurisdictions

### 3.4 Mapping against the *Seoul Agenda* Actions

The tables below indicate the actions that have been identified by Observatories to fulfill each strategy and contribute to the goals identified in the *Seoul Agenda*. The purpose of this exercise is to determine which strategies appear to be more commonly employed and which strategies may not be covered by policies or initiatives in the participating countries. A subsequent table summarizes the number of countries that employ each of the actions contained within the *Seoul Agenda*.

**Table 10**

Mapping of arts education policies and initiatives of each country against the actions of each strategy accompanying Goal 1 of the Seoul Agenda

Country	Strategy 1.a			Strategy 1.b			Strategy 1.c			Strategy 1.d		
	1.a (i)	1.a (ii)	1.a (iii)	1.b (i)	1.b (ii)	1.b (iii)	1.c (i)	1.c (ii)	1.c (iii)	1.d (i)	1.d (ii)	1.d (iii)
Australia	✓	✓		✓		✓	✓	✓				
Hong Kong SAR (China)	✓	✓	✓	✓			✓	✓				
Kazakhstan					✓		✓	✓	✓			
New Zealand	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓		✓
Republic of Korea	✓	✓		✓	✓	✓	✓	✓	✓	✓	✓	
Singapore	✓	✓	✓	✓		✓	✓	✓	✓		✓	✓

**Table 11**

Mapping of arts education policies and initiatives of each country against the actions of each strategy accompanying Goal 2 of the Seoul Agenda

Country	Strategy 2.a			Strategy 2.b			Strategy 2.c			Strategy 2.d			Strategy 2.e		
	2.a (i)	2.a (ii)	2.a (iii)	2.b (i)	2.b (ii)	2.b (iii)	2.c (i)	2.c (ii)	2.c (iii)	2.d (i)	2.d (ii)	2.d (iii)	2.e (i)	2.e (ii)	2.e (iii)
Australia				✓			✓	✓	✓	✓	✓	✓	✓	✓	✓
Hong Kong SAR (China)	✓		✓	✓	✓	✓							✓	✓	✓
Kazakhstan	✓			✓	✓		✓						✓		✓
New Zealand	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	
Republic of Korea	✓	✓	✓	✓	✓		✓	✓	✓	✓	✓	✓	✓	✓	✓
Singapore	✓	✓	✓	✓	✓		✓			✓	✓	✓	✓		✓

**Table 12**

Mapping of arts education policies and initiatives of each country against the actions of each strategy accompanying Goal 3 of the Seoul Agenda

Country	Strategy 3.a			Strategy 3.b			Strategy 3.c			Strategy 3.d		
	3.a (i)	3.a (ii)	3.a (iii)	3.b (i)	3.b (ii)	3.b (iii)	3.c (i)	3.c (ii)	3.c (iii)	3.d (i)	3.d (ii)	3.d (iii)
Australia	✓			✓		✓	✓	✓		✓	✓	
Hong Kong SAR (China)	✓	✓	✓	✓	✓	✓	✓	✓				
Kazakhstan	✓			✓				✓				
New Zealand	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Republic of Korea	✓	✓		✓	✓	✓	✓	✓	✓	✓	✓	✓
Singapore	✓	✓		✓				✓		✓	✓	

No. of countries	Action	Description of Action Item
6 Countries	1.c (i)	Ensure learners from all social backgrounds have lifelong access to arts education in a wide range of community and institutional settings
	1.c (ii)	Ensure opportunities for arts education experiences among different age groups
	2.b (i)	Offer necessary skills and knowledge for teachers (general and arts) and artists working in education through sustainable professional learning mechanisms
	2.e (i)	Build partnerships within and beyond governments to strengthen the role of arts education in society, especially across educational, cultural, social, health, industrial and communication sectors
	3.a (i)	Apply arts education throughout schools and communities to foster the creative and innovative capacity of individuals and to cultivate a new generation of creative citizens
	3.b (i)	Encourage recognition of the social and cultural well-being dimensions of arts education including: <ul style="list-style-type: none"> <li>- the value of a full range of traditional and contemporary arts experiences,</li> <li>- the therapeutic and health dimensions of arts education,</li> <li>- the potential of arts education to develop and conserve identity and heritage as well as to promote diversity and dialogue among cultures,</li> <li>- the restorative dimensions of arts education in post-conflict and post-disaster situations</li> </ul>
	3.c (ii)	Foster and enhance knowledge and understanding of diverse cultural and artistic expressions
5 Countries	1.a (i)	Enact policies and deploy resources to ensure sustainable access to: <ul style="list-style-type: none"> <li>- comprehensive studies in all arts fields for students at all levels of schooling as part of a broad and holistic education,</li> <li>- out of school experiences in all arts fields for a diversity of learners in communities,</li> <li>- interdisciplinary arts experiences including digital and other emerging art forms both in school and out of school</li> </ul>
	1.a (ii)	Enhance synergy between the different aspects of development (creative, cognitive, emotional, aesthetic and social)
	1.b (i)	Apply arts as an educational model introducing artistic and cultural dimensions in other academic disciplines
	2.a (i)	Establish high standards for the delivery of arts education programmes in school and the community
	2.b (ii)	Integrate artistic principles and practices within pre-service teacher education and the professional development of practising teachers
	2.c (i)	Support arts education theory and research globally and link theory, research and practice
	2.e (iii)	Engage private sector entities including foundations and philanthropic agencies as partners in the development of arts education programmes

No. of countries	Action	Description of Action Item
<b>4 Countries</b>	1.b (iii)	Apply arts education to introduce innovative pedagogies and creative approaches to curricula that will engage a diversity of learners
	1.c (iii)	Facilitate intergenerational learning in order to safeguard knowledge of traditional arts and foster intergenerational understanding
	2.a (iii)	Provide necessary and appropriate facilities and resources for arts education
	2.d (i)	Encourage schools to initiate partnerships between artists and teachers in delivering curricula
	2.d (ii)	Encourage community organizations to cooperate with teachers in providing arts education programmes in a variety of different learning environments
	2.d (iii)	Elaborate cultural projects within various learning environments actively involving parents, family members and community members
	2.e (ii)	Coordinate the efforts of governments, civil society organizations, higher education institutions and professional associations to strengthen arts education principles, policies and practices
	3.a (ii)	Apply arts education to promote creative and innovative practices in favor of the holistic social, cultural and economic development of societies
	3.b (iii)	Apply arts education as a motivating process to enhance learner engagement and reduce education dropout levels
	3.c (i)	Give priority to recognition of the learner-specific context and encourage educational practices adapted to the local relevancy of the learners including minorities and migrants
	3.d (i)	Focus arts education activities on a wide range of contemporary society and culture issues such as the environment, global migration, sustainable development
	3.d (ii)	Expand multi-cultural dimensions in the practice of arts education and increase intercultural mobility of students and teachers to foster global citizenship

No. of countries	Action	Description of Action Item
<b>3 Countries</b>	1.a (iii)	Establish high quality evaluation systems in order to ensure the well-rounded development of learners in arts education
	1.b (ii)	Foster a creative culture among teachers and school administrators through arts education
	2.a (ii)	Institute formally recognized qualifications for teachers and community facilitators of arts education
	2.c (ii)	Encourage cooperation in developing arts education research and distribute research as well as exemplary arts education practices through international structures such as
	2.c (iii)	Consolidate high quality evidence of the impact of arts education and assure its equitable distribution
	3.b (ii)	Introduce knowledge about social and cultural well-being in training programmes for arts education professionals
<b>2 Countries</b>	1.d (i)	Build practitioners' and researchers' capacities for arts education policy reform including participation of marginalized populations and under-privileged groups in arts education
	1.d (ii)	Enhance communications and advocacy by reinforcing relations with the information media, establishing an appropriate language for communication, and utilizing information
	1.d (iii)	Communicate the individual and social impact of arts education to raise the public awareness of the values of arts education and to encourage support for arts education in the
	2.b (iii)	Ensure the implementation of arts education training through the development of quality monitoring procedures such as supervision and mentoring
	3.a (iii)	Employ emerging innovations in communication technology as a source of critical and creative thinking.
	3.c (iii)	Introduce intercultural dialogue skills, pedagogy, equipment and teaching materials in support of training programmes in arts education
	3.d (iii)	Apply arts education to foster democracy and peace in communities and to support reconstruction in post-conflict societies

It is encouraging to note that there are seven actions identified as operating in all six countries. This could imply that these *Seoul Agenda* actions are the most easily implementable across the participating countries. On the other hand, seven actions are employed by only two countries. Perhaps still, it is encouraging to note that there are no actions that are not identified by Observatories. At the same time, the reason for why these seven actions are not identified by the majority of Observatories calls for further research into the contextual factors which may have influenced this finding.

## 3.5 Observations

At its heart, the *Seoul Agenda*, calls upon UNESCO Member States, civil society, professional organizations and communities to recognize its governing goals, **to employ the proposed strategies, and to implement the action items**. But just how well do the six countries involved in this research fare against these governing goals, strategies and actions? What additional measures have been taken to adhere to the ideals espoused in this agenda since its establishment in 2010? What achievements have been made and what gaps remain? And perhaps most importantly, what more can be done to help ensure the *Seoul Agenda* serves its function to help improve the provision and quality of arts education?

Granted that all six countries involved in this research are countries of middle to high income status, this mapping exercise demonstrates that all appear on par with the governing goals of the *Seoul Agenda*. Generally speaking, most are headed in the right direction towards ensuring continued improvement in the provision and quality of arts education in their respective countries. It is encouraging to note that the Observatories have identified that their countries perform well against particular strategies and actions. Nevertheless, it will be essential to expand the research to include developing countries, to gain a more accurate picture of arts education in the Asia-Pacific region.

In conducting this mapping, there appears some variation in the way the different Observatories have approached this exercise. While some countries are able to identify alignment with overarching strategies, others appear to go further, identifying not only strategies but also specific actions. For example, while the UNESCO Arts-in-Education Observatory for Australia has identified alignment with strategy 1.d (building capacity for arts education leadership, advocacy and policy development), specific actions underlying this strategy have not been identified. Likewise, the UNESCO Arts-in-Education Observatory for Kazakhstan has identified alignment with Strategy 1.a (affirmation of arts education as the foundation for balanced creative, cognitive, emotional, aesthetic and social development of children, youth and lifelong learners), but no further actions. This could be because: a) Observatories identify with a strategy only; b) strategies can be achieved through other "actions" not identified in the *Seoul Agenda*; c) varying interpretations to the research task have influenced the findings, or; d) a combination of the above.

In any case, these findings provide a reminder that the *Seoul Agenda* is itself a joint statement to help strengthen the provision and quality of arts education but not a definitive “guidebook” for analyzing and mapping the true breadth of arts education across countries of the Asia-Pacific. Perhaps such a “guidebook” is not possible, or even desirable. It may be the case that policies and initiatives that do not adhere to the strategies and actions of the agenda “fall through the cracks” in the mapping exercise, even if they contribute meaningfully to arts education in each of these respective countries. This is particularly the case given the multifarious interpretations for what actually constitutes “arts education” that may abound in the diverse Asia-Pacific region.

Another important observation emerging from this exercise is that it is very difficult, if at all possible, to trace the influence of the *Seoul Agenda* on arts education policies and initiatives in these six countries. Given the lifecycle of national policy and planning processes, it is perhaps too early to evaluate the impact of the *Seoul Agenda* on arts education policies and initiatives, with the *Seoul Agenda* only endorsed in 2010. Another 5-10 years may need to elapse before any attempt to more accurately measure the impacts of the *Seoul Agenda* and its goals for improved provision and quality of arts education can be made.

Nevertheless, this mapping exercise demonstrates that the *Seoul Agenda* provides a useful and important instrument for pushing forward regional reviews of arts education across countries of the region. While this exercise has involved only six UNESCO Arts-in-Education Observatories with limited resources, information and bounded research frameworks, initial findings indicate that there is clear need to broaden this mapping of arts education across the Asia-Pacific region given the sizeable gaps identified here. Over time, the incorporation of additional countries from across the region as part of the mapping would allow for broader analysis of: a) the effectiveness of the *Seoul Agenda* in promoting arts education across the region; b) the extent to which arts education is operating, where strengths lie and what improvements are needed, and; c) what could potentially be done to strengthen further the provision and quality of arts education in the Asia-Pacific region.





**4** Recommendations  
for next steps

**5** Conclusion



## 4 Recommendations for the Next Steps

This report attempts to map and measure arts education policies and initiatives across six countries of the Asia-Pacific region and thus presents only a very small part of what could be a much broader picture. As the observations serve to reveal, future research involving further countries of the Asia-Pacific will help to piece together what for now remains an incomplete “jigsaw puzzle” on the state of arts education in the region. In addition to these observations, future research could itself benefit from further clarification and expansion in a number of key areas:

- It is recommended that the policy mapping exercise continue with **the involvement of more countries in the Asia-Pacific, in particular developing countries and those of different socio-economic status**. In addition, further clarity is needed on the extent to which arts education is supported by government policies and the role of local communities and non-government organizations as well as the private sector. This would invariably unearth valuable lessons not just for the countries involved, but also for other countries looking to strengthen the development of arts education.
- It is also recommended that further research be undertaken to **investigate contextual factors affecting adherence to strategies and actions**. For example, for those actions least referenced by all countries (see page 91), it might be pertinent to investigate why these actions appear more difficult to achieve. Perhaps this could identify shared challenges in these areas that regional cooperation could help to address.
- In addition, this report has only documented existing arts education policies and initiatives. For validation that these policies and initiatives do indeed achieve the *Seoul Agenda* goals, strategies and actions with which they are aligned (and the extent to which they do), a clearer understanding of how policies and initiatives are implemented is necessary. It is recommended that the research extend further to **identify not just aligning policies and initiatives, but to address the level of implementation and the impact of these policies**.
- At the same time, there is much more that could be done in terms of further examining education systems. The **continuity of arts education policies** from early childhood education through to secondary education within each education system could potentially bring both best practices and existing gaps to light, while a study focused on **teacher policies** in regards to arts education could be used as a leverage to improving the quality of arts education in schools and in the classroom.

- To this end, the *Seoul Agenda* could also be much more greatly promoted. In particular, the mapping could be extended to include not just short summaries of policies and initiatives, as has been the format of this report, but a colourful display of how those policies and initiatives are translated in practice. This could take the form an illustrative publication demonstrating how countries adhere to the strategies and actions of the *Seoul Agenda*. This could also provide valuable insight for other countries interested to learn and share experiences in improving the provision and quality of arts education in their respective countries. It is therefore recommended that this report be extended to **include an illustrative compendium of arts education initiatives in the region.**

## 5 Conclusion

*The Seoul Agenda: Goals for the Development of Arts Education* provides a useful mechanism to analyze, albeit within a defined framework, the degree to which arts education is developing across countries of the Asia-Pacific. Using the goals, strategies and actions of the *Seoul Agenda* as part of the research framework, this report illustrates that Australia, Hong Kong SAR (China), Kazakhstan, New Zealand and the Republic of Korea and Singapore - hosts to the UNESCO Arts-in-Education Observatories - demonstrate commitment to arts education through a number of policies and initiatives. Indeed, when mapping against goals, strategies and actions, it is clear that a number of creative and encouraging initiatives have been introduced in these countries.

At the same time, much can be done to further improve the provision and quality of arts education in countries of the Asia-Pacific. As this report has demonstrated, no one Arts-in-Education Observatory involved in this research report has identified a "picture perfect" reflection on the state of arts education in their respective countries. While further research is needed to help validate these findings, gaps identified in this report may serve as impetus for further reflection on arts education in the Asia-Pacific today, for the challenges faced and for areas where further action and cooperation could be of benefit.

While the Asia-Pacific remains a region of incredible diversity, and while arts education is in no way a homogenous component of education systems in the region, this report reveals that there is much potential for sharing experiences and for collaboration between countries in the development and enhancement of arts education across countries. Indeed, each Observatory has identified unique ways of achieving all three goals identified in the *Seoul Agenda*, as well as the 13 strategies and 39 actions through various policies and initiatives. This may serve as a heartening reminder that although differences in interpretations for

what actually constitutes “arts education” abound, different interpretations brought together can present new and creative ideas for improving the quality and provision of arts education in the region.

To this end, this report provides a platform for knowledge-sharing across Member States involved in this research as well as other countries in the region. This is in line with a key mandate of the UNESCO Arts-in-Education Observatories - to provide research for informed advocacy, while contributing to the mainstreaming of arts, creativity and culture in both formal and non-formal education. In addition, this report suggests avenues to extend the reach of the *Seoul Agenda* and its practical benefit to countries of the Asia-Pacific region. It is therefore hoped that this report has provided inspiration for more in-depth analysis of arts education in this region.

By ensuring that children, youth and lifelong learners of all ages have access to high quality arts education, authorities are in fact ‘releasing the power of the arts’. As recognized by the 2<sup>nd</sup> World Conference on Arts Education in Seoul, this can help to alleviate social and cultural challenges at a large scale whilst nurturing the creative potential of individual learners to better meet the demands of a constantly changing world. As such, UNESCO will not only continue to uphold the *Seoul Agenda*, but also to advocate for quality arts education in all of its Member States.

## 6 Appendices

### Appendix I

*Asia-Pacific Action plan for the establishment of Arts-in-Education Observatories – UNESCO Bangkok Culture Unit*

### Appendix II

*About the “UNESCO Arts Education Observatories”*

# APPENDIX I

## Asia-Pacific Action plan for the establishment of Arts-in-Education Observatories – UNESCO Bangkok Culture Unit

### Executive Summary

Educational systems in the Asia-Pacific region are adapting to the new opportunities and challenges of increasingly knowledge-based societies. In the context of this shift towards a new educational paradigm, the mainstreaming of arts within educational systems can contribute to improving the quality of education and to human development and the safeguarding of cultural diversity through its role in forming creative, innovative and socially tolerant generations of people.

This process of adaptation implies a rethinking of the role of the arts in education. Conventional (Western) approaches to arts instruction stress the teaching of art history and aesthetics and the learning of artistic skills so the student is able to reproduce artistic forms and create new ones in a competent manner.

This approach was undoubtedly important, however, in increasingly knowledge- and information based societies, the arts have become a vital instrument for communal expression, intercultural exchange, learning and professional advancement. They enable people to engage in personal as well as collaborative endeavours that contribute to community well-being and personal identity as well as fostering creativity and cultural diversity. As a component of arts education they have become a dynamic tool to challenge outdated ideas and stimulate innovative thinking in a manner that fosters social understanding and tolerance.

UNESCO is contributing to this process with the Asia-Pacific Action Plan (previously titled Action Plan Asia), which has supported the establishment of a series of Observatories. The Arts-in-Education Observatories are functioning as clearing-houses of information about the instrumental uses of arts in education. The Observatories collect, synthesize and disseminate information from a regional network of input-providing institutions. This facilitates 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 provide the basis for informed advocacy processes, which lies close to UNESCO's mandate and will also be supported by the Arts in Education (AiE) community. It is hoped that the Observatories will thereby contribute to mainstreaming arts, creativity and culture in both formal and non-formal education.

## 1 Context and Background

In furtherance of UNESCO's long-standing objective to mainstream arts education within formal educational systems, in 1999 the Director General issued the International Appeal for the Promotion of Arts Education and Creativity at School, which established a set of proposals 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". In response to the International Appeal, the UNESCO Division of Arts and Creativity initiated and supported the organisation of six meetings on arts education. The aim of these pedagogical conferences was to strengthen arts education curricula and to create the conditions for the integration of arts education programmes into national education systems.

The six meetings on arts education were held in six regions between 2000 and 2004, in Africa, Latin America & the Caribbean, the Arab States, Europe, the Pacific and Asia.

The meeting for the Pacific region was held in Fiji in 2002, and focused on the promotion of arts in education as a means of safeguarding culture and heritage while enabling creative adaptation to new global realities.

In January 2004 the Asia regional symposium, organized by UNESCO Bangkok took place in Hong Kong SAR (China). This meeting focused on the instrumental use of arts in education.

Seeking to supplement the traditional "arts for the arts sake" approach, the Asia meeting promoted the Arts-in-Education (AiE) approach which gives the arts a much expanded role in education. The following page describes the AiE approach in further detail.

*The Asia regional symposium explored the potential of the arts to:*

- Contribute to children's development (intellectual and social development through the arts); and increase creativity and innovation.
- Improve the quality of education by tapping into locally-available (cultural) resources to introduce local realities and challenges into the educational system (endogenous development, attainment of social objectives and sustainable development through the arts).
- Contribute to the safeguarding of cultural diversity (preservation of heritage and cultural identity, promotion of cultural diversity and innovation through the arts).

## The Arts-in-Education Approach

Arts-in-Education (AiE) is an approach to teaching which uses art as a tool to educate students in a variety of subjects. This approach does not simply aim to bring art subjects into curricula (arts education) and it is not about teaching art, although artistic skills and art appreciation are also learned in the process. The AiE approach uses the arts to stimulate cognitive and emotional development and to encourage innovative and creative thinking so that students learn more effectively in a range of subject-areas (such as mathematics, science and heritage education).

Supporters of the AiE approach often explain the approach by referring to the concept of “multiple intelligences” and multi-literacies, which postulates that there are many kinds of “intelligence” and literacies that students learn and understand in different ways. Supporters of this approach argue that unlike conventional teaching approaches, which concentrate on verbal and logical thinking (and thereby favour the students with strengths in those kinds of intelligence), the AiE approach stimulates a wide range of types of intelligence. They argue that using the AiE approach allows educators to not only facilitate verbal and logical thinking but also encourage other kinds of intelligence, such as kinaesthetic, musical and interpersonal. By stimulating all kinds of intelligence, this approach enables all types of learners to become multi-literate and to understand the subject matter, making learning easier for all. Supporters of the AiE approach argue also that using the arts instrumentally in education makes learning more enjoyable and brings about active student participation in lessons.

There is an ever-growing raft of scientific studies of the brain in relation to arts learning and the benefits to intellectual development where the transference of skills learned in arts disciplines, notably music, to other subjects and activities such as language development, literacy, numeracy, measures of intelligence, creativity, fine motor co-ordination, concentration, self-confidence, emotional sensitivity, social skills, team work, self-discipline, and relaxation are measured. In addition, qualitative psychological and education studies on arts learning suggest that the positive effects of engagement on personal and social development only occur if it is an enjoyable and rewarding experience. This has implications for the quality of teaching, not only for the arts but for all curriculum areas. Research also tells us that teachers as learners, notably in arts contexts, who are actively involved in their discipline and in applying professional learning to their teaching, are most likely to fully engage their students, ultimately improving students’ achievement and their enjoyment of school (Hallam, 2010).

Supporters of the AiE approach also argue that the use of arts as a foundation for teaching can cultivate sound thinking habits in students and stimulate cognitive



development. They argue that through looking at, engaging in and thinking about art (such as visual, plastic and performing arts) students develop better analytical and interactive skills and acquire broader, more creative, innovative, and clearer thought-patterns. Studies have shown, also, that the arts are a means of developing applicable skills. For example, learning about music enhances spatial reasoning abilities while studying drama builds verbal skills.

As well as making learning easier and more effective and cultivating better thinking habits, the AiE approach enables the incorporation of cultural traditions into education – particularly traditional and local forms of art – through drawing on local artists, craftsmen, and community elders and incorporating their skills and knowledge into lessons. Because much of our cultural heritage is often artistic (such as traditional music, dance, crafts and sculpture), when these art forms are used for teaching about other subjects, this enables the mainstreaming of aspects of local culture and heritage into educational systems. The AiE approach goes beyond educating students about culture, it enables the use of artistic culture as a tool for education. This applies not only to tangible, but also to intangible elements of culture.

## Summary Statement of the Asia-Pacific Regional Meeting (Hong Kong SAR (China), 2004)

*Integration of the arts in educational systems has the potential to:*

### **1 Contribute to children's intellectual and social development:**

The arts are a basic element for the development of both intellectual and social skills. Art instruction can improve cognitive abilities in children and contribute to brain development. There is evidence, for example, of linkages between music instruction and spatial reasoning; and between drama instruction and verbal communication skills. Similarly, art instruction can contribute to emotional development by offering children the means to successfully communicate complex thoughts, emotions and ideas. Furthermore, the feeling of self-worth generated through success and achievement in the arts encourages children to put their skills to use in socially-approved ways.

### **2 Improve the quality of education:**

The arts are a basic element of quality education, promoting learning achievement in diverse learning environments. The integration of arts in educational systems can improve the quality of education through motivating students and teachers, introducing active learning techniques into classrooms and making curricula more relevant to students' interests and needs.

The UN Millennium Development Goals and the 2001 Dakar Framework for Action on EFA commit governments to achieving quality basic education for all by 2015. According to the Dakar Framework this means “improving all aspects of the quality of education and ensuring excellence so that recognized and measurable learning outcomes are achieved by all, especially in literacy, numeracy and essential life skills”.

Integrating the arts into education brings an array of tools to educators, enabling quality education to be provided to everyone, while being adapted to the reality of varied, and not always equal, learning environments and respecting the diversity of individual ability and cultural aspirations.

### **3 Increase creativity and innovation and contribute to the safeguarding of cultural diversity:**

The arts are a basic element in fostering an awareness of cultural diversity and encouraging the innovative thinking which gives rise to creativity. Arts foster aesthetic inquiry into the nature and diversity of the world through an exploration of the shapes, colours, rhythms, harmonies, relationships and other forms of artistic expression arising from specific cultural contexts. Arts stimulate children’s imaginations and creative impulses and, through the re-combination of elements with hands-on exercises, arts encourage children to experiment with innovative approaches to new learning challenges.

At the same time, the process of cultural inquiry which accompanies the artistic process imparts an appreciation of the richness of artistic expression; an awareness of the potential of the arts as a source of inspiration; and lays the groundwork for collective action in favour of the preservation of diverse forms of cultural expression later in life.

As well as discussing the instrumental role of arts in education, the Asia meeting reviewed best practice case studies, relevant qualitative and quantitative research examples, and policy issues. A publication of the case studies presented during the meeting and entitled “Educating for Creativity: Bringing the Arts and Culture into Asian Education” was subsequently produced.

The Hong Kong SAR (China) meeting further discussed UNESCO’s plans for action in promoting the Arts-in-Education and mainstreaming the arts in national educational systems. As part of UNESCO’s global actions the organisation convened the First World Conference on Arts Education in Lisbon, Portugal in 2006 which aimed “to promote research in arts education, enhance culture and education advocacy,

and launch a strategy for implanting art in and out of the school environment". The main outcome of the first World Conference was the publication of the "*Road Map for Arts Education*". The Road Map aims to (i) establish a basic framework of understanding of the concept of arts education, (ii) advocate the importance and essential role of arts education and (iii) offer strategic recommendations for policy related decisions and actions in implementing arts education.

Within the Asia-Pacific region UNESCO Bangkok following the recommendations developed in the *Road Map for Arts education* developed an Action Plan for the promotion of the instrumental use of Arts-in-Education in Asia which included Australia and the Pacific. The implementation of this plan commenced with the establishment of a number of Observatories.

The Second World Conference on Arts Education held in May 2010 in Seoul, Korea built on the work of the successful First World Conference. As well as reinforcing the many dimensions discussed at the first conference, it enlarged the scope to notably include the socio-cultural dimensions of arts education, embrace the diversity of learning environments and reinforce the role of arts education in social cohesion and cultural diversity. The conference was hosted by the Republic of Korea and co-organized by UNESCO.

The main outcome of the Conference was the "*Seoul Agenda: Goals for the Development of Arts Education*". The *Seoul Agenda* calls upon UNESCO Member States, civil society, professional organizations and communities to recognize its governing goals, to employ the proposed strategies, and to implement the action items in a concerted effort to realize the full potential of high quality arts education to positively renew educational systems, to achieve crucial social and cultural objectives, and ultimately to benefit children, youth and lifelong learners of all ages.

The *Seoul Agenda* reaffirmed the importance of the work of the Arts Education observatories as an essential tool in developing and distributing arts education research as well as disseminating exemplary arts education practices.

## 2 Rationale for the *Arts-in-Education Observatories*

The main recommendation that came out of the Hong Kong SAR (China) meeting was that UNESCO improve knowledge-sharing and act as an advocate for the reform of current educational systems to incorporate the arts within educational systems. It was recommended that UNESCO create networks of institutions which will provide frameworks and useful data to support advocacy processes, influence policy making and encourage reform.

This recommendation was based on the fact that in Asia research and evidence supporting the benefits of integrating the arts into education are scarce, anecdotal and difficult to access. Even in cases of successful design and implementation, arts education programmes often fail to convey their theoretical assumptions or fail to document their outcomes. There are therefore few best-practice case studies in the region which can be used to support advocacy processes. This lack of a readily accessible body of information is deemed as a major setback for improving practice, influencing policy making, and integrating the arts into the educational systems of the Asia-Pacific region.

There is clearly a need for better research and knowledge-sharing in the field of arts education. Qualitative research methods are particularly appropriate in order to reflect the richness and complexity that is often found in Asia realities and cultures, in particular to describe the role of artists, local artisans and holders of traditional knowledge. At the same time, quantitative research is also necessary to explain the linkages between arts instruction and intellectual and social development of children in a more general and non context-specific manner.

In order to influence policy-making processes, qualitative and quantitative research must be systematized and networked. This will be achieved through the establishment of a number of UNESCO Arts-in-Education Observatories, which will function as described below.

### 3 Arts-in-Education Observatories: Objectives, Organizational Structure, Research Focus and Scope

#### 3.1 Objectives

The UNESCO Arts-in-Education Observatories will function as clearing-houses of information pertaining to the instrumental uses of the arts in education. The Observatories will collect, analyze, synthesize and disseminate information from a network of input-providing institutions or individuals. This will ensure that information is adequately collected and appropriately utilized by the networked institutions, UNESCO and its Member States. 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 supported the Arts in Education (AiE) community. It is hoped that the Observatories will thereby contribute to mainstreaming arts, creativity and culture in formal and non-formal educational systems.

### 3.2 Organizational Structure

To achieve these objectives, the Observatories will be part of the following organizational structure.

**Observatories.** Certain institutions with a solid background as a focal point for arts education and a demonstrated ability to act as a clearing-house of information will be requested by UNESCO to host Arts-in-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).

**Networked Institutions.** A voluntary network of teaching, research and support institutions or individuals (including universities, teacher-training institutes, 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.

**UNESCO Secretariat:** The UNESCO Bangkok Office acts as a secretariat of the network and its primary function is to coordinate the work of the observatories and managing its membership base. The role of UNESCO is developed in further details under section 7.

**UNESCO Chairs.** To support the work of the Observatories, UNESCO will encourage the establishment of UNESCO Chairs in Arts in Education in certain types of institutions which host a UNESCO Observatory.

**The Asia Pacific Arts Education Hub (APAH):** Aside from the online tools developed by each observatory, the APAH will serve as a virtual place for discussions and cooperation between members of the network and facilitate the information gathering and dissemination role of the observatories within the network but also to the arts education community in the region and beyond. The APAH will be hosted by KACES.

### 3.3 Research Focus

In furtherance of the Summary Statement of the Asia Regional Meeting, the Observatories will support UNESCO's goals by collecting and collating data and facilitating or conducting research on the role and effect of incorporating the arts within educational systems. Research will focus on the effect of AiE on the following areas:

#### *Intellectual and social development; creativity and innovation*

- (i) cognitive (skill-based) transfer: music and spatial reasoning; drama and verbal skills; reflective thinking and "multi-literacies" through arts; and
- (ii) affective (motivation-based) transfer: artistic performance and self-concept; developing intra-personal and inter-personal skills through the arts.
- (iii) relevant curriculum which cultivates reflective thinking, problem solving skills and capacity to innovate; promotes the interdisciplinary learning of arts and science; and uses the potential of ICT for self-expression and communication;

#### *Quality of education*

- (i) motivation and engagement of students and teachers;
- (ii) the development of indicators to reflect the contribution of the arts to an education of quality;

#### *Safeguarding of cultural diversity*

- (i) integration of artists, traditional master artisans and bearers of traditional knowledge;
- (ii) respect for and engagement with local communities and cultures by using the arts to reflect on topics such as local endogenous development, peace and social cohesion and sustainable development;
- (iii) the promotion of heritage education through multi-arts programmes.

### 3.4 Scope of Observation

*Each Observatory will have a different "scope of observation" according to its capabilities and interests. Ideally:*

- Observatories should have a holistic approach to the use of different artistic disciplines (performing arts, visual arts, architecture, music or multi-disciplinary research etc.) in education.
- Although the initial geographical scope may be national, Observatories should have the capacity to carry out their job beyond their national borders into a wider sub-regional cultural area (e.g. the Himalayas, inland Southeast Asia, etc.).

- Observatories should focus on best practice case studies from both formal and non-formal education – ranging from early childhood education through to secondary, tertiary and adult education.

## 4 Characteristics of the Observatories (Identification and Selection Criteria)

UNESCO will designate the Arts-in-Education Observatories according to the following criteria:

*(1) Background as focal point of arts and education, including:*

- Linkages to educational and cultural NGOs and networks;
- Relevant publications in the field of arts in education;
- Support from government and donor agencies;
- Capacity to work across borders and boundaries; and
- Institutional credibility and recognized leadership

*(2) Ability to act as an active clearing house, including:*

- Set-up and management of websites and databases;
- Synthesis and dissemination of information both in print and electronic formats;
- Virtual networking (running of discussion groups, information exchange and sharing procedures);
- Advocacy and promotion of clearing house activities and outputs; and
- Human resources (ideally a full-time director who can coordinate and mobilize assistance in the various aspects of clearing house activities)

## 5 Activities of the Observatories

Best practice pertaining to the instrumental use of arts in education is not easily available to practitioners and education planners. In order to overcome this limitation, the primary function of each Observatory will be to collect existing information and present it in a web-accessible manner (i.e. inventories of research and teaching/learning materials).

In addition to collecting and disseminating existing information, the Observatories are also expected to analyze to synthesize and repackage incoming information, presenting it in various usable formats (e.g. best practice series, production of teaching/learning tools, synthesis and analysis of research findings, policy briefs, etc.).

Observatories are also expected to present these outputs in various kinds of electronic and printed publications, possibly including separate/joint newsletters or a joint research journal. Steered by the Advisory Panel, the research journal will aim to encourage applied research in those areas where large information gaps remain, so that all the topics included in the research focus (ref. 3.3) of the Observatories can eventually be covered.

*Below is a detailed list of suggested activities of the Observatories. They will:*

- Compile an annotated inventory of research;
- Compile an annotated inventory of teaching/learning materials;
- Produce summarised (3 to 5 pages) accounts of successful activities or projects, i.e. a series of best-practice cases;
- Review good teaching/learning materials, extract ready-to-use lessons, and compile materials into a package for teachers and students;
- Synthesize and analyze present research findings from studies (between 10 and 20) on a particular theme or topic, which have implications for policy and practice;

*The Observatories will also have an important advocacy role. In this regard, they will undertake activities such as:*

- Produce policy briefs - short summaries of research with recommendations for policy making; or synthesis of several related research projects with policy implications;
- Produce or collate and publish advocacy and promotional materials (both print and electronic-based);
- Promote the Observatories' websites;
- Organize or facilitate seminars with governmental bodies responsible for curriculum development, arts education and arts in education programmes (National Arts Councils, Ministerial Task Forces); and
- Produce subject-related publications to be presented at educational forums.
- Produce periodic newsletters presenting case studies, research findings and policy briefs, and disseminating the work of the Observatories; and
- Publish an interactive research journal, directed by an advisory board and a commissioning editor who would change with each issue – succinct monographs focusing on the success of best-practice cases and/or focusing on under-researched topics.



## 6 Operational Principles of the Observatories

- Objectives and evaluation: The Observatories will function as a “community of practice”. This approach will entail the establishment of commonly agreed objectives and accountability measures among the Observatories.

*This will be done through;*

- Annual face-to-face meetings gathering representatives from the observatories which will serve to assess the work of the observatories and mutually agree upon collective research objectives
- Annual progress reports to be provided to UNESCO which will be collated in the form of an annual Network Activity Report
- Memorandum of Understanding: as part of the formal establishment of an observatory, the host institution will enter into an agreement with UNESCO through the signing of an MOU. The initial length will be 3 years and will be renewed upon an internal assessment of the Observatories activities and performance.
- Financial and human self-sustainability: The Observatories are expected to function within the scope of existing programmes and resources of the host institution
- Use of ICT: In the nature of clearing-houses for the instrumental use of arts in education, the output of the Observatories will be web-accessible. The Observatories’ websites will be linked to the Arts in Education website of UNESCO <http://www.unescobkk.org/culture/creativity/arts-ed/observatories/>
- Virtual Networking: The Observatories draw their strength from the networked institutions. In order to ensure that the networked institutions contribute voluntarily and on a regular basis, the Observatories will encourage the networked institution to contribute to the Asia-Pacific Arts Education Hub (APAH) by submitting information and research.

## 7 UNESCO’s Support to the Observatories

*The UNESCO Culture Unit provides coordination and secretariat support to the Observatories by;*

- Acting as the primary liaison with members
- Promoting and administer the expansion of the network through recruiting new members

- Managing the database of the network, reviewing new application and establishing MOU's;
- Organizing and supporting face-to-face working sessions;
- Advocate for the work of the UNESCO Network for Arts Education
- Ensuring that the work of the network is visible, keeping the UNESCO website updated and disseminating information as widely as possible; and

While UNESCO will assist in other ways, it is not able to provide regular technical or financial support to the Observatories (for activities such as website maintenance, etc) and hence effective and coordinated fund-raising activities will be essential for the development of this project.

Project-specific funding may be available through a number of UNESCO financing arrangements, most notably through the UNESCO Participation Programme.

## 8 Applications and Procedures for Hosting an Observatory

Universities, higher learning institutions and research institutes specialized in the instrumental use of arts in education are invited to apply to host a *UNESCO Arts-in-Education Observatory*.

*The procedure is as follows:*

- 1 Applicants submit the application form and an endorsement letter by the appropriate authority (e.g. Head of University or Association) to the UNESCO Bangkok Regional Unit for Culture. Application forms can be obtained upon request from the UNESCO Regional Unit for Culture.
- 2 UNESCO will select host institutions, in accordance with the identification and selection criteria referred to in section 4.
- 3 The UNESCO Bangkok Culture Unit will negotiate with the successful applicants and establish a Memorandum of Understanding.

## APPENDIX II

### About the “UNESCO Arts-in-Education Observatories”

UNESCO has established a network of 6 Arts-in-Education Observatories hosted by 6 institutions across the Asia-Pacific region which include (in chronological order):

- 2006 – Australia: University of Melbourne, Faculty of Architecture, Building and Planning, since 2012 it has been positioned within MGSE
- 2007 – New Zealand: University of Canterbury, Music Education Research Centre, College of Arts. This is now positioned within New Zealand Ministry of Education ‘Arts Online’ platform
- 2008 – Singapore: National Institute of Education, Centre for Arts Research in Education
- 2010 – Kazakhstan: Almaty School of Fine Arts and Technical Design
- 2010 – Republic of Korea: Korea Arts and Culture Education Service
- 2011 – Hong Kong SAR (China): Hong Kong Institute of Education, Faculty of Arts and Sciences, Department of Cultural and Creative Arts

The Observatories are intended to facilitate knowledge-sharing and information-utilization by a network of institutions, UNESCO, its Member States and cooperation partners. By contributing to gathering, analyzing and disseminating information regarding the instrumental use of arts education, the Observatories facilitate the mainstreaming of the arts, creativity and culture in both formal and non-formal education.

The network has also established a website ([www.apah.info](http://www.apah.info)) named the Asia-Pacific Arts Education Hub (APAH). Established in 2012, this website aims to provide increased accessibility to arts education in the Asia-Pacific region. The website contains policy data, press articles, best practice example, research results, conference materials and educators training material.

**Contact person:** [Ms Julia Davies](#)

Programme Officer

Culture Unit, UNESCO Bangkok

920 Sukhumvit Road, Prakanong, Klongtoey, Bangkok 10110, Thailand

*Email:* [j.davies@unesco.org](mailto:j.davies@unesco.org)

*UNESCO Website:* <http://www.unescobkk.org/culture/creativity/arts-ed/>

*Network Website:* <http://www.apah.info>

## AUSTRALIA

### Melbourne UNESCO Observatory of Arts Education

The Melbourne University Arts Education Observatory was originally established in 2006 under the Faculty of Architecture, Building and Planning. The Observatory contributes to research by the Faculty, acting as a hub, clearinghouse and conduit for untapped research potential in the Asia-Pacific region.

In November 2012, the 'UNESCO Observatory Multi-disciplinary Research in the Arts' was relocated from The Faculty of Architecture, Building and Planning to The Melbourne Graduate School of Education and its new host, The Early Learning Centre. The Melbourne Graduate School of Education (MGSE) is a single-department Graduate School within The University of Melbourne.

Through effective collaborations It is led by Dean, Professor Field Rickards and its mission is to deliver relevant, high quality, high impact research, research-informed, clinical teacher education that develops graduates with the capacity to inspire and improve individual learning outcomes and outstanding quality postgraduate studies for professionals. MGSE is currently at the forefront of innovation in education, working with partners in early childhood settings, schools, tertiary institutions, governments and beyond, constantly seeking new and improved ways to support Australia's education system. The Master of Teaching is playing a significant role in reshaping teacher education. A major departure from traditional teacher education programmes, its focus is on linking the theory taught in university with classroom experience, and on enabling graduates to tailor learning interventions to the needs of individual students. MGSE is home to eight research centres and a number of internationally recognized experts who ensure that the MGSE holds a leading position in Australian education research. It is also the home for The Early Learning Centre, which is an operating long day pre-school that supports research and demonstration of exemplary early year's teacher practice and service delivery. For education professionals and professionals whose career has a significant education interface, MGSE offers high quality, research-led professional development and further study.

**Contact person:** [Professor Susan Wright](#)

Chair of Arts Education  
University of Melbourne  
Parkville, Victoria, Australia

*Email:* [susan.wright@unimelb.edu.au](mailto:susan.wright@unimelb.edu.au)

*Website:* <http://www.unimelb.edu.au/>

## HONG KONG SAR (CHINA)

### The UNESCO Observatory for Research in Local Culture and Creativity in Education (RLCCE)

The UNESCO Observatory for Research in Local Culture and Creativity in Education (RLCCE) was established in 2011 under the Department of Cultural and Creative Arts, Faculty of Arts and Sciences of the Hong Kong Institute of Education (CCA, FAS).

The UNESCO Observatory for Research in Local Culture and Creativity in Education will act as a cleaning house of information on arts and culture education aimed at fostering collaboration between the UNESCO Arts-in-Education Observatories and arts education organizations in Hong Kong SAR (China). A joint repository will be developed to facilitate knowledge sharing and exchange of best and innovative practices of arts and local culture in education. The observatory will also undertake comparative research on current arts and cultural education policies and structures in East Asia.

**Contact person:** Prof Dr Samuel Leong

Associate Dean (QA&E)

Faculty of Liberal Arts & Social Sciences / Head of Department  
of Cultural & Creative Arts

Hong Kong Institute of Education

10 Lo Ping Road, Taipo, NT, Hong Kong SAR (China)

*Email:* [sleong@ied.edu.hk](mailto:sleong@ied.edu.hk)

*Website:* [http:// www.unescohkied.org](http://www.unescohkied.org)

---

## KAZAKHSTAN

### Inter-cultural Creative Education Observatory, Almaty Kasteyev's School of Fine Arts and Technical Design

The Inter-cultural Creative Education Observatory was established in the end of 2010 under the Almaty Kasteyev's School of Fine Arts and Technical Design. The observatory contributes to promoting the mainstreaming of arts education in Asia-Pacific education systems with particular emphasis at Primary and Basic Arts Education in Central Asia. The observatory is committed to facilitate collection, analysis and dissemination of best practice and information relating to arts education and its impacts on society through repackaging and sharing analyzed information.

The observatory brings together the art education schools and arts centers, drawing on the combined expertise of academics from three national arts universities as well as artists and craftsmen from Kazakhstan, Kyrgyzstan, Tajikistan and Uzbekistan. The observatory benefited from the long-term expertise of the UNESCO sponsored project "Children are painting the World", to which the Almaty Kasteyev's School serves as the focal point.

**Contact person:** Ms. Anel Pirmkhanova

Director, UNESCO Almaty Arts Education Observatory (Kazakhstan National Federation of UNESCO Clubs

Kazakhstan National Federation of UNESCO Clubs

38/A Auezov Str., Almaty, 050026, Kazakhstan

*Email:* [anel.almoca@gmail.com](mailto:anel.almoca@gmail.com)

*Website:* [www.almoca.kz](http://www.almoca.kz)

---

## NEW ZEALAND

### Arts Online New Zealand

Arts Online links to the widest possible range of educational and arts organizations, individuals and networks in New Zealand and internationally. Arts research and professional readings, teaching materials, ICT digital resources, and digistories can be viewed throughout the website. Digistories, engaging with the curriculum, student gallery, and case studies are examples of the latest developments. Online professional learning programmes such as <http://artsonline2.tki.org.nz/interact/visartspd/> for teachers and artists are being further developed in through collaboration between Arts Online and the Virtual Learning Network.

The NZ Ministry of Education funds Arts Online through a contract for services with Cognition Education Limited. Arts Online is the arts community on the Ministry's education website – Te Kete Ipurangi.

Arts Online is also supported by the NZ Qualifications Authority through sharing their National Moderators' expertise in our online forums and video conference professional learning programmes in the arts. As a publishing website, Arts Online connects with individuals, groups, networks and projects around the world.

**Contact person:** Ms. Maria Lute

Education consultant / Project Manager - the Arts Online

Cognition Education Limited (Arts Online)

Level 1 Pfizer House, 14 Normanby Rd, Mt Eden, Auckland, New Zealand

*Email:* [mlute@cognition.co.nz](mailto:mlute@cognition.co.nz)

*Website:* <http://cognition.co.nz>

## REPUBLIC OF KOREA

### Korea Arts and Culture Education Service Observatory (KACES)

The Korea Arts and Culture Education Service (KACES) was established in 2005 to ensure an effective and systematic implementation of fundamental goals of the Culture and Arts Education Promotion Master Plan, jointly prepared by the Ministry of Culture, Sports and Tourism and the Ministry of Education and Science Technology of South Korea. The main projects of KACES are training arts and culture education professionals, allocating them to public schools and communities nationwide, conducting research and development in arts and culture educational materials, statistics, curriculum and performance evaluation and collaborating with international institutions to promote arts and culture education.

As an observatory, KACES contributes to the overall arts and culture education fields with information on its various arts and culture education programmes and the outcomes, details of training courses, research results in academic and practical areas and statistics. KACES also collaborates with UNESCO Bangkok and other observatories to develop and promote the Asia Pacific Arts-education Hub (APAH), an online information hub which will serve as a collection, dissemination, and communication platform for the network and the arts education community as a whole.

**Contact Person:** Ms. Song Mi-Ryoung

Global Administration Team

Korea Arts and Education Culture Service

Gamasan-ro 25-gil 21, Guro-gu, Seoul, Korea 152-842

*Email:* [kaces@arte.or.kr](mailto:kaces@arte.or.kr)

*Website:* [www.arte.or.kr](http://www.arte.or.kr)

---

## SINGAPORE

### UNESCO-NIE Centre for Arts Research in Education (CARE)

UNESCO-NIE Centre for Arts Research in Education (CARE) is a clearing-house of research on the instrumental benefits of arts in education in Singapore and the Asia-Pacific region. It generates, collects and disseminates high-quality research which promotes education in and through the arts through a strong collaborative network between NIE, UNESCO and like-minded individuals in the Asia-Pacific region.

CARE's vision is to be the hub and advocate for Arts Education research in Singapore and a continued beacon of light within the UNESCO network of observatories in the Southeast-Asian region.

Driven by the aim to 'Bridge/Connect Arts Education and the Community,' CARE sets out to remind arts educators in grounding their pedagogies and practices so that they are relevant and meaningful to the community they serve, taking into careful consideration the significance of social, cultural and historical contexts in a local/global/glocal world.

**Contact person:** [Asst. Prof. Chee Hoo Lum](#)

UNESCO-NIE Centre for Arts Research in Education  
National Institute of Education Singapore  
#1 Nanyang Walk, Singapore 637616

*Email:* [cheehoo.lum@nie.edu.sg](mailto:cheehoo.lum@nie.edu.sg)

*Website:* <http://www.unesco-care.nie.edu.sg>







United Nations  
Educational, Scientific and  
Cultural Organization



UNESCO Network of Arts Education Observatories in the Asia-Pacific

Te Matatini Kapahaka Competition held in Rotorua, New Zealand © Te Matatini Society Inc. 2013

