

# ***Moving Forward on Arts and Education***

**A report to the UNESCO World Conference on Arts and Education  
Lisbon March 2006  
from the Arts and Education Mini-Summit  
in Melbourne, Australia on 11-12 September 2005**

## **Background**

The arts and education mini-summit was convened by the Australia Council and the International Federation of Arts Councils and Culture Agencies (IFACCA) with the assistance of Arts Victoria in Melbourne on 11-12 September, 2005. Most of the 29 delegates were senior officials from government agencies or national and international organisations that have a responsibility for, or interest in, improving the quality of arts education in their country (refer Appendix 1). They came from 16 countries in five continents (Australia, Canada, PR China, Denmark, England, Germany, India, Ireland, Kenya, Namibia, New Zealand, Singapore, South Korea, Tanzania, Thailand and the United States of America).

The preparation of this report was a key aim of the mini-summit. The agenda included presentations by Sir Ken Robinson of the J Paul Getty Trust, Los Angeles, on his work to advance the role and status of culture and creativity in education systems in the UK and numerous other countries; and Professor Anne Bamford of the Wimbledon School of Art, London on the findings of her *Global Research Compendium on the Impact of the Arts in Education* which will be published in time for the World Conference.

## **Context**

This report is presented in the context of statements such as:

### **1. The Universal Declaration of Human Rights**

#### Article 26 (2)

Education shall be directed to the full development of the human personality and to the strengthening of respect for human rights and fundamental freedoms. It shall promote understanding, tolerance and friendship among all nations, racial or religious groups, and shall further the activities of the United Nations for the maintenance of peace.

#### Article 27 (1)

Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits.

### **2. The Convention on the Rights of the Child**

#### Article 29 (1)

The education of the child shall be directed to ... (a) The development of the child's personality, talents and mental and physical abilities to their fullest potential...

#### Article 31 (2)

State parties shall respect and promote the right of the child to participate fully in cultural and artistic life and shall encourage the provision of appropriate and equal opportunities for cultural, artistic, recreational and leisure activity.'

## **General Principles**

Mini-summit delegates agreed unanimously on the following statements about the current state of arts and education policy worldwide:

- The arts are widely recognised as an essential part of most national education and social policies.
- A significant body of national and international research exists that highlights the positive impact of participation in arts in education on all participants including the students, artists, arts organisations, schools and wider community.
- The greatest and most urgent need is to significantly improve the implementation of policy into effective practice.
- The evolving technologies and diversity of cultures being embraced by the next generation are creating demands and opportunities that current arts and education structures are unlikely to be able to meet.
- The arts should be part of the systemic and long-term changes required of education structures and programs.
- Artists and arts organisations play an invaluable role in formal, non-formal and informal education in rich and diverse ways.
- Artists' engagement with schools forms a significant part of contemporary arts practice, providing a fertile context for innovation and enrichment of artists' practice and art form.

Delegates emphasised the importance of:

- high quality education not only in the arts, and of
- considering education as a life-long process, from early childhood through to late adulthood.

They also stressed that good quality arts education is an essential component of holistic education (formal and informal) since it:

- enhances self esteem, a sense of identity, unity and diversity
- improves ability to handle change in a dynamic society
- encourages an appreciation and understanding of heritage
- enables the creation of future heritage, design and production
- increases individuals' potential to make a living, be more creative in the workplace and improve achievements in other spheres of life
- encourages freedom of expression and enriches the child's creative and imaginative self
- improves linguistic skills and stimulates social responsibility and spiritual growth

## **Areas for action**

Delegates agreed on four key areas requiring action by governments to improve the implementation of arts and education policies in order to equip young people for the 21<sup>st</sup> century.

### **1. Identifying persuasive arguments**

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

the value and effectiveness of a comprehensive arts in education experience. In advocating for improvements to arts education we must strive to:

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

## **2. Enhancing the training and development of artists and educators**

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

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

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

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

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

- be explicit about the characteristics of quality teaching, particularly in the arts, and to conduct more research as required

- acknowledge the aesthetic dimension of effective teaching in any area
- promote arts pedagogies in general teacher training
- engage artists in teacher training to develop learning tools e.g. the use of drama skills by teachers, effective use of the pause etc.
- ensure teachers have access to high quality arts and artists as part of their training and induction
- promote post graduate study in the arts to teachers of all subjects
- incorporate into pre-service teacher training internships in arts partnership programs
- provide educational and pedagogical training for artists
- explore different strategies required to engage the full range of people involved in education/learning e.g. parents, principals/administrators, community members, cultural institutions and organisations.

Given the widespread focus on the issues of quality teacher retention and of teacher registration, the area of aesthetics should be increasingly important for educational policymakers.

### **3. Refining methods of accountability**

Accountability is a critical component of any quality arts education program.

Accountability can be enhanced by:

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

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

#### *Evidence*

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

#### *Reflection*

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

#### *Participation*

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

#### *Presentation*

- when presenting findings, using manageable and efficient methods that can be used in education as a whole not only in education and the arts

- acknowledging that what we learn from the arts can help in developing this new paradigm of accountability, which can be used in any educational context
- developing manageable and effective assessment instruments that can be transferred to all educational contexts, beyond the arts
- widely distributing findings to parents, communities and decision makers

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

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

#### **4. Improving collaborations with other key partners**

All delegates agreed on the importance of partnerships for quality arts education. The outcomes described above cannot be achieved without collaboration and cooperation. There is great value in sharing information, ideas and resources across sectors, industries, regions and international borders.

Key characteristics of successful partnerships were identified and it was agreed that these should be used to develop simple, effective guidelines. Delegates can provide case studies to demonstrate these principles, if required.

##### *Recommended conditions for effective partnerships:*

- Clearly articulated reasons for and benefits of the collaboration. Parties need to identify their needs and how they anticipate they be met by each partner. The needs are easier to identify on a local level, particularly at school and community level.
- Both intra- and inter-agency partnerships are important in order to identify common directions and common interests within and between agencies. It is critical to develop shared understandings about arts, culture, education and arts education and about how each partner can assist each other.
- The development of a common language between partners e.g. between bureaucrats and practitioners, between government and non-government.
- An ability to look beyond the familiar when seeking partnership opportunities e.g. to sectors such as justice, social services, festivals, community events
- Acknowledgement of the different qualities brought to partnerships by different partners – not necessarily always financial, but also services, common directions, expertise.
- Ensuring there are shared interests and shared values. Taking a team approach and offering solutions, not just identifying problems.
- Allowing development time – good partnerships are not developed instantly. Dr Bamford's compendium highlights the value of sustained, long term connections, rather than short term or one-off projects.

- Development of skills in working collaboratively, from planning, research, implementation, evaluation and allowing time for critical reflection by the partners.
- An understanding of cultural sensitivities and protocols and mutual respect between parties.
- Building in mechanisms to support changeover of individuals within partnerships to ensure continuity of skills, commitment, etc
- Creating opportunities for collective learning, mentoring and reciprocal benefits for all parties in the engagement.
- Allowing flexibility around school hours and premises.
- Establishing clear agreements for corporate sponsorships and partnerships

### **Conclusion**

Delegates offer the above principles and recommendations as a means of stimulating discussion and significantly moving the arts and education agenda forward at the UNESCO World Conference. They can expand further on the benefits of arts education for learning outcomes and for artists and arts organisations, and provide examples and case studies to elucidate the statements made and/or provide further advice as required. Delegates congratulate UNESCO for highlighting this crucial policy question and look forward to the outcomes of the conference.

Report prepared on behalf of delegates by  
Sarah Gardner, IFACCA and Gillian Gardiner, Australia Council – January 2006

## **Appendix 1 Attendees at the Australia Council/IFACCA mini-summit**

### **Australia**

*Anne Bamford*, Director of Visual Arts, Centre for Research in Education & the Arts, Faculty of Education, University of Technology Sydney (Currently Director of The Engine Room, Wimbledon School of Art, UK)

*Sally Basser*, General Manager, Indigenous Arts & Training, Department of Communications, Information Technology and the Arts

*Karilyn Brown*, Executive Director, Community Partnerships & Market Development, Australia Council

*Gillian Gardiner*, Program Manager, Youth, Education & the Arts, Australia Council

*Sarah Gardner*, Executive Director, IFACCA

*Penny Hutchinson*, Director, Arts Victoria

*John O'Toole*, Foundation Chair of Education, University of Melbourne

### **Canada**

*Douglas Riske*, Executive Director, Manitoba Arts Council

### **China**

*Cao Jun*, European & African Affairs, International Liaison Department, China Federation of Literary & Art Circles

*Zhou Yude*, Former President, Association of Chinese Traditional Opera

### **Denmark**

*Vagn Jelsøe*, Deputy Director, Kunststyrelsen - Danish Arts Agency

### **England**

*Norinne Betjemann*, Director, Education & Learning, Arts Council England

*Joe Hallgarten*, Learning Director, Creative Partnerships,

### **Germany**

*Max Fuchs*, Director, Akademie Remscheid & President, Arts Council of Germany

### **India**

*George Jose*, Associate Director PUKAR Partners for Urban Knowledge, Action & Research, Mumbai

### **Ireland**

*Lorraine Comer*, Arts Education Specialist, Arts Council Ireland An Chomhairle Ealaíon

### **Kenya**

*Qu'resh Ahmed*, Director, Bomas of Kenya

### **Namibia**

*Retha Louise Hofmeyr*, Director of Arts, Ministry of Youth, National Service, Sport & Culture

### **New Zealand**

*Rose Campbell*, Music & Festivals Advisor Arts Service, Creative New Zealand

*Helen Cooper*, Senior Advisor, Arts, Ministry of Education

*Camilla Highfield*, Team Leader Secondary Education, Ministry of Education

### **Singapore**

*Susan Loh*, Director, Audience & Market Development and Corporate Communications, National Arts Council

*Pearl Samuel*, Deputy Director, Audience & Market Development, National Arts Council

### **South Korea**

*Kim Jooho*, President, Korea Arts & Culture Education Service (KACES)

### **Tanzania**

*Rose Sayore*, Executive Secretary, Mfuko Wa Utamaduni - Culture Trust Fund

### **Thailand**

*Ellie Meleisea*, Editor and Assistant Project Officer, UNESCO Bangkok

### **USA**

*Arnold Aprill*, Executive Director, Chicago Arts Partnerships in Education (CAPE)

*Andy Finch*, Senior Director of Government Affairs, Americans for the Arts

*Sir Ken Robinson*, Senior Advisor, J Paul Getty Trust

### **Observers**

*Fay Chomley*, Senior Arts Officer, Arts & Education, Arts Victoria

*Hwang Hyunjung*, Sub-Director, Culture & Arts Education Division, Ministry of Culture & Tourism of Republic of Korea

*Ki Youngjun*, School Support Team Assistant Manager, Korea Arts & Culture Education Service (KACES)

*Michael Nation*, Manager, Executive Office, Arts Victoria

## Appendix 2 Glossary<sup>1</sup>

In this report, delegates defined certain key terms as follows:

**Arts:** The group defined arts very broadly to encompass the traditional arts and cultural practices of diverse communities like visual and performing arts as well as contemporary, emerging and experimental forms of creative interpretation and expression of thoughts, feelings and ideas through diverse means.

**Educational Contexts:** Any virtual or physical space where deliberate teaching and learning takes place. It is acknowledged that education can occur in many locations, both formally in schools and informally in the home and other settings. Education includes, but is not limited to, the acquisition of numeracy and literacy. Under this definition of education, wisdom is engendered through skills, concepts, understandings and knowledge. Education is acknowledged to be a force in cultural development and to involve an understanding of tradition and contemporary and future society and practices.

**Educators:** Anyone engaged in the provision of teaching and learning in any of the contexts described above – this includes but is not limited to pre-, primary and secondary school teachers, teacher aides, school administrators and principals and university lecturers.

**Arts education:** Arts education aims to pass on cultural heritage to young people, to enable them to create their own artistic language and to contribute to their global development (emotional and cognitive). Arts education therefore affects the child on both an academic and personal level. There are two different approaches to Arts education: Education *in* Art implies teaching the pupils the practices and principles of the various art disciplines, to stimulate their critical awareness and sensitiveness and to enable them to construct cultural identities. Education *through* art implies that art is seen as a vehicle for learning other subject content and a mean for teaching more general educational outcomes. Other subjects should hence be infused into arts education, especially social or cultural issues.

**Quality education:** A quality education is one that prepares learners for life, taking into account the diverse needs of pupils and adapting to different learning styles and rhythms. It can only be delivered through the appropriate use of time and resources including effective collaboration between educational settings families and communities.

**Arts-rich program:** Any educational plan, curriculum, educational practice, model of teaching and learning that involves the arts in a significant and substantial way and has a direct impact on the education of children.

**Children and young people:** Any individual between the ages of 0 and 18 years of age.

**Marginalised or ‘at risk’ (children) in terms of fulfilling their educational and artistic potential:** This refers to children or young people for whom the established or regular patterns or offerings of formal education may be irrelevant, inappropriate and/or insignificant. Marginalised or ‘at risk’ children may feel unimportant, excluded and/or peripheral to education. They may perceive their exposure to education as being of no consequence and irrelevant.

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<sup>1</sup> A number of these definitions are based on those included in the draft *Global Research Compendium on the Impact of the Arts in Education 2005* presented at the mini-summit by Anne Bamford.