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# Report on the survey on the implementation of the Road Map for Arts Education

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Report available on the UNESCO Arts Education website: [www.unesco.org/culture/en/artseducation](http://www.unesco.org/culture/en/artseducation)

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DISCLAIMER: As the main source of information for this UNESCO report is questionnaires submitted by a wide range of respondents chosen by its Member States, including officials and experts, it does not necessarily represent the views of UNESCO.

## **EXECUTIVE SUMMARY**

### **THE ROAD MAP**

The Road Map for Arts Education is a reference document that aims to explore the role of arts education in meeting the need for creativity and cultural awareness in the 21<sup>st</sup> Century, while placing emphasis on the strategies required to introduce or promote arts education in the learning environment. Within this conceptual framework, all UNESCO Member States interested in initiating or developing arts education practices can mould their own national policy guidelines, adapted to their socio-cultural specificities. With the Road Map, UNESCO advocates the essential role of arts education within societies, to create a common ground of understanding for all stakeholders.

The development of the Road Map for Arts Education was a lengthy and comprehensive consultation process. The document was first elaborated by a group of experts and UNESCO, then presented at the First World Conference on Arts Education (Lisbon, 2006) and later revised and updated, following recommendations from NGOs and Member States. The Road Map was finally distributed to the UNESCO Member States in November 2007 in English and French and then translated into Spanish and Russian following popular demand.

### **IMPLEMENTATION**

More than a year after this distribution, UNESCO launched a wide-ranging survey in order to assess the implementation of the Road Map in its 193 Member States. Through its National Commissions, the Organization relayed this document to Ministries of both Education and Culture. The aim of this exercise was threefold: to learn whether the Road Map was being applied and to what extent it was influencing policy decisions at national level; to act as a reminder of the importance of the UNESCO reference document and encourage its use; finally, to assess the situation of arts education in the responding countries. Thus, this survey not only acted as a catalyst for the implementation of the Road Map, but also provided precious knowledge on arts education around the world. The Member States' responses also contributed greatly to the Second World Conference on Arts Education (Seoul, May 2010), inspiring one of its main themes and the topics for a number of workshops. They also encouraged a more integral participation of these States in the conference through preparatory consultations.

### **HIGH RESPONSE RATE**

Over the last year, the number of responses to this mass inquiry has risen to reach an impressive 49 percent (95 responses out of 193 Member States). This great yield highlights a number of issues key to the development of arts education: there is an undeniable interest in arts education and its implementation, notably in developing countries, showing that this field is not reserved to the elite few but, on the contrary, relevant to all; the Road Map has had its desired impact on Member States, sensitising them to this creative way of approaching education and society and helping them to better integrate arts education in both formal and informal education.

The Road Map for Arts Education has benefited from wide propagation and has been distributed in more than two thirds of the responding countries. It was mainly diffused to elected officials, less to higher education or cultural institutions, and sometimes directly to schools. Where the framework had not yet been distributed at the time of the response, the questionnaire served as a reminder of the importance UNESCO places on arts education. Projects have been elaborated or implemented with direct reference to the Road Map in half of the respondents' countries, two thirds of which are already in application. Even where there is no direct reference to the UNESCO document, projects for arts education exist in most of the other countries.

Contributions were sent from all UNESCO regions: Africa (18), the Arab States (14), Asia and the Pacific (17), Europe and North America (36), and Latin America and the Caribbean (10). The variety of the responses transcends regional barriers and shows not only the diversity but also the similarities of the situation of and interest in arts education around the globe.

### **BROADENING THE ROAD MAP**

The high number of responses provided a rich source of information regarding the situation of arts education around the world. The development of individual capabilities, including cognitive and creative capacities was identified as the main aim for arts education in half of the responses. While this field was rarely identified as a means to promote the expression of cultural diversity, it was frequently viewed as being crucial in improving the overall quality of education and key to upholding the human right to education and cultural participation.

The survey uncovered a strong consensus from all respondents to broaden the Road Map to populations outside of schools. Most suggest that the document should address the majority, if not all, of the population, young or old, parent or craftsperson. Furthermore, one third of all answers stated that it would be useful to expand the Road Map to specialised entities, such as cultural or educational institutions, NGOs and arts groups. Finally, a small group proposed to provide a shorter version for use at a local level, to sensitise communities generally distant from decision makers to the importance of arts education in their society.

### **FUNDING ISSUES**

There are several obstacles to reaching the aims of arts education, the most frequent being, in nearly half responding countries, lack of funding. Other obstacles that need to be overcome are, in order of frequency, the difficulty of applying arts education to current education systems, lack of awareness from relevant actors and, finally, lack of cooperation from stakeholders involved.

The main source of funding for arts education with very few exceptions is national government funding. This is sometimes complemented by local government funding when the State's power and resource distribution is more regionally oriented, in federal states, for example. The responses highlight that even if public or private foundations and individual donors provide some funding in the field of arts education in some countries, it is seldom equal to the scale of governmental funding.

## **THE ADMINISTRATIVE FRAMEWORK**

On average, two ministries are in charge of arts education in each country, with up to four in a few cases. This shows that this field is considered relevant by ministries of both education or higher education and culture. In countries where more than one ministry is involved in arts education, the majority of cross-ministry collaborations concern the co-elaboration of common programmes and, to a lesser extent, the joint development of laws or policies. The responses highlight that the co-elaboration of a common budget for arts education between ministries is carried out in only a minority of cases. Overall, these collaborations are encouraging for the future as there needs to be strong inter-ministerial cooperation between education and culture officials if arts education is to encompass a wide range of issues, from formal education to socio-cultural dimensions.

This trend is also reflected to some extent by the terminology used to indicate what UNESCO refers to as arts education. There is a strong dominance of the term 'Arts Education' in countries, but the expression 'Arts and Cultural Education' is also widely used, showing the understanding in certain Member States that this discipline not only refers to the teaching of arts, but also a broader education of all cultural aspects of a society.

## **TRAINING THE EDUCATORS**

Arts education actors themselves benefit from various forms of education to raise their awareness and develop their knowledge and skills in most countries. Arts teachers receive such training the most, in two thirds of countries, whereas teachers of general subjects and artists or cultural educators do so in approximately half of the responding States. This 'education' consists nearly always of continuous training, such as internships, seminars, workshops, etc. The dissemination of written resources, however important and wide-spread, is not so common, with a more interactive training being favoured over a more academic approach.

## **BEYOND FORMAL EDUCATION**

Arts education is not just limited to the formal education environment. As stated in a large majority of responses, this field benefits out-of-school children and young people, as well as disabled people and adult vocational trainees. Other groups include senior citizens and prisoners and, to a lesser extent, indigenous peoples, sick people or immigrant populations. These activities serve mainly as a form of social integration for these different groups, as well as being complementary to school education, or even leisure activities and recreation, depending on the populations and the average leisure time available to them in their respective countries.

## **ASSESSING THE IMPACT**

Research on arts education is undertaken on a regular basis in more than two-thirds of responding countries. The primary subjects of this research are varied, with the more frequent areas of studies being the evaluation of arts education-related policies, and training for arts education practitioners, be they teachers, cultural professionals, artists or others. The assessment of the impact of arts education is also a regular research subject. However, there is a need for further work to be done on the role played by arts education in socio-cultural empowerment.

## **THE SOCIO-CULTURAL DIMENSION**

The strong interest and involvement of Member States in the Road Map and arts education in general reflected in this survey is encouraging for the future of this field. Aided by this conceptual framework, these countries have, or will be able to develop, their own ways of initiating, promoting and expanding activities related to arts education, inside and outside of schools. However, the survey highlighted an area not sufficiently covered in the Road Map, which is the socio-cultural dimension of arts education. The responses emphasized the need to enlarge the perspective of arts education and the Road Map to encompass this dimension. Indirectly inviting UNESCO to approach this request through its Second World Conference, the Member States have shown that they support the UNESCO Road Map for Arts Education as being a suitable guide for the current development of arts education at national level. They also believed that this Conference could be an ideal opportunity to go further, in order to provide, in addition to a long-term tool, a set of objectives that would enable the sustainable integration of arts education into every facet of society.

## THE ROAD MAP FOR ARTS EDUCATION

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

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

It consequently focuses on four main aims of arts education (*see Annex 1*): to uphold the human right to education and cultural participation; develop individual capabilities; improve the overall quality of education; and promote the expression of cultural diversity. The Road Map also clarifies the concepts related to arts education, such as the arts fields concerned, the necessary approaches to this discipline and its dimensions. As strategies for the development of effective arts education, it focuses on the training or “education” of all types of teachers and artists, while highlighting the important role partnerships can play, be they at ministerial, school or teacher level. Finally, emphasis is put on the need for research and knowledge-sharing in order to provide policy-makers with evidence of the effectiveness of arts education. It further includes an expansive number of regional recommendations and case studies to complement the more theoretical aspects.

Fruit of a lengthy and comprehensive consultation process, the Road Map for Arts Education encompasses the majority of arts education stakeholders and all regions of the world. The document was first elaborated by a pre-conference working group, selected by UNESCO for their expertise and different orientations and origins. This initial version was then presented at the First World Conference on Arts Education (Lisbon, 2006), where it was thoroughly examined. The document was then revised and updated, following recommendations from experts, NGOs and Member States. The Road Map was finally distributed to all the UNESCO Member States in November 2007 in English and French, before being translated into Spanish and Russian in response to popular demand.

## SURVEY ON THE IMPLEMENTATION OF THE ROAD MAP FOR ARTS EDUCATION

Since officially disseminating the Road Map to its Member States, UNESCO has promoted the document's use as a practical template for policy-guiding recommendations in order to implement arts education in various specific contexts at national level. In light of the Second World Conference on Arts Education, hosted by the Government of the Republic of Korea in May 2010, UNESCO was particularly committed to undertaking an assessment survey on the implementation of the Road Map in all its 193 Member States, which it initiated in February 2009. This wide-ranging survey took the form of a questionnaire (*see Annex 2*) that was distributed, through the National Commissions for UNESCO, to Ministries of both Education and Culture.

As it is rare for such an expansive survey to be carried out, especially on the theme of arts and education, UNESCO decided to benefit from such possible sources of information to go further than simply assessing the implementation of the Road Map. While enquiring whether the document had been distributed and put into application, and to what extent it influences current policy decisions at national level, it served as a strong reminder of the importance UNESCO places on arts education and the Road Map. It further provided an overview of the status of arts education and a list of current issues addressed in national arts education programmes and the diverse methods and policies used in this area in the responding countries, as well as information on numerous case studies and best practices.

The responses to the survey were gradually gathered over the year following the distribution of the questionnaire. After only a few months, 60 Member States from all of the Organizations' regions had responded. This encouraging number prompted UNESCO to remind those that had not responded of the existence both of the Road Map and of the questionnaire on its implementation, sending both together to the Permanent Delegations or representatives to the Organization. The total number of responses reached an impressive 49 percent, with 95 Member States having provided information on the distribution of the Road Map and the situation of arts education in their country. As with any survey, not all respondents provided answers to all questions. However, the number of non-responses to any given question was rarely above 5 percent of total returned questionnaires, giving the survey full statistical value and representation.

The majority of these responses (52%) came from educational institutions, with cultural institutions only accounting for 18% and National Commissions to UNESCO 12%. However, it is encouraging to see that 18% of responses were compiled by both educational and cultural institutions together, or by entities uniting both of these two disciplines, showing an increasing level of cooperation between culture and education. Completed questionnaires were received from Member States from all UNESCO regions (*see table 1*), with highest response rates for the Arab States and the Europe and North America region (*see Annex 3 for detailed list*). The variety of the responses transcends regional barriers and shows not only diversity but also similarities in the situation of and interest in arts education around the globe: an African

Region	Number of responses	Regional response rate
Africa	18	41%
Arab States	14	70%
Asia and the Pacific	17	39%
Europe and North America	36	69%
Latin America and the Caribbean	10	30%

Table 1 Regional response distribution

country may share the same vision on the role of arts education as a European one, while a Caribbean island can encounter the same problems as a Pacific counterpart. For a large majority of countries and regardless of their geographic location, arts education suffers from difficulties in obtaining funding while generating strong interest from all stakeholders.

For nearly half of all Member States to respond to the survey, a feat rarely achieved, demonstrates a number of issues essential in the development of arts education in the future. There is an undeniable and widespread interest in arts education and its implementation, notably in developing countries. Thus arts education is not considered to be limited to the richer, more developed countries, but on the contrary to be relevant to all, independently of geographic location or economic wealth. Furthermore, the Road Map has fulfilled one of its main objectives, in sensitising the Member States themselves to this different way of approaching education and society, to further include cultural differences and particularities into action plans, strategies and policies. Finally, it has provided these same Member States with the means to better integrate arts education practices in both the formal and informal education structures in their respective countries.

Overall, the survey acted as a powerful catalyst for the implementation of the Road Map in numerous countries. It also provided precious knowledge on arts education around the world, helping UNESCO to identify what directions are being taken worldwide and, more importantly, what difficulties are being encountered. The Member States' responses also contributed greatly to the preparation of the Second World Conference held in Seoul, inspiring one of its main themes and the topics for a number of workshops (*see Annex 4 for programme*). They notably encouraged a more integral participation of these same States in the conference through preparatory consultations.

# DISTRIBUTION AND IMPLEMENTATION OF THE ROAD MAP FOR ARTS EDUCATION

## I. Distribution

In the two years between the dissemination of the Road Map and that of the questionnaire on its implementation, the UNESCO document was distributed in 59 Member States, representing 72% of the responses. The main recipients were elected officials and, to a lesser extent, higher education and cultural institutions (see Chart 1). This predominance could be explained by the fact that those in charge of this distribution, the National Commissions for UNESCO, did so to those they were most in contact with.

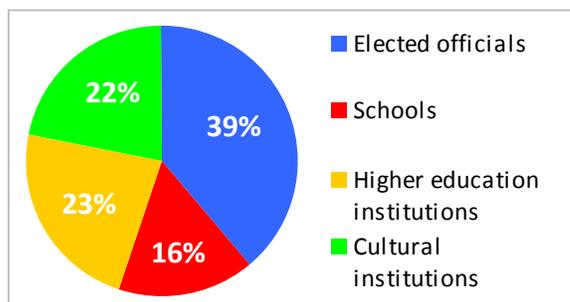


Chart 1 Recipients of the Road Map for Arts Education (Question 1)

The Road Map was mostly distributed in its original languages, i.e. English and French. However, 28 countries also distributed it in their own languages, and thus the document was translated into 20 other languages. These translations, albeit unofficial, demonstrate that the UNESCO document is seen to be relevant not only for official use and dissemination but for local populations to circulate, use and adapt to their specific geographical and social context. Thus the distribution of the Road Map gained another dimension, penetrating local networks and communities around the globe.

### Languages into which the Road Map has been translated (Question 2.a)

Arabic	Belarusian	Chinese	Croatian	Dutch	German	Gilbertese	Hebrew	Icelandic	Japanese
Korean	Kyrgyz	Latvian	Lithuanian	Polish	Portuguese	Russian	Slovene	Spanish	Uzbek

This distribution was mainly carried out by correspondence, physical or electronic. However, information meetings specifically dedicated to introducing the Road Map were organised in 21 Member States around the world, which demonstrates once more the interest and involvement of these countries towards the document and arts education in general. A number of other means were used to distribute the Road Map, including brochures or dissemination at meetings on arts and education or teacher training. Finally, the Road Map was displayed on websites in only a few countries, highlighting a means of communication yet to be employed to its full potential for the dissemination of the document.

## II. Implementation

When questioned on how the Road Map was most useful in their country, a strong majority of responding Member States said it was valuable for “Informing the public on the necessity of Arts Education”. “Developing favourable policies on Arts Education” was also chosen by a majority of countries, whereas “Establishing specific projects and/or facilitating their implementation” was a less frequent response. The target public for the Road Map was perceived as being mainly policy makers and teachers, and less the final beneficiaries of the education itself, inside and outside of schools.

As regards the Road Map's influence on the elaboration and the implementation of projects, it was a reference for projects in 41 Member States (*see Annex 5*). Of these, projects were already in application in 30 countries, while they were not yet in effect in the remaining 11. These projects had been elaborated or implemented nearly always at national level, sometimes in collaboration with local or federal governments. They ranged from the creation of arts schools, arts education training facilities, cultural and sports animation groups in schools and communities, to creativity camps and assessment strategies on the practical gains for arts teachers. The main obstacles that these projects encountered were a rarity of resources, financial and pedagogical, a lack of qualified arts education practitioners and in general this type of expertise, as well as insufficient awareness, interest and support from officials.

#### **Projects referring to the Road Map**

(Question 4)

- In 41 Member States
- In application in 30 countries

#### Problems encountered

- Rarity of pedagogical and financial resources
- Lack of qualified arts education practitioners
- Insufficient awareness, interest and support from officials

In nearly all the Member States where no projects have reference to the Road Map, it was encouraging to note that projects for arts education existed nevertheless, while no projects were planned at the time of the response in only 4 cases. When asked if these projects corresponded to the overall orientation of the UNESCO document, the general consensus was very positive: projects corresponded in part to its orientation in 58% of the responses and to a great extent in 32% of the responding countries. This demonstrates that the Road Map reflects, without losing flexibility in its use, the reality of what arts education practices are today.

#### **Examples of Road Map implementation**

As seen above, the Road Map for Arts Education has provided inspiration and guidance for the elaboration and implementation of projects around the world. While the document does not always play a central role in this process, it provides a strong reference from which activities can take form. Shown below are two examples of activities directly related to the Road Map, either in their preparation or in their objectives.

##### a) *International Arts Education Workshop LINZ09 – DAK'ART10*<sup>1</sup>

The Austrian Commission for UNESCO, in cooperation with the National Commission of Senegal for UNESCO and the Vienna Institute for International Dialogue and Cooperation (VIDC) Moving Cultures, hosted an International Arts Education Workshop on 13 – 23 September 2009. 12 art teachers and 12 students aged 15–17 from different schools in Senegal, Burkina Faso, Gambia, Slovenia, Hungary, France, Germany and Austria met in Vienna and Linz, Austria, to work together “eye to eye” on contemporary African and European Art. The workshop was continued in Dakar, Senegal in May 2010.

<sup>1</sup> Austrian Commission for UNESCO, *International Arts Education Workshop LINZ09 – DAK'ART10*, Höhere technische Bundeslehr- und Versuchsanstalt Graz Ortweinschule, Austria

This project was aimed at reflecting the impact and the relevance of the Road Map on Arts Education within different educational systems in Europe and Africa. It offered the participants the possibility to engage with contemporary African and European art. By providing a variety of topics, techniques and methods as well as by offering the chance to work together with curators, European and African artists and cultural institutions, the workshop attempted to give stimulating insights into theory and practice. Fostering cultural exchange between African and European teachers and students was a third important element of the meeting. The International Workshop was therefore framed by a cultural program.

*b) Working Group on developing synergies with education especially arts education*

The Road Map was used as a reference document during different work stages of the EU working group “Synergies with education”. Building on the work of the network of civil servants on arts and cultural education (ACE-net), the working group considers, reports and makes recommendations, as appropriate, on the following areas:

- policies aimed at promoting synergies between culture and education, including arts in education, and the development of projects, in order to implement the key competence ‘Cultural awareness and expression’.
- exchange of best practices on activities and structures at regional, national, and local level to promote arts and cultural education, either formal (as an integrated part of school curricula), non-formal or informal.

### **III. Road Map recommendations**

The final part of the questionnaire on the implementation of the Road Map for Arts Education is dedicated to several sections where the respondents can share their view on the Road Map itself. Member States also have the possibility to make comments and suggestions on the UNESCO document, as well as express their opinion on whether the Road Map should address populations other than those of schools, and if so, which.

The general appreciation of the Road Map is positive, the responding Member States welcoming a UNESCO policy-guiding tool focused on arts education. The document was notably seen as a great step forward or “landmark” in the setting of a common direction for this discipline, aiding countries to develop their own ways of initiating, promoting and expanding related activities, inside and outside of schools. Both its holistic approach and consideration for the current changes in arts and education were greatly appreciated by the majority of respondents, as well as being “extremely helpful as a tool for engaging officials, teachers, artists, and other interested parties in issues relating to arts education”.

Nearly two thirds of the responses stated that the recommendations accompanying the Road Map could be readily applied in their country, especially those relative to education, advocacy and support. Recommendations relative to partnerships and cooperation, however, were seen to be less easily applicable in numerous countries, which correlates with an identified lack of cooperation between concerned ministries in particular, according to the responses. As for the case studies annex to the Road Map, they were seen as being useful in creating or establishing specific projects in nearly two-thirds of the responding Member States. These took multiple forms, such as the creation of regional arts education schools in Côte d’Ivoire, creativity education for teachers and museum staff in Turkey or the elaboration of a local arts and culture education road map in the Republic of Korea.

Many suggestions were made by respondents to enhance the Road Map. One of the most frequent remarks was to continuously update the document to reflect the different financial and social landscapes of the 21<sup>st</sup> century, renewing it permanently so as to preserve its coherence. As well as including further mechanisms for future use of the document, some thought that its case studies could be continuously updated and drawn from different countries to provide a comprehensive overview. This update could be aided by considering the current research on arts education carried out in several countries. Several responses suggested having the Road Map translated into more local languages and to expand and broaden its dissemination. Finally, another frequent suggestion was to highlight or emphasise the role of different actors in arts education, notably cultural institutions, the media and families.

#### **Main suggestions for the Road Map**

*(Questions 30 & 31)*

- Expand to include other populations
- Include socio-cultural dimensions
- Update the document and its case studies
- Include different mechanisms
- Emphasise different stakeholders' roles

These suggestions are part of a larger trend among the responses, which is to expand the scope of the Road Map to encompass populations outside of schools. The majority of responses suggested that the document should address most, if not all, of the population, indiscriminately of age or activity. The groups most thought to be a priority were the young, especially those excluded from the school system, workers, with an emphasis put on helping women in difficult situations, parents and, on a larger scale, communities. Thus the responses highlighted a will to broaden the Road Map and arts education more generally to include a socio-cultural dimension, the discipline seen as a powerful tool for levelling social inequality and improving integration of marginalised populations. To reach communities, several responses suggested providing them with a shorter version of the Road Map, to raise their awareness of the importance of arts education in their society. Finally, one third of all answers stated that it would be useful to expand the Road Map to specialised entities, such as cultural or educational institutions, NGOs and arts groups, to reach out to a larger group of interested stakeholders with the aim of increasing arts education advocacy and practices.

#### **IV. Conclusion**

Overall, the Road Map for arts education has enjoyed the approval and support of a great number of UNESCO Member States and has consequently been distributed and implemented in many countries around the globe. The impact portrayed in the responses is all the more impressive considering the short time between the dissemination of the Road Map itself and the survey on its implementation. The responses not only highlighted a number of difficulties that exist when applying the document, but also demonstrated numerous possibilities for the development of arts education practices in countries around the world. The strong consensus to expand the Road Map demonstrates a rapid assimilation of the document by the Member States as well as a growing understanding of the potential that arts education has in developing creativity and cultural awareness in the minds of the people of the 21<sup>st</sup> century.

#### **Road Map for Arts Education**

- Distributed in 59 Member States
- Implemented in 41 Member States
- Translated into 20 languages
- “Landmark” in the setting of a common direction for arts education

## REVIEWING THE CURRENT SITUATION OF ARTS EDUCATION IN THE WORLD

The responses to the questionnaire provided a broad range of information. The second part of the survey was devoted to the state of arts education in the responding countries, mostly focusing on the UNESCO document<sup>2</sup>. Nearly half the total number of Member States, representing varied geographical distribution, described the situation in their country, providing a general overview on arts education in the world and the regional distinctions that exist.

*Note: The questionnaire was composed of numerous multiple choice questions (MCQ), as many arts education phenomena cannot be qualified by only one answer. To enlarge the scope of the questions, respondents were encouraged to provide multiple answers as well as adapted answers, giving a weight to each one according to importance, relevance or frequency.*

### I. The aims of arts education

Arts education is increasingly recognised as being a key element in both economic development and as a means to improve and sustain social cohesion. As yet, few countries consider this holistic approach, nevertheless, most recognise that arts education is essential in achieving different objectives. That identified by nearly half the responses is to “develop individual capabilities, including cognitive and creative capacities”, which is common to both the economic and social aspects of arts education. This objective was very common in the responses from both the African and European and North American countries. Other important

aims identified by a third of the Member States, notably from the Asia and the Pacific region were to “uphold the human right to education and cultural participation”, as well as to “improve the quality of education”, predominant in the Arab States and Latin America and the Caribbean. Despite both these objectives having a clear connexion to social benefits, they also have economic benefits within a longer time frame. Finally, there is little recognition of arts education’s role in “promoting the expression of cultural diversity”.

Different Member States have different priorities for what they perceive as the main aims for arts education. This is further visible in the elements identified as being essential for achieving these goals. Despite the “creation of a law, official text or directive to implement arts education” being seen as the priority by 57% of respondents, the other Member States identified “ensuring a budget to implement arts education” (24%) or “developing specific projects to strengthen arts education” (19%) as the priority in their country. This selection depends notably on the state of development of arts education in these countries as well as their governance models.

#### Main aims

(Question 5)

- Develop individual capabilities, including cognitive and creative capacities
- Uphold the human right to education and cultural participation
- Improve the quality of education

<sup>2</sup> The questionnaire was organised according to the general structure of the Road Map for Arts Education to provide a comparative reference point for the respondent.

While Member States have different aims for arts education in their countries, they are also confronted with different difficulties. However, the majority suffers from a lack of funding for their arts education activities. This trend is mainly due to the unelaborated funding mechanisms for this discipline, which relies heavily on state support. Indeed, the main source of funding for arts education with very few exceptions is national government funding. This is sometimes complemented by local government funding when the State's power and resource distribution is more regionally oriented, in federal states for example. Thus local funding is important in the European and Northern American countries in particular. The responses highlight that even if public or private foundations and individual donors provide some funding in the field of arts education in some countries, it is in no way comparable to the scale of governmental funding.

**Principal ways to achieve these aims**

*(Question 6)*

- Create a law, official text or directive to implement arts education
- Ensure a budget for the implementation of arts education
- Develop specific projects to strengthen arts education

Another obstacle, particularly common in the Asia and the Pacific region and in the European and Northern American countries, is a lack of awareness from the concerned stakeholders, be they teachers, cultural professionals or artists, due to insufficient knowledge on the fruitful interaction between arts and education. This is combined with a lack of cooperation between these same stakeholders. Some responses suggested a lack of political will was hampering the development of arts education in their countries, which is all the more concerning as it is its main source of funding.

**Main obstacles**

*(Question 7)*

- Lack of funding
- Lack of awareness from stakeholders
- Lack of cooperation among stakeholders
- Lack of political will

**II. Concepts related to arts education**

The arts are a discipline of their own, enclosing numerous fields such as painting, music, literature and drama, as well as crafts, media arts and new emerging forms of popular artistic expression, including Hip Hop or graffiti. However, the arts go far beyond these boundaries and enjoy an interdisciplinarity common to no other domain.

**The most common arts disciplines** *(Question 9)*

Drawing	Painting	Literature	Creative writing	Design	Crafts
Ceramics	Music	Dance	Film / New media	Drama	Sport

1. Arts fields

In schools, arts fields are generally considered as arts subjects or extracurricular activity, rather than being integrated in non-arts subjects. According to the majority of the responses, they are most often taught as arts subjects, especially in the Arab States and in the Europe and North American regions. The most widespread of these fields are those considered to be 'classics', such as literature, music or dance. However, the less common arts forms are gradually being integrated into school curricula. This is notably the case for the teaching of crafts, which is not only a means of expressing creativity but can also provide financial benefits if continued and then used professionally.

**Most frequent ways to enlarge understanding and interdisciplinarity of arts fields** (Question 8)

- Creation or enhancement of professional development programmes
- Creation of new arts courses or complementary activities for the school curriculum
- Increase in number of hours devoted to arts education courses and activities

In order to enlarge the understanding of these arts fields and to emphasise their interdisciplinary nature, notably in schools, various activities are carried out. In two thirds of the responses, focus is put on teachers through the creation or enhancement of professional development programmes. In half of the responding Member States, notably those from the Asia and the Pacific region, new arts courses or complementary activities are created for the school curriculum. Finally, the hours devoted to these courses and activities have been increased in nearly a third of the responding Member States, mostly in the European or Northern American countries. No action is currently planned in only 11 countries, which demonstrates a growing interest and involvement of the Member States in the arts and their education.

Outside of schools and specialised arts education learning centres, a multitude of other bodies contribute to the education of the arts, governmental and non-governmental. Some Ministries or local authorities participate directly through specific activities or affiliated organisations, cultural centres and institutions (such as museums, libraries, galleries, youth centres and programmes, etc.). The contribution from the civil society and the private sector is also widespread, regrouping NGOs, associations, religious communities, private funds and foundations (most common in Asia and the Pacific), and the media for the most part. They cover a wide range of activities, from training workshops for students and teachers, organising competitions and exhibitions, providing access to the arts, funding programmes and a host of varied cultural events.

**Main contributors to education of the arts other than schools**

(Question 10)

- Ministries and local authorities
- Cultural centres and institutions
- Civil society
- Private sector

## 2. Approaches to arts education

Other than being taught as arts subjects *per se*, the arts can be used as a practical method of teaching and learning in some non-arts curriculum subjects. The most common of these are using colours, forms and objects derived from the visual arts and architecture to teach subjects such as physics, biology or geometry; or introducing drama and music, especially traditional and folklore, as a method to teach languages. Other techniques include using expressive arts to open student's minds at the beginning of lessons, or displaying art or films to teach history. Such practices are used in nearly all the responding Member States, in both primary and secondary education. Even though they are a general practice within curriculum systems through teaching materials in many countries, notably in the Asia and the Pacific region, using the arts in this way is more often initiated by teachers through their own personal initiative, a phenomenon predominant in Latin America and the Caribbean.

Outside of schools, arts education in its broad sense benefits numerous populations (see table 2). Gender distinctions in these groups were observed in 29 of the responding Member States, reflecting differences in the cultural and social composition of societies, as well as personal interests. These distinctions took several forms, the most common being that in half of these countries, it was observed that women were more involved in cultural and artistic activities than men. The contrary was only observed in a few Member States, even though stronger discrimination seemed to exist at younger ages, with boys being given more opportunities and access than girls. Gender differences also prevailed according to the activity: in some countries for example, more women engage in weaving while more men in carving.

Group	Number of responses
Out-of-school children and young people	65
Disabled people	56
Adult vocational trainees	43
Prisoners	37
Senior citizens	37
Indigenous peoples	27
Sick people	26
Immigrants	21
Orphans	22
Military personnel	17

Table 2 Non-school populations benefiting from arts education (multiple choice question 12)

In 40% of the responses, out-of-school arts education is a means of social integration and cohesion for these different groups. This trend seems to be growing all over the world and further focus on the social benefits of arts education would certainly accentuate this phenomenon. In another 40% of the responses, this approach was used complementarily to school activities in all the regions, either as a support for these activities or as a creative way to develop children and young people’s minds and expressiveness. Over a broader range of the population, arts education was also used as a leisure activity or recreation, even though this phenomenon was mostly identified in the Europe and Northern America region, where more time and resources are available for such activities. Finally, very few responses (17 out of 95 responses) highlighted this approach as a way of promoting cultural diversity in these often isolated and vulnerable groups.

**Out-of-school arts education**  
(Question 12)

Main objectives

- Means of social integration and cohesion
- Complementary to school education
- Leisure activity and recreation

Main contributors

- Cultural institutions
- Associations and foundations
- Ministerial offices
- Communities

These out-of-school arts education projects are mainly dealt with by ministerial offices or affiliated organisations, cultural institutions, associations or foundations and communities. 40 of the responses observed that all these bodies dealt in one way or another with these out-of-school activities, with cultural institutions identified the most frequently (76) in the responses overall, notably in the Arab States. These institutions include museums, cultural centres, theatres, concert halls and libraries. Associations and foundations were seen to be the second most active to this regard (68), especially in the Asia and the Pacific region, followed by ministerial offices (65). Communities were identified as the less active body (55), but were still so in more than half of the Member States. In 75% of the responding Member States, these bodies

collaborate in various ways, the most common of which being: cost sharing; common programmes, projects and activities such as festivals or exhibitions; sharing facilities, equipment and human resources, specialised or not; providing training; administrative support; and developing a common action plan.

### 3. Dimensions of arts education

The Road Map refers to “arts education” in its broadest sense, encompassing many different aspects and fields. This terminology is not, however, common to all, as different meanings are given to the words “arts” and “education” across the globe. “Arts education” is, nevertheless the most common way to refer to this complex and comprehensive concept, being used in 44% of the responding Member States. The term most commonly used in the other countries is “Arts and cultural education” (37%), notably in the Europe and North America region where this expression is predominant, as numerous countries prefer to specifically indicate culture to highlight the more comprehensive vision. Other terms do exist, even though far less frequent: “Education through the arts” or “Cultural education” (5% each), “aesthetical education” and “Arts (and) learning”.

Arts Education is structured through three complementary pedagogical streams: the study of artistic works, direct contact with artistic works (such as concerts, exhibitions, books, and films) and engaging in arts practices. In order to implement each of these dimensions, numerous activities can be organised, the most common of which are organising visits to museums or art galleries and practising the arts in and out of schools (see chart 2). While all these streams exist in all the regions, some regional particularities can be observed: for example, a more direct approach to the arts is preferred in the Latin America and the Caribbean region as well as the Asia and Pacific countries, while engaging in arts practices is the predominant form in the Arab States.

**Three pedagogical streams of arts education**

- Study of artistic works
- Direct contact with artistic works
- Engaging in arts practices

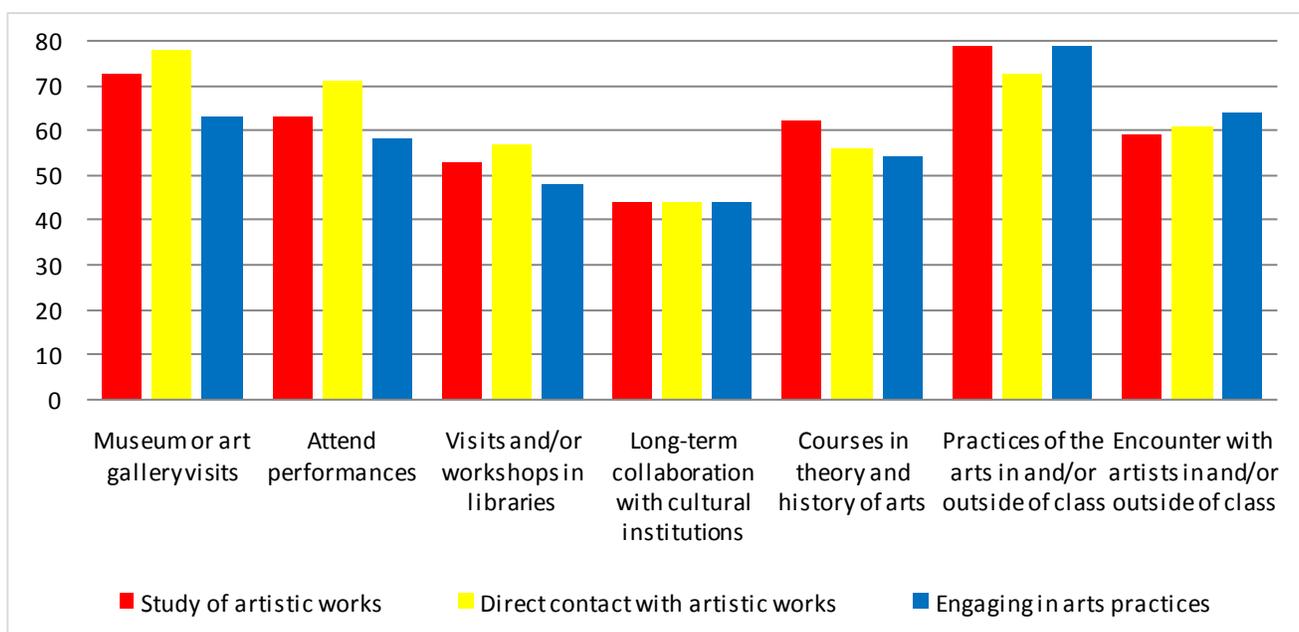


Chart 2 Number of Member States where different activities are organised to implement the three pedagogical streams of arts education (multiple choice question 14)

When applying these three complementary pedagogical streams together, difficulties inevitably arise. The most recurrent of these, as identified by half of the total responding Member States, independently of their geographic location is once more a lack of budget for the various activities. However, other major constraints hinder such activities: according to approximately a quarter of the responses, this lack of budget is often accompanied by a lack of time allocated to these activities, a lack of qualified teachers and a lack of resources (information, networks, etc.), or all three in some cases. All these elements are core to any type of quality education, and require further investments of time, money and resources in order to make arts education sustainable. Despite these difficulties, such activities nevertheless generate a great deal of interest from participants, of which there is a lack in very few countries and many partnerships exist to provide some form of support to counteract the financial, structural and intellectual constraints.

**Main difficulties for arts education activities**

*(Question 14-1)*

- Lack of budget
- Lack of time allocated
- Lack of qualified teachers
- Lack of resources

### III. Essential strategies for effective arts education

High quality arts education requires highly skilled professional arts teachers as well as general teachers, complemented by successful partnerships with artists. Thus, the Road Map defines two main strategies for achieving effective arts education: relevant and effective education of teachers and artists, and the development of partnerships between education and cultural systems and actors.

#### 1. Education of teachers and artists

Recipient	Type of education	Continuous training		Dissemination of written resources		No specific education for the time being	
Teachers of general subjects	Africa	9	<b>51</b>	6	<b>34</b>	4	<b>15</b>
	Arab States	5		3		3	
	Asia & the Pacific	8		7		3	
	Europe & North America	25		16		2	
	Latin America & the Caribbean	5		4		3	
Arts teachers	Africa	15	<b>76</b>	6	<b>48</b>	3	<b>7</b>
	Arab States	13		6		2	
	Asia & the Pacific	11		11		1	
	Europe & North America	31		21		1	
	Latin America & the Caribbean	9		6		0	
Artists / cultural educators	Africa	14	<b>55</b>	7	<b>37</b>	1	<b>7</b>
	Arab States	6		2		2	
	Asia & the Pacific	8		10		1	
	Europe & North America	21		16		2	
	Latin America & the Caribbean	8		4		1	

Table 3 Number of Member States where arts education training is available (multiple choice question 15)

Teachers and artists benefit from various forms of education to raise their awareness and develop their knowledge and skills in most countries (see table 3). Professional arts teachers receive such training the most often, in two thirds of countries, whereas teachers of general subjects and artists or cultural educators do so in approximately half of the responding Member States. This ‘education’ consists nearly always of continuous training, such as internships, seminars, workshops etc. The dissemination of written resources, however important and wide-spread, especially in the Asia and the Pacific region, is not as common a practice, the more interactive training being favoured over a more academic approach. (Note: these figures reflect whether the education is available, but not to what extent and how sustainable it is).

## 2. Partnerships

### a) Ministerial or municipal

As seen before, ministries are a quintessential cornerstone for the development and support of arts education practices at national level. On average, two ministries are in charge of arts education in each country, with up to four in a few cases (see chart 3). The most common combination of ministries is those of education and culture (in 55 countries), those of higher education are also frequently involved (in 23 countries), especially in the Arab States, as well as other ministries such as those of foreign affairs, agriculture, tourism or social affairs in some Member States.

In countries where more than one ministry is involved in arts education, they often collaborate, especially in the Asia and the Pacific region, but in different ways according to each ministry’s priorities. The majority of these cross-ministry collaborations, notably in Europe and Northern America, concern the co-elaboration of common programmes (in 59% of the responses) and, the joint development of laws or policies (46%). These can be induced by governmental action plans, policies or continuous consultation processes, for example. The responses highlight that the co-elaboration of a common budget for arts education between ministries is carried out in only a minority of cases, showing the limit of such collaborations. Furthermore, it must be noted that despite having two or more ministries in charge of arts education, there is no cooperation in 12 Member States. Overall, these collaborations are encouraging for the future of this approach as there needs to be strong inter-ministerial cooperation between education and culture officials if arts education is to encompass a wide range of issues, from formal education to socio-cultural dimensions.

On a smaller scale, but no less important, municipal organisations collaborate in numerous Member States to carry out arts education activities in 82 per cent of the responding Member States. In the African countries collaboration among these organisations is by far

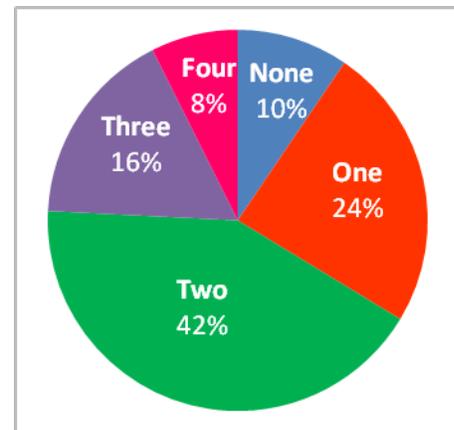


Chart 3 Number of ministries in charge of arts education (Question 17)

#### Main forms of collaboration

##### Ministerial (Question 17)

- Co-elaboration of common programmes
- Joint development of laws or policies

##### Municipal (Question 18)

- Elaborate projects together
- Develop policies at state or local level
- Share networks and information

more frequent than that of ministries. The three main ways these collaborations take place are by elaborating projects together (in 45% of the responses), developing policies at state or local level (42%), depending on the political construction of the country in question, or by sharing networks and information (41%). No or limited collaboration exists however in 16 Member States, which could be due to a multitude of reasons, notably the lack of support for arts education from one municipality to the next.

#### b) Schools and teachers

Cultural facilities are present in most cities, towns and villages throughout the world, which greatly benefits the out-of-school learning process. Thus schools take advantage of the activities of these cultural institutions in 90 of the responding Member States worldwide. The most common way for schools to do so is by directly visiting them, for exhibitions or performances, for example (in 81 countries). Schools often participate in the programmes of the institutions as out-of class learning (69), but less often do they integrate their programmes as a part of the school’s curriculum (44). Despite these activities taking place most in the cultural institutions themselves (44% of the responses), they also do frequently in schools (36%). These activities sometimes take place in artists’ studios (20%), but further direct contact between artists and learners could only have a positive impact.

#### How schools benefit from cultural institutions’ activities

(Question 20)

- Visit the institutions
- Participate in their programmes
- Integrate programmes as part of school curriculum

#### How teachers collaborate with artists / arts educators

(Question 22)

- Personal initiative
- Through the mediation of ministerial organisations
- Through cultural institutions
- Through associations and foundations

These collaborations are also beneficial for the teachers, as the contact with artists and arts educators provides them with new experiences that can enrich their teaching methods and models. There are many channels through which these collaborations can take place, such as through the mediation of ministerial organisations (25% of responses), through cultural institutions (24%) or through associations or foundations (22%). However, a great deal of such collaborations emanate from the teachers’ own initiative (29%), which is encouraging as it shows the interest of the teachers in such practices, but also demonstrates the necessity to encourage ministries notably to diversify their action and share their resources in order to encompass a wider range of arts education stakeholders, be they institutions, associations or individuals.

### IV. Research on arts education and knowledge sharing

As for any field of activity, research is essential for its sustainable development. This is all the more relevant to arts education as there is a great deal to learn and document on the benefits and effectiveness of this approach. This information is greatly needed to inform decision makers and to make them accept and endorse the implementation of arts education and arts-in-education. According to the responses to the survey, research on arts education is carried out in 69 Member States (*see Annex 6*), representing a wide spectrum of countries all around the world, providing regional insight. This research, as would be expected, is generally conducted by universities in 56 countries, however complemented by ministries in 37 and by associations and foundations in 11. There is a dominance of national research, conducted in 87% of the responding Member States compared with 49% for local research.

The primary subjects of this research are, according to frequency in the responses (several subjects are possible): the “evaluation on arts education related policies” and “training for arts education actors” the priority in 32% of the responding countries and the priorities for research in the responding African countries; the “assessment of the impact of arts education” in 26% and very frequent in the Arab States; “links between arts education and academic achievement in school subjects” and the “socio-cultural empowerment of arts education” in 16%. Very little research is concentrated on “partnerships for arts education”, which may be seen as a secondary priority. These results show that focus is put on what are perceived as the essentials to develop arts education at national level, concentrating on informing decision-makers and training arts educators.

To further encourage research on arts education, its benefits and effectiveness, multiple measures are undertaken in 80 of the responding Member States. The most prominent of these, notably in Africa is the organisation of conferences and symposia on arts education, as undertaken in 65 countries (81%). In over half these 80 States, financial support is a common measure (49 countries), as well as the creation and dissemination of publications featuring research in arts education (45), which is very common in Europe and Northern America. There are, however, few Member States where clearinghouses (21) and networks (27) are established for arts education researchers.

Overall these measures focus on the dissemination of information and the funding of research rather than improving communication and collaboration among these researchers.

Research on Arts education does not just serve its own purpose, but is aimed at broader objectives and outcomes. The foremost of these, common to all regions, is the development of creativity in the minds of people (in 29% of the responses), as a source of future intellectual wealth and development. Indeed the growing interest in the creative economy and its dual socio-economic impact is leading to many investments in this type of research around the world, notably in Europe, Northern America and the Arab States. This is combined with the desire to improve the level of competence in artistic skills and practices (22%). To a lesser extent, the acquisition of theoretical or historical knowledge (18%) and the personal and social development of participants (16%) are outcomes that reflect the priorities of certain countries. However, the active participation of beneficiaries (10%) and encounters between different social groups (5%) were not seen by the responding Member States to be the priority values of arts education in their country, highlighting the need to promote the connexion between arts education and its socio-cultural dimension in most of the Member States.

### Research on arts education

#### Where (Question 23-1)

- Universities
- Ministries

#### Primary subjects (Question 24)

- evaluation on arts education related policies
- training for arts education actors
- assessment of the impact of arts education

#### Encouraged by (Question 25)

- Organisation of conferences and symposia
- Financial support
- Elaboration and dissemination of publications

### Priority values for arts education (Question 26)

- Creativity
- Level of competence in artistic skills and practices

## REGIONAL PERSPECTIVES

The great number and variety of responses to the survey on the implementation of the Road Map for Arts Education provided invaluable information on arts education in the five UNESCO regions as well as on the distribution and implementation of the UNESCO document. The regional representation, even if not strictly equal, is enough to establish several trends for each of these regions, taking into account their specificities, different states of economic development and cultural heritage.

### I. Africa

#### Regional highlights

- Arts used as practical method of teaching and learning other curriculum subjects, mostly at teachers' own initiative
- Collaboration between municipal organisations is more frequent than that of Ministries
- Teacher training in arts education focused on continuous training of arts teachers and artists

#### 1. Regional distribution and implementation of the Road Map

The Road Map for Arts education had been distributed in 10 of the 18 responding African Member States. The main recipients were elected officials (in 7 countries), higher education institutions (5 countries), cultural institutions (3 countries) and schools (one country). The Road Map was distributed in English or French, with the exception of Cape Verde, where it was translated into the official language, Portuguese. This distribution was mainly executed by correspondence (6 responses), but also by organising information meetings (2) or during events related to arts and education.

#### Road Map distributed in

Benin	Burkina Faso
Burundi	Cape Verde
Côte d'Ivoire	Congo(D.R.)
Senegal	South Africa
Swaziland	Zimbabwe

Projects referring to the Road Map had been elaborated in 6 of the responding countries (*see Annex 5*), half of which were already in application. These processes were carried out almost always at national level and generally suffered from a lack of funding and infrastructures as well as few qualified teachers. In 5 other Member States (Cote d'Ivoire, Democratic Republic of Congo, Guinea, Mauritius and South Africa) projects existed without direct reference to the Road Map, but corresponded in part to its orientation, such as introducing arts education in primary and secondary education. Finally, no projects were said to be planned in 2 Member States.

## 2. The state of arts education in Africa

### a) The aims of arts education

The predominant aim for arts education in the African region is to develop individual capabilities, including cognitive and creative capacities (as identified by 10 countries). In order to do so, most of the African countries that responded (12) considered that to create a law, official text or directive to implement arts education was the topmost priority. However, many obstacles in order to reach the aims of arts education in Africa were identified, notably the lack of funding (5) and the lack of cooperation among stakeholders (4).

#### **Main aim for arts education**

- Develop individual capabilities

#### **Main obstacles**

- Lack of funding
- Lack of cooperation

### b) Concepts related to arts education

Arts fields such as music, dance, drama and sculpture are taught in schools in Africa and are mostly considered as arts subjects, or sometimes as extra-curricular activities. To enlarge the understanding of these arts fields, professional development programmes for teachers are being created or enhanced in the majority of responding countries. The arts are also used as a practical method of teaching and learning other curriculum subjects in nearly all the responding countries, but mostly at the teachers' own initiative.

Outside of schools, a multitude of bodies contribute to the education of the arts, notably associations, cultural centres and institutions, NGOs and sometimes religious communities, by organising competitions, performances, exhibitions and cultural events in general. Arts education in its broader sense is also used by ministerial offices or affiliated organisations and cultural institutions to promote social integration and cohesion, notably for out-of-school children and frequently for the disabled and adult vocational trainees, where gender distinctions can be seen favouring men most often.

The term "arts education" is used and recognised in 10 of the 18 African Member States. Its three pedagogical streams benefit from numerous activities, the most frequent of which are practices of the arts in and outside of classes" (in 14 countries). The "study of artistic works" mostly takes the form of courses in theory and history of arts (10), while "direct contact with artistic works" does so mostly by attending performances (13) and "engaging in the arts" through encounters with artists (11). When applying the streams, the main difficulty in the majority of countries (10) is a lack of budget.

### c) Essential strategies for effective arts education

On average, two ministries are in charge of arts education in each of the African countries that responded, mostly those of education and culture, who collaborate in only 6 of these countries notably on the joint development of laws and policies. However, collaboration between municipal organisations is more frequent (in 9 countries), again mostly on the development of policies, but at local level. One domain where the state's role is predominant is in funding arts education, as the state is the main source in 16 African Member States.

Teacher training in arts education is very much focused on continuous training of arts teachers and artists in most of the African respondents, with little focus on teachers of general subjects and limited dissemination of written resources. Artists who intervene in classes are generally selected through their participation in training seminars or workshops, as well as through certificates and degree programmes in universities. Teachers collaborate with artists and arts educators through various channels, the most frequent being through personal initiative. Schools benefit most from the activities of cultural institutions by visiting them for performances and exhibitions (in 14 countries), even though some activities do also take place in the schools directly.

d) Research on arts education and knowledge sharing

Research on arts education is carried out in 13 of the 18 African States (*see Annex 6*), mostly at universities and at national level. This research primarily concentrates on the evaluation of arts education related policies and training for arts education actors. This research is mostly encouraged by the organisation of conferences and symposia on arts education, as well as financial support. Finally, this research aims to increase the level of competence in artistic skills and practices as well as developing creativity.

## II. The Arab States

### Regional highlights

- Out-of-schools arts education carried out mostly by cultural institutions, for sporadic events
- Women are more interested and involved in arts related activities
- Direct encounters with artists are rare
- Teacher training focused on arts teachers

### 1. Regional distribution and implementation of the Road Map

The Road Map had been distributed in 11 of the 14 responding Arab States. In half of these, the Road Map had been given to elected officials, while a lot less to higher education institutions (2 countries), cultural institutions (2) or schools (2). The document was equally distributed in English, French and Arabic, by correspondence, by organising information meetings or by introducing it in teacher training programmes.

#### Road Map distributed in

Algeria	Bahrain	Egypt
Iraq	Jordan	Kuwait
Morocco	Oman	Saudi Arabia
Sudan	United Arab Emirates	

In 9 of the 11 Member States where the document had been distributed, projects had been elaborated at national level using it as a reference and were already in application in 7, all of which focused on schools and teachers (*see Annex 5*). As well as lack of funding and qualified teachers, some countries stated that arts education was not accepted by some, if not most, of the population, students and teachers. In 5 other countries, projects existed without direct reference to the Road Map, but corresponded more or less to its orientation. In some countries, for example, arts education has been included in text books or curricular materials for certain levels of education.

## 2. The state of arts education in the Arab States

### a) The aims of arts education

Arts education is seen most in the responding Arab States to be a way of improving the quality of education (as identified by 6 responses). To achieve this, both creating laws, official texts or directives and ensuring a budget to implement arts education were identified as being essential (6 responses). There were shared opinions on the main obstacles confronting the development of arts education: 5 responses identified a lack of funding as being the topmost obstacle, while another 5 thought the difficulty of applying arts education to the current education system was the main problem.

#### **Main aim for arts education**

- Improve the quality of education

#### **Main obstacles**

- Lack of funding
- Difficulty of applying arts education to the current education system

### b) Concepts related to arts education

Arts fields such as music, drama or literature are taught in schools throughout the Arab States, the overall trend being that these fields are taught as arts subjects in primary school, but then become extra-curricular activities in secondary school. To enlarge the understanding of these arts fields, professional development programmes for teachers are being created or enhanced in the majority of responding countries, as well as new arts courses and complementary activities for the school curriculum. The arts are also used as a practical method of teaching and learning in certain curriculum subjects in all the responding countries, equally as a general practice within curriculum systems with teaching materials and also as teachers' own individual initiative.

Outside of schools, the teaching and dissemination of the arts is mostly carried out by cultural institutions such as museums or community centres, complemented by associations, NGOs and the Ministry of Culture in a few countries. These activities are more focused on single or temporary events and actions rather than permanent displays or initiatives. Other than school populations, others benefit from arts education, notably the disabled, senior citizens and out-of-school children and young people, with a noticeable gender distinction among these groups, being that women are more interested and involved in arts related activities. Associations are the main source of projects focused on these populations, with the aid of cultural institutions and, to a lesser extent, ministerial offices or affiliated organisations. These initiatives have many objectives, examples including social integration or complementing school education.

Regarding the term "arts education", it is employed in 10 of the responding 14 Arab States, and otherwise known as "arts and cultural education". Its three pedagogical streams benefit from numerous activities, the most frequent of which is visiting museums or galleries for exhibitions. Secondly, practices of the arts in or out of class is a very frequent activity in the region, as well as courses in theory and history of arts. Direct encounters with artists, however, are very rare when implementing arts education. Of the difficulties encountered when trying to apply arts education and its three pedagogical streams, the most frequent is the lack of funding, followed by the lack of resources, but never the lack of participants' interest.

### c) Essential strategies for effective arts education

With the exception of 2 countries, where there are none, two ministries are on average in charge of arts education in the Arab States. These are generally those in charge of education and of culture, even if the ministries in charge of higher education are also very solicited in the region. According to the responses, they collaborate in 9 of these States, principally on the elaboration of a common programme (in 7) and to a lesser extent on the development of laws and policies (4). At municipal level, organisations collaborate in only half of the responding Member States, developing local policies and elaborating projects. The governments of these countries nevertheless play a predominant role in supporting arts education as they are its main source of funding.

Teacher training is very focused on arts teachers in the responding Arab States, with only a few countries offering general subject teachers or artists the possibility to access this training. This education mainly consists of continuous training rather than the dissemination of written resources. Artists who intervene in classes are generally selected through certificate or degree programmes at universities or institutions and sometimes through competitions or examinations. Teachers collaborate with artists and arts educators through a multitude of channels, notably through the mediation of ministerial organisations but more often on their own initiative. Schools in general take advantage of the activities of cultural institutions mostly by visiting these institutions for exhibitions or performances (in 11 responses), complemented by activities held at the schools in 8 of the States.

### d) Research on arts education and knowledge sharing

Research on arts education is carried out in 11 of the 14 responding Arab States (*see Annex 6*), generally at university level, two thirds of the time nationally and the rest locally. The primary subjects of this research concern the assessment of the impact of arts education, training arts education actors, and the links existing between arts education and academic achievement in school subjects. In order to encourage research on arts education, conferences and symposia are organised, publications disseminated and financial support provided. This research and arts education in general are expected to lead to greater creativity and acquisition of theoretical and historical knowledge, aided by the active participation of beneficiaries.

## III. Asia and the Pacific<sup>3</sup>

### Regional highlights

- Direct contact with the arts privileged
- Individual donors are very active
- Dissemination of written resources is an equal part of teacher training
- Lack of arts education research in the Pacific

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<sup>3</sup> The UNESCO Office for the Pacific States in Apia conducted an *Analysis of the implementation of the Road Map for Arts Education in the Pacific*, which can be found at the following URL:  
[http://portal.unesco.org/geography/en/files/12483/12743084041Analysis\\_Final.pdf/Analysis\\_Final.pdf](http://portal.unesco.org/geography/en/files/12483/12743084041Analysis_Final.pdf/Analysis_Final.pdf)

## 1. Regional distribution and implementation of the Road Map

In the Asia and the Pacific region, the Road Map for Arts Education has been distributed in 12 of the 17 responding countries. Those who received the document the most were elected officials (in 9 countries), followed by cultural institutions (6), higher education institutions (5) and schools (5). The Road Map was distributed slightly more in its original languages (English or French) than in the Member States' national languages (e.g. Korean, Japanese, Chinese), and in both original and national languages in Japan and the Republic of Korea. This was done mainly by correspondence, but also by organising dedicated information meetings (in 4 countries) and displaying it on a website (2).

### Road Map distributed in

China (P.R.)	Fiji
India	Japan
Kiribati	Korea (Rep.)
Malaysia	New Zealand
Niue	Papua New Guinea
Samoa	Uzbekistan

In half of the countries where the Road Map had been distributed, projects had been elaborated with reference to the document, two thirds of which were already in application (*see Annex 5*). These mainly consisted of curricular reforms and in general concerned formal education in schools and in higher education institutions. Added to the lack of funding, resources and expertise, the responses highlighted the difficulty for these projects to sustain support from changing governments. In 7 other Member States, projects existed that corresponded to the general orientation of the Road Map, focused in some countries on traditional skills, knowledge and values, and in others on disseminating documents on arts education to all relevant stakeholders.

## 2. The state of arts education in Asia and the Pacific

### a) The aims of arts education

The main aim for arts education in nearly half the responding countries was to uphold the human right to education and cultural participation (7 countries). To achieve this, the consensus was that creating a law, official text or directive to implement arts education was the topmost priority. However, two obstacles in achieving these aims were highlighted by the respondents: the lack of funding (by 7) and the lack of awareness from arts education stakeholders.

### Main aim for arts education

- Uphold the human right to education and cultural participation

### Main obstacles

- Lack of funding
- lack of awareness from arts education stakeholders

### b) Concepts related to arts education

The situation of the teaching of the varied arts fields that can be encountered in schools in the Asia and the Pacific region is particularly varied. Indeed, while they are in the majority taught as arts subjects, they also fall into the non-arts subjects when possible, complemented by a wide range of extra-curricular activities. Of the many actions to enlarge the understanding of these fields, the two predominant ones are the creation of new arts courses and complementary activities for the school curriculum, complemented by enhancement of

professional development programmes for teachers. Finally, the arts are used as a practical method of teaching and learning in certain curriculum subjects in all but one of the responding countries, with the particularity that these are mostly a general practice within curriculum systems with teaching materials.

Many bodies carry out activities promoting or teaching the arts outside of schools, such as ministries, cultural centres and institutions or associations, with a noticeable role played by private or commercial organisations in some countries. These activities are mainly focused on the young and communities, with many cultural events and arts courses organised alongside awareness-raising programmes. Numerous other populations benefit from arts education though, with the most frequent being out-of-school children and young people, the disabled and elderly and sometimes adult vocational trainees, with no or little gender distinction among them. Thus arts education serves equally as a complement to school education, a way towards social integration and cohesion, simply a leisure activity and even a way or promoting cultural diversity. Such activities are carried out by a myriad of bodies, from ministerial offices to communities, cultural institutions to associations and foundations.

The term most used to identify what the Road Map qualifies as “arts education” is the same term, as used in 10 of the 17 responding Member States, enlarged into “arts and cultural education” in the majority of other countries. Of the numerous activities that are organised to implement arts education in the region, the most common are visits to museums or art galleries, attending performances, practices of the arts in and out of class and encounters with the artists themselves. Thus direct contact with the arts and their environment are privileged over a more theoretical approach. However, these activities meet with many obstacles, the most frequent of which are a lack of resources, budget and qualified teachers.

#### c) Essential strategies for effective arts education

In the Asia and the Pacific region, there are just under two ministries on average in charge of arts education, with none in two Member States. The ministries most in charge are those of education and of culture, with sometimes others involved like those of Foreign Affairs or of Internal and Social Affairs. They collaborate in two thirds of the responding countries, equally in developing laws or policies and in elaborating common programmes. At municipal level, organisations collaborate in 13 Member States, either to develop local policies, elaborate projects or share networks and information. Finally, even though the governments are the main sources of funding for arts education in the region, individual donors are very active in a number of countries.

Contrary to other regions, teacher training in the Asia and the Pacific region equally consists of continuous training and of dissemination of written resources. Even though arts teachers benefit the most from such education, teachers of general subjects and artists do have access in the majority of the responding Member States. Artists who intervene in classes are generally selected through certificate or degree programmes at universities or institutions and sometimes through competitions or examinations. Teachers and artists collaborate equally through the mediation of ministerial organisations, cultural institutions and on their own initiative. Schools enjoy the activities of cultural institutions both by participating in their programmes and by visiting them, these activities taking place both at the schools and at the institutions themselves.

#### d) Research on arts education and knowledge sharing

Out of the 17 Member States from the Asia and the Pacific region who responded, research is carried out in 11 (see *Annex 6*), with a lack of research in the Pacific. This research is mainly divided between universities and ministries, taking place both at national and local level. Its main primary subjects are the evaluation of arts education related policies, training for arts education actors, as well as the socio-cultural empowerment of arts education. To further encourage this research, financial support is provided and conferences and symposia organised, among other measures. Among the many expected outcomes of this research and arts education in general, the predominant are to develop the level of competence in artistic skills and practices and to nurture creativity.

### IV. Europe and North America

#### Regional highlights

- Need for a more transversal vision of arts education
- Lack of comparative data
- Numerous permanent arts education programmes and initiatives
- “arts and cultural education”

#### 1. Regional distribution and implementation of the Road Map

The Road Map for Arts Education had been distributed in 22 of the 36 responding European and Northern American Member States. Elected officials were the most frequent recipients of the document (in 13 countries), slightly more than higher education institutions (11), cultural institutions (9) and schools (7). The Road Map was equally distributed in its original languages and in those official to the Member States (e.g. German, Polish), the most frequently by correspondence (in 15 Member States), by organising information meetings (12) or by displaying it on websites (10).

#### Road Map distributed in

Austria	Azerbaijan	Belarus
Canada	Croatia	Denmark
France	Germany	Greece
Iceland	Israel	Latvia
Lithuania	Moldova (Rep.)	Monaco
Netherlands	Poland	Portugal
Slovakia	Slovenia	Switzerland
Turkey		

The Road Map was used as a reference for arts education projects in 17 Member States, 76% of which were already in application (see *Annex 5*). Despite a dominance of national initiatives, Europe and North America hosted more local activities than the other regions. Furthermore, these projects focused principally on the formal dimensions of arts education and there were several sub-regional activities (e.g. Nordic countries). Other than the usual obstacles to such projects, a need for a more transversal vision of arts education was highlighted, as well as a lack of comparative data. In nearly all the other countries, projects existed that corresponded more or less to the orientation of the Road Map: recognition of arts as a core curricular subject, collaboration between schools and cultural institutions (museums, galleries, etc.) as well as between Ministries of education and culture.

## 2. The state of arts education in Europe and North America

### a) The aims of arts education

For the respondents from Europe and North America, the main aim of arts education was to develop individual capabilities (as identified in 19 responses). In order to achieve this goal, the topmost priority identified by the responses was to create laws, official texts or directives to implement arts education (17 countries). The lack of funding inherent to arts education was seen as being the biggest obstacle confronting the development of arts education (15 countries), as well as a lack both in cooperation and in awareness from the concerned stakeholders (7 responses each).

#### **Main aim for arts education**

- develop individual capabilities

#### **Main obstacles**

- Lack of funding
- lack of cooperation and awareness from arts education stakeholders

### b) Concepts related to arts education

The many arts fields are mostly taught in schools in this region as arts subjects, with numerous complementary extra-curricular activities, but few are taught as non-arts subjects. However, to enlarge the understanding of these fields, despite action being concentrated on the both the creation of professional development programmes for teachers and new arts courses of complementary activities for the school curriculum, there is also a visible increase in the number of hours devoted to existing arts courses or complementary activities. Regarding the use of arts as a practical method of teaching other curriculum subjects, such practices take place in all the responding Member States, predominantly at the initiative of teachers, but also as a general practice in curriculum systems in countries, through teaching materials, for example.

Outside of schools, many bodies provide additional education in the arts. These include ministerial or municipal bodies, cultural centres and institutions, independent specialised schools (music, drama, etc.), associations and even artists or creative professionals unions. Their actions range from single cultural activities and events to permanent programmes and initiatives such as providing free access to museums for example. The many other populations benefiting from arts education include out-of-school children and young people, senior citizens, the disabled, immigrants and adult vocational trainees. In a quarter of the responses, it was noted that women are generally more interested in such activities. Given the greater amount of time and money available for recreation in this region, arts education was as much seen as a leisure activity as a complement to school education and a way towards social integration and cohesion. Such activities are carried out by all the possible bodies, with a strong role played by cultural institutions as well as associations.

Unlike the other regions, “arts education” is not the most wide-spread term used for this discipline, but “arts and cultural education”, in 14 of the responding countries as opposed to 12 for the term used by UNESCO. This could be due to the need to clearly include culture so as to improve comprehension of the large spectrum of the concept. In order to implement the multiple streams of arts education, numerous and varied activities are carried out in all the responding Member States. The most frequent of these, in 92% of the responses, is to visit museums or galleries for exhibitions, as well as practices of the arts in and

out of class (90%) and attending performances (88%). The main difficulty encountered by such activities in two thirds of the responding countries is lack of budget, and to a lesser extent the lack of time allocated to these activities.

#### c) Essential strategies for effective arts education

There are less than two ministries in charge of arts education on average per State in the region, which is in part caused by there being none in four Member States and very rarely more than two in the others. These are, with few exceptions, always those of education and of culture, collaborating in 26 countries, mainly on the elaboration of common programmes and less on the development of laws and policies. Municipal organisations collaborate in nearly all the responding Member States, equally developing policies at local level, sharing networks and information and elaborating projects. While national governments are the main source of funding for arts education, regional or local governments or authorities play an important role in distributing the available funds throughout the countries.

Teacher training is available in all of the responding Member States of this region, with more access given to arts teachers than teachers of general subjects or artists, and mainly taking the form of continuous training rather than the dissemination of written resources. Regarding artists, those who intervene in schools are mostly selected after their participation in training seminars and workshops, and less often through certificate and degree programmes at universities or institutions. Teachers, artists and arts educators collaborate in a variety of ways, mainly through their own initiative, but also through cultural institutions or through the mediation of ministerial organisations. Schools take advantage of the activities of cultural institutions by visiting them for exhibitions or performances, to a lesser extent by participating in their programmes and even less by integrating their programmes as a part of the schools' regular curricula.

#### d) Research on arts education and knowledge sharing

Research on arts education is carried out in 28 of the 36 responding Member States of this region (*see Annex 6*), conducted most at universities, less by ministries and sometimes in foundations or associations. Due to the diversity of bodies carrying out research, it is undertaken both at national and local levels. Its most studied primary subjects are the evaluation of arts education related policies, the assessment of its impact and training for concerned actors, such as teachers and cultural professionals. As well as conferences and symposia on arts education, financial support and publications are undertaken in order to further encourage research in this domain, with the expected goal of nurturing creativity and personal and social development of participants.

## V. Latin America and the Caribbean

### Regional highlights

- Absence of arts education monitoring and evaluation processes
- Little gender discrimination
- Focus on “live experiences”
- Lack of qualified teachers and time allocated to arts education

## 1. Regional distribution and implementation of the Road Map

The Road Map was distributed in 6 of the 10 responding Member States from this region. This distribution was prominently addressed to elected officials, and was done in most cases by correspondence (in 4 countries) or by organising dedicated information meetings (2). The document was equally disseminated in its original languages and in Spanish, and in both in 2 countries.

### Road Map distributed in

Argentina	Dominican Rep.
Guyana	Peru
St Lucia	Uruguay

The Road Map was used as a reference in the elaboration or implementation of projects in 3 Member States (*see Annex 5*), which are already in application both at national and local level. These include actions to include arts education in complementary education, the development of specialised teacher training and activities to reinforce non-formal arts education. The main obstacles are a lack of funding and infrastructures, but also the absence of monitoring and evaluation of such processes. In the majority of the other Member States, projects did exist that corresponded strongly to the orientation of the Road Map, such as programmes promoting artistic expressions that consider cultural diversity or intangible heritage.

## 2. The state of arts education in Latin America and the Caribbean

### a) The aims of arts education

In the 10 responses from this region, improving the quality of education was the most frequent aim of arts education identified, in half the countries, with emphasis also put on the need to uphold the human right to education and cultural participation. In order to achieve these important aims, the need to create laws, official texts or directives to implement arts education was clearly seen as the priority. Consensus was reached on the main obstacle hindering the development of arts education in the Latin America and the Caribbean region, lack of funding (7 countries).

### Main aim for arts education

- Improve the quality of education

### Main obstacle

- Lack of funding

### b) Concepts related to arts education

Dance, music, crafts and other arts fields are taught in schools in the Latin America and Caribbean region either as arts and non-arts subjects, depending on the field, complemented with numerous extra-curricular activities. This balance can also be found in the actions carried out to enlarge the understanding of these fields, with the creation of professional development programmes for teachers and new arts courses of complementary activities for the school curriculum reinforced with an increase in the number of hours devoted to existing arts courses or complementary activities. The arts are further used in schools as a practical method of teaching and learning other subjects. However, this is mainly motivated by teachers' own initiatives and not by curricula.

Ministries and municipalities, along with cultural centres and institutions provide further education of the arts in this region, notably providing workshops both for students and teachers as well as performances, festivals and competitions. Other than out-of-school children, the disabled and adult vocational trainees, and

indigenous peoples benefit greatly from arts education activities carried out by the many bodies concerned. It was noted that little gender discrimination existed and overall these actions serve both as a complement to school education and as a way to integrate isolated populations into society.

The discipline referred to in the Road Map as “arts education” is called in the same way by the majority of responding countries from this region (6 out of 10). Unlike the other regions, where visits to museums and galleries are the most common activity when implementing arts education, those in the Latin America and the Caribbean are more focused on ‘live’ experiences: the study of artistic works is most commonly done by practices of the arts, attendance of performances is preferred for direct contact with artistic works and finally engaging in arts practices is achieved with a combination of the latter and encounters with artists in or out of the class. Furthermore, the region is distinct from the others in the fact that the main difficulties it encounters with such activities are a lack of qualified teachers and time allocated to arts education.

#### c) Essential strategies for effective arts education

Even if there are on average two ministries per State in charge of arts education in this region, this does not reflect the reality as four countries have only one. The most common ministries in charge are generally those of education and of culture, but others complement them such as those of Amerindian Affairs or of Tourism. They collaborate in 7 countries mostly by elaborating common programmes, as well as by developing laws and policies or elaborating a common budget. At another level, municipal organisations also collaborate, in 9 of the responding countries, mainly in elaborating projects and sharing their networks and information, as well as developing local policies. The role the government plays in supporting arts education is all the more important as it is the main source of funding national combined with local or regional in some countries.

Both teachers of arts subjects as well as artists have access, in most of the responding countries from this region to teacher training, which mostly consists of continuous training rather than the dissemination of written resources. These artists sometimes intervene in schools, chosen mainly due to their participation in certificate or degree programmes at universities or institutes, or through competitions or examinations. Teachers are encouraged to collaborate with artists or arts educators through a multitude of channels, such as ministerial organisations, cultural institutions or associations, as well as on their own initiative. Furthermore, schools benefit from the activities of cultural institutions by participating in their programmes as out-of-class learning or by visiting them for exhibitions or performances, these initiatives taking place as much in schools as in the institutions.

#### d) Research on arts education and knowledge sharing

Research on arts education is carried out in 6 of the 10 responding Member States of this region (*see Annex 6*), conducted by universities, ministries and foundations alike, primarily, but not exclusively, at national level. It is focused on the training of those concerned by arts education and the evaluation of arts education related policies. It is encouraged mostly by conferences and symposia on arts education, among many other incentives, and aims in the long term to nurture creativity and the personal and social development of participants.

## CONCLUSION

Overall, regional trends emerge from the diverse answers given to the survey, with aims shared by some, diverging difficulties for others and particularities for all. The lack of funding common to arts education in most countries remains the dominant issue to be addressed for a sustainable development in the years to come. Furthermore, the expansion of training and awareness of arts education to all stakeholders is needed in establishing the place of the arts in all stages of the teaching and learning processes. Research needs to be consolidated further to reach out to decision and policy makers around the world, as well as to provide innovative and proven ways of bringing arts education to the forefront of the international stage. However, there is also a general consensus going well beyond regional barriers, that arts education is considered by most as a key element in nurturing creativity, the motor of tomorrow's economy, in the minds of all, from the young to the old. It is also seen as an important driving force for personal and social development and integration, notably for isolated and fragile populations. Indeed, while it is not clearly perceived as a way to promote cultural diversity, arts education is viewed by most as the socio-cultural tool of the 21<sup>st</sup> century.

# Road Map for Arts Education

## Building Creative Capacities for the 21<sup>st</sup> Century

### Contents

#### I. Background

#### II. The Aims of Arts Education

1. Uphold the Human Right to Education and Cultural Participation
2. Develop Individual Capabilities
3. Improve the Quality of Education
4. Promote the Expression of Cultural Diversity

#### III. Concepts Related to Arts Education

1. Arts Fields
2. Approaches to Arts Education
3. Dimensions of Arts Education

#### IV. Essential Strategies for Effective Arts Education

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2. Partnerships

#### V. Research on Arts Education, and Knowledge Sharing

#### VI. Recommendations

1. Recommendations for Educators, Parents, Artists, and Directors of Schools and Training Institutions
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#### Annex: Case Studies



United Nations  
Educational, Scientific and  
Cultural Organization

Arts  
Education

## Questionnaire on the implementation of the Road Map for Arts Education

Drawn up on the basis of deliberations undertaken during and following the World Conference on Arts Education (6-9 March 2006, Lisbon, Portugal), the "Road Map for Arts Education" aims to explore the role of Arts Education in meeting the need for creativity and cultural awareness in the twenty-first century.

The Road Map was especially designed to promote a common understanding among all stakeholders of the essential role of Arts Education by providing an adaptable framework with which Member States can develop their own guidelines in the field of Arts Education. In practical terms, it is meant to serve as an evolving reference document outlining concrete changes as well as measures required to effectively implement Arts Education in different learning environments. The document also aims to establish a solid framework for future decisions and actions in this field. The Road Map is therefore intended to communicate a clear vision and develop a consensus on the importance of Arts Education for building a creative and culturally aware society; to encourage collaborative reflection and action; and to garner the necessary resources to ensure the more complete integration of Arts Education into various social, cultural and historical situations.

Since officially disseminating the questionnaire to Member States in July 2007, UNESCO has promoted the document's use as a practical template for policy-guiding recommendations in order to implement Arts Education in various specific contexts at national level. In light of the 2<sup>nd</sup> World Conference on Arts Education, hosted by the Government of the Republic of Korea in 2010, UNESCO is particularly committed to undertaking an assessment survey on its implementation in each Member State. This evaluation, whose results will be presented at the World Conference 2010, will also provide an overview of the status of Arts Education and a list of current issues addressed in national Arts Education programmes and the diverse methods and policies used in the area of Arts Education.

Please complete and return this questionnaire and any attachments **by 30 April 2009** via mail, e-mail or fax to:

UNESCO  
Arts Education  
Section of Creative Industries for Development  
Division of Cultural Expressions and Creative Industries  
Culture Sector  
1, rue Miollis  
75732 Paris Cedex 15,  
France

Email: [g.poussin@unesco](mailto:g.poussin@unesco); [d.lee@unesco.org](mailto:d.lee@unesco.org)  
Fax: 0033 (0)1 45 68 55 95

**N.B.**

- Carefully read the instructions for each question: for example, certain questions might ask you to make multiple choices and number them in order of importance.
- If possible, please complete the questionnaire and return it to us in electronic form. The electronic form of the questionnaire will be sent to you by email on request.
- We welcome your comments. If you need more space, please add on extra blank sheets.
- Do not hesitate to contact us for any clarification concerning the questionnaire and the Road Map.

**Date of response:** \_\_\_\_\_/\_\_\_\_\_/\_\_\_\_\_ (day/month/year)

**Contact Information**

Name of country: \_\_\_\_\_

Name of the Ministry or organization: \_\_\_\_\_

Name of person completing the questionnaire: \_\_\_\_\_

Position in organization: \_\_\_\_\_

Email address: \_\_\_\_\_

Postal address: \_\_\_\_\_

Telephone number(s): \_\_\_\_\_

Fax: \_\_\_\_\_

Website: \_\_\_\_\_

## Reminders concerning the 2007 Road Map

### 1) To whom did you distribute the Road Map?

- Elected officials
- Schools
- Higher education institutions
- Cultural Institutions (museums, cultural centres, theatres, concert halls, libraries, etc.)
- Other (please specify): \_\_\_\_\_

- Not yet distributed (→ go directly to 3)

### 2) How did you distribute it?

- a) Language
- In its original language ( English / French / both )
  - In your own (or official) language

- b) Means
- By displaying it on a website
  - By correspondence (mail, email, fax, etc.)
  - By organizing an (or several) information meeting(s)
  - Other (please specify) : \_\_\_\_\_

### 3) How was the Road Map most useful in your country?

- Informing the public on the necessity of Arts Education
- Developing favorable policies on Arts Education
- Establishing specific projects and/or facilitating their implementation
- Other (please specify): \_\_\_\_\_

### 4) Have projects been elaborated and implemented in your country with reference to the Road Map?

- Yes, already in application
- Yes, but not yet in effect
- No planned project for the time being
- No, however there are other projects for Arts Education, without any reference to the Road Map (→go directly to 4-2)

#### 4-1) If YES, at which administrative level?

- National
- Local/federal governments (States/province/county/city/etc.)
- Other (please specify): \_\_\_\_\_

#### 4-1-1) Brief description of projects (implementation or preparation in progress):

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#### 4-1-2) What kinds of obstacles did you encounter in the implementation of projects?

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**4-2) If NO**, do programmes for Arts Education in your country elaborated independently from the Road Map nevertheless correspond to the orientation of the Road Map?

- Yes, absolutely                       Yes, in part                       Not exactly

**4-2-1)** Please specify: \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

## The Aims of Arts Education

**5)** What are the major aims for Arts Education in your country?

(Please number them in order of importance)

- Uphold the human right to education and cultural participation  
 Develop individual capabilities, including cognitive and creative capacities  
 Improve the quality of education  
 Promote the expression of cultural diversity  
 Other (please specify): \_\_\_\_\_

**6)** Specify the order in which you consider the following elements essential for achieving aims of Arts Education? (Please number them)

- Creating a law, an official text or a directive to implement Arts Education  
 Ensuring a budget to implement Arts Education  
 Developing specific projects to strengthen Arts Education  
 Other (please specify): \_\_\_\_\_

**7)** To achieve these aims, what are the obstacles confronted in the field of Arts Education in your country? (Please number them in order of importance.)

- Lack of funding  
 Lack of awareness from actors: teachers, cultural professionals, artists, etc.  
 Lack of cooperation among stakeholders  
 Difficulty of applying it to current education system  
 Other (please specify): \_\_\_\_\_

**7-1)** Further comments:

\_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

## Concepts Related to Arts Education

### Arts Field

8) What is being done in your country to enlarge the understanding of the arts field and emphasize its interdisciplinary nature at school?

- Creation of new art courses and/or complementary activities for the school curriculum
- Increasing hours of existing art courses or complementary activities
- Creation or enhancement of professional development programmes for teachers
- No action foreseen for the time being
- Other (please specify): \_\_\_\_\_

9) Which art fields are currently integrated in schools in your country?

	Primary School			Secondary School		
	School Courses		extra-curricular activities	School Courses		extra-curricular activities
	arts subject	non-arts subject		arts subject	non-arts subject	
Drawing, Painting	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>			<input type="checkbox"/>
Sculpture	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>			<input type="checkbox"/>
Literature, Creative Writing	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>			<input type="checkbox"/>
Design	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>			<input type="checkbox"/>
Crafts, Ceramics	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>			<input type="checkbox"/>
Music	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>			<input type="checkbox"/>
Dance	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>			<input type="checkbox"/>
Sport	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>			<input type="checkbox"/>
Drama	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>			<input type="checkbox"/>
Film and/or New Media Arts	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>			<input type="checkbox"/>
New forms of popular artistic expression (Hip-Hop, Graffiti, B-Boy Dance, etc.)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>			<input type="checkbox"/>
Other (please specify)						

10) Outside of schools, what bodies contribute to Arts Education?

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10-1) Please specify how they contribute:

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## Approaches to Arts Education

11) Are the arts used as a practical method of teaching and learning in certain curriculum subjects?

	Yes		No
	As teacher's individual initiative	As general practice within curriculum systems with teaching materials	
Primary School	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Secondary School	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

11-1) If **YES**, could you give some examples?

- Using colors, forms and objects derived from the visual arts and architecture to teach subjects such as physics, biology and geometry
- Introducing drama or music as a method to teach languages
- Other (please specify): \_\_\_\_\_

12) Outside of schools, which groups in particular benefit from Arts Education in your country?

- Senior citizens
- Immigrants
- Indigenous peoples
- Out-of-school children and young people
- Disabled people
- Sick people
- Orphans
- Prisoners
- Military personnel
- Adult vocational trainees
- Other (please specify): \_\_\_\_\_

12-1) Please specify:

12-2) Among these groups, can you observe any gender distinctions?

- Yes (please specify): \_\_\_\_\_
- No

12-3) What are the major goals of this type of Arts Education? (Please number them in order of importance.)

- Complementary to school education
- Social integration and cohesion
- Promotion of the cultural diversity
- Leisure activity and recreation
- Others (please specify): \_\_\_\_\_

12-4) What kind of bodies deals with these projects outside of schools?

- Ministerial offices or affiliated organizations  
:name of organization and responsible ministry \_\_\_\_\_
- Cultural Institutions (museums, cultural centres, theatres, concert halls, libraries, etc.)
- Associations and/or foundations
- Communities
- Other (please specify): \_\_\_\_\_

12-5) Do they have joint collaboration with the education system?

- Yes
- No (→ go directly to 13)

**12-5-1)** If yes, how?

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## Dimensions of Arts Education

**13)** Which term is used in your country to indicate what we call “Arts Education” in the Road Map?

- Arts Education
- Cultural Education
- Arts and Cultural Education
- Education in Arts and/or Education through Arts
- Other (please specify): \_\_\_\_\_

**14)** What type of activities are organized for implementing the following three complementary pedagogical streams?

- Study of artistic works

- Museum or art gallery visits: exhibitions
- Attend performances: dramas, music concerts, dance performances, films, etc.
- Visits and/or workshops in libraries
- Long-term collaboration with cultural institutions
- Courses in theory and history of arts
- Practices of the arts in class and/or outside of class
- Encounter with artists in class and/or outside of class
- Other (please specify): \_\_\_\_\_

- Direct contact with artistic works (such as concerts, exhibitions, books and films)

- Museum or art gallery visits: exhibitions
- Attend performances: dramas, music concerts, dance performances, films, etc.
- Visits and/or workshops in libraries
- Long-term collaboration with cultural institutions
- Courses in theory and history of arts
- Practices of the arts in class and/or outside of class
- Encounter with artists in class and/or outside of class
- Other (please specify): \_\_\_\_\_

- Engaging in arts practices

- Museum or art gallery visits: exhibitions
- Attend performances: dramas, music concerts, dance performances, films, etc.
- Visits and/or workshops in libraries
- Long-term collaboration with cultural institutions
- Courses in theory and history of arts
- Practices of the arts in class and/or outside of class
- Encounter with artists in class and/or outside of class
- Other (please specify): \_\_\_\_\_

**14-1)** What kind of difficulties did you encounter when you tried to apply these three streams together?  
(Please number them in order of importance.)

- Lack of budget
- Lack of qualified teachers
- Lack of resources (information, network...)

- Lack of partnerships
  - Lack of allocated time to Arts Education activities
  - Lack of participants' interest
  - Other (please specify): \_\_\_\_\_
- 

## Essential Strategies for Effective Arts Education

### *Education of teachers and artists*

**15)** What kind of education is provided for making Arts Education actors (teachers, artists, arts educators) aware of the issues of Arts Education and developing their knowledge and skills in the fields mentioned in the Road Map?

	Continuous training: internships, conferences, seminars, discussions, hands- on workshops, etc.	Dissemination of written resources	No specific education for the time being	Other (please specify)
Teachers of general subjects	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
Arts teachers	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
Artists / cultural educators	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	

**16)** How do you choose artists who intervene in classes or programmes of cultural institutions?

- Through competitions or examinations
- After participation in training seminars or workshops
- Through certificate and degree programmes at universities or institutions
- Other (please specify): \_\_\_\_\_

### *Partnerships*

#### Ministerial level or municipal level

**17)** Is there a (or several) ministry(ies) in charge of Arts Education in your country?

- Yes
- No (→ go directly to **18**)

**17-1)** If YES, which one(s)?

- Ministry of Education (or equivalent. Specify: \_\_\_\_\_)
  - Ministry of Higher Education (or equivalent. Specify: \_\_\_\_\_)
  - Ministry of Culture (or equivalent. Specify: \_\_\_\_\_)
  - Other (please specify): \_\_\_\_\_
- 

**17-2)** If there is more than one single ministry involved, in what way do they cooperate with each other?

- Joint development of law or policies
- Co-elaboration of common budget
- Co-elaboration of common programmes

Other (please specify): \_\_\_\_\_

No cooperation for the time being (→go directly to **17-5**)

**17-3)** Please explain how such inter-Ministerial cooperation is being sustained:

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**17-4)** Please describe some cross-border, trans-national cooperation that the above-mentioned Ministry(ies) is/are undertaking for Arts Education:

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**17-5)** Please give the names of ministerial offices and/or affiliated organizations working for Arts Education in your country:

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**18)** How do the different municipal organizations collaborate in your country for Arts Education?

- Develop policies at state/local level
- Elaborate projects together
- Share networks and information
- Other (please specify): \_\_\_\_\_

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No collaboration for the time being

**19)** What are the main sources of funding for arts education in your country? (Please number them in order of importance.)

- National government funding
- Local government funding
- Public/private foundations
- Individual donors
- Other (please specify): \_\_\_\_\_

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### School and Teacher Level

**20)** How do schools take advantage of the activities of cultural institutions (museums, cultural centres, theatres, concert halls, libraries, etc.)?

- Participate in their programmes as out-of class learning
- Integrate their programmes as a part of the school's regular curriculum
- Visit these institutions for exhibitions or performances
- Other (please specify): \_\_\_\_\_

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**21)** Where do these activities, in collaboration with cultural institutions and/or artists, generally take place?

- At school
  - At cultural institutions
  - In artists' studios
  - Other (please specify): \_\_\_\_\_
- 

**22)** Through which channels do teachers collaborate with artists/arts educators (and vice versa)?

- Through the mediation of ministerial organizations
  - Through cultural institutions
  - Through associations and/or foundations
  - On their own initiative (direct contacts...)
  - Other (please specify): \_\_\_\_\_
- 

**22-1)** Please elaborate on the experience of collaboration between artists/cultural institutions and teachers at school level in your country and on the advantages of this type of collaboration:

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## Research on Arts Education and Knowledge Sharing

**23)** Is research on Arts Education undertaken in your country?

- Yes
- No (→ go directly to **25**)

**23-1)** Where is this research generally conducted?

- Ministries
  - Universities
  - Foundations or associations
  - Other (please specify): \_\_\_\_\_
- 

**23-2)** At what level is this research undertaken?

- National
  - Local (States/province/county/city/etc.)
  - Other (please specify): \_\_\_\_\_
- 

**24)** What are the primary subjects of research on Arts Education in your country? (Please number them in order of importance.)

- Evaluation on arts education related policies
  - Assessment of the impact of Arts Education
  - Links between Arts Education and academic achievement in school subjects
  - Socio-cultural empowerment of Arts Education
  - Training for Arts Education actors: teachers, cultural professionals, artists, etc.
  - Partnerships for Arts Education
  - Other (please specify): \_\_\_\_\_
-

**25) What measures are undertaken to further encourage research?**

- Financial support
  - Clearinghouse on Arts Education
  - Publications featuring research in Arts Education
  - Conferences and symposiums on Arts Education
  - Establishment of networks of Arts Education researchers
  - Other (please specify): \_\_\_\_\_
- 

**26) Among the following expected outcomes of Arts Education, which would serve as the priority values of Arts Education in your country? (Please number them in order of importance)**

- Acquisition of theoretical or historical knowledge
  - Level of competence in artistic skills and practices
  - Creativity
  - Active participation of beneficiaries
  - Personal and social development of participants (ex. team work)
  - Encounter between different social groups (ex. generations): Specify \_\_\_\_\_
  - Other (please specify): \_\_\_\_\_
- 

## Recommendations

**27) Which part(s) of the Road Map Recommendations could be readily applied and introduced into the Arts Education situation of your country? (Choose several boxes if necessary and number them in order of importance)**

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

- Advocacy, Support and Education*
- Partnerships and Cooperation*
- Implementation, Evaluation and Knowledge-sharing*

Recommendations for Government Ministries and Policy Makers

- Recognition*
- Policy Development*
- Education, Implementation and Support*
- Partnerships and Cooperation*
- Research and Knowledge-sharing*

**27-1) If you have faced any difficulties during the application of the Road Map Recommendations, please specify.**

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## List of responses to the Questionnaire on the implementation of the Road Map for Arts Education

**95 responses** (as of June 2010)

### **Africa (18)**

Benin  
Botswana  
Burkina Faso  
Burundi  
Cape Verde  
Congo (D.R.)  
Côte d'Ivoire  
Ethiopia  
Gabon  
Ghana  
Guinea  
Kenya  
Malawi  
Mauritius  
Senegal  
South Africa  
Swaziland  
Zimbabwe

### **Asia and the Pacific (17)**

Bhutan  
China (P.R.)  
Cook Islands  
Fiji  
India  
Japan  
Korea, Republic of  
Kazakhstan  
Kiribati  
Kyrgyzstan  
Malaysia  
New Zealand  
Niue  
Pakistan  
Papua New Guinea  
Samoa  
Uzbekistan

Iceland  
Israel  
Latvia  
Lithuania  
Moldova, Republic of  
Monaco  
Montenegro  
Netherlands  
Norway  
Poland  
Portugal  
Romania  
Slovakia  
Slovenia  
Spain  
Switzerland  
Turkey  
United Kingdom  
United States of America

### **Arab States (14)**

Algeria  
Bahrain  
Egypt  
Iraq  
Jordan  
Kuwait  
Lebanon  
Morocco  
Oman  
Palestine  
Saudi Arabia  
Sudan  
Tunisia  
United Arab Emirates

### **Europe and North America (36)**

Andorra  
Armenia  
Austria  
Azerbaijan  
Belarus  
Belgium  
Bulgaria  
Canada  
Croatia  
Czech Republic  
Cyprus  
Denmark  
Estonia  
France  
Germany  
Greece  
Hungary

### **Latin America and the**

**Caribbean (10)**  
Argentina  
Colombia  
Dominican Republic  
Grenada  
Guyana  
Mexico  
Peru  
St Lucia  
Suriname  
Uruguay

## List of Workshops of the Second World Conference for Arts Education

### DAY 1 PRACTICE: AFTER THE ROAD MAP

#### CONTEXTUALIZING THE ROAD MAP

- 1-1. Arts education in school and out of school
- 1-2. Advocating to different audiences and responding to local needs

#### ENCOURAGING COOPERATION AND PARTNERSHIPS

- 1-3. Intra- and intergovernmental partnerships
- 1-4. Partnerships within and beyond school: Collaborative efforts between public and private sectors, schools and communities, cultural institutions, etc.
- 1-5. Cooperation between teachers and artists

#### DEVELOPING THE CAPACITY OF ARTS EDUCATION PRACTITIONERS

- 1-6. Core competencies of arts education practitioners
- 1-7. Education and training system for teachers (general & arts) and artists

### DAY 2 ADVOCACY: OUTREACH TO SOCIO-CULTURAL VALUES

#### REACHING OUT TO A DIVERSITY OF SOCIO-CULTURAL CONTEXTS AND SPECIFICITIES

- 2-1. Global citizenship, cultural identities and arts education
- 2-2. Empowering communities (esp. marginalized / displaced populations, under-privileged groups, indigenous people, etc)
- 2-3. Digital media, popular culture and arts education

#### HEALING AND RELIEVING THROUGH ARTS EDUCATION

- 2-4. Socio-cultural therapy and rehabilitation
- 2-5. Social cohesion and reconciliation
- 2-6. Peace building in post-conflict situations
- 2-7. Environment and arts education

#### SOCIAL AND ECONOMIC INTERVENTION OF ARTS EDUCATION

- 2-8. Economy and arts education
- 2-9. Private & professional sectors' contributions to arts education
- 2-10. Life-long learning and arts education
- 2-11. Changes of social role and responsibility of cultural institutions and actors incl. artists

### DAY 3 CAPACITY-BUILDING: RESEARCHES FOR ADVOCACY

#### EVIDENCE, LANGUAGE OF ADVOCACY

- 3-1. Promoting indicators of arts education: How to assess and document the outcomes of arts education?
- 3-2. Evidence-based policy making

#### BUILDING INFORMATION GATEWAY

- 3-3. Multicultural knowledge structure : The AE glossary
- 3-4. The challenges and future of observatories and chairs
- 3-5. Building networks of international cooperation for researches

#### RENEWED LANGUAGE OF ARTS EDUCATION

- 3-6. Towards a new concept of arts education
- 3-7. Creativity in arts education
- 3-8. Interaction between theory and practice

## Implementation of the Road Map for Arts Education

41 responses identified the existence of projects referring to the Road Map

### **Africa (6)**

Benin  
Burkina Faso  
Burundi  
Gabon  
Senegal  
Zimbabwe

### **Arab States (9)**

Algeria  
Egypt  
Iraq  
Jordan  
Oman  
Palestine  
Saudi Arabia  
Tunisia  
United Arab Emirates

### **Asia and the Pacific (6)**

Bhutan  
India  
Korea, Republic of  
Malaysia  
New Zealand  
Niue

### **Europe and North America (17)**

Austria  
Azerbaijan  
Canada  
Croatia  
Denmark  
Germany  
Greece  
Iceland  
Lithuania  
Moldova, Republic. of  
Monaco  
Norway  
Poland  
Portugal  
Slovenia  
Spain  
Switzerland

### **Latin America and the Caribbean (3)**

Argentina  
Colombia  
St. Lucia

■ Projects already in application

■ Projects not yet in application

## Research carried out on arts education

69 positive responses

### **Africa (13)**

Benin  
Botswana  
Burkina Faso  
Burundi  
Congo (D.R.)  
Côte d'Ivoire  
Ghana  
Guinea  
Kenya  
Mauritius  
Senegal  
South Africa  
Zimbabwe

### **Arab States (11)**

Algeria  
Bahrain  
Egypt  
Jordan  
Kuwait  
Lebanon  
Oman  
Palestine  
Saudi Arabia  
Sudan  
United Arab Emirates

### **Asia and the Pacific (11)**

China (P.R.)  
Cook Islands  
India  
Kazakhstan  
Korea, Republic of  
Kyrgyz Republic  
Malaysia  
New Zealand  
Niue  
Pakistan  
Uzbekistan

### **Europe and North America (28)**

Armenia  
Austria  
Azerbaijan  
Belarus  
Belgium  
Bulgaria  
Canada  
Croatia  
Czech Republic  
France  
Germany  
Greece  
Iceland  
Israel  
Latvia  
Lithuania  
Monaco  
Montenegro  
Netherlands  
Norway  
Poland  
Portugal  
Slovakia  
Slovenia  
Spain  
Turkey  
United Kingdom  
United States of America

### **Latin America and the Caribbean (6)**

Argentina  
Colombia  
Dominican Republic  
Mexico  
Suriname  
Uruguay