

УДК 37.037

ARTS EDUCATION AND UNESCO - A GERMAN PERSPECTIVE**Ernst Wagner**

The following text will explain the specific role arts education has played in the history of UNESCO. It will explore the basic concepts of the two most important documents UNESCO has developed before, during and after two world conferences in arts education: The Road Map for Arts Education (2006) and the Seoul Agenda (2010). Within this framework the position of the German UNSECO Chair in Arts and Culture in Education is defined in the article and coming projects in cooperation with the International Network of Research in Arts Education are presented.

Key words: *Arts education, UNESCO, Seoul Agenda, Road Map for Arts Education, Cultural education, UNSECO Chair in Arts and Culture in Education, International Network of Research in Arts Education*

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The name UNESCO (United Nations Educational, Scientific and Cultural Organization) refers to two themes, culture and education, which are relevant for the context of this article. Normally thought as separate concepts; when brought together one can discover several forms of relationships between both aspects: e.g. education for culture, education as a form of culture, culture in education, etc. UNESCO realized very early another possibility to bring both concepts together by connecting them very closely in “cultural education” or - to use the common Anglo-Saxon term - “arts education”. UNESCO has identified arts education as an essential building block in reaching the goals of the United Nations. That is why at an early stage UNESCO called on Member States to place teaching about, in and through the arts at the heart of formal (in school) and non-formal (outside school) education.

A short history of Arts Education within UNESCO

One of the first explicit initiatives on arts education within UNESCO took place in 1971, when the “Task Force on Education for the Twenty-first Century” declared “the new aims to be assigned to education as a result of the rapid changes in knowledge and in societies, the demands of development, the aspirations of the individual, and the overriding need for international understanding and peace.” [1] The Task Force’s report, published in 1972 under the title *Learning to Be*, identified six lines of inquiry, one of which was education and culture. The others, closely linked, involved education and citizenship, social cohesion, employment, development, research and science. Education, said the report, should contribute to the individual’s all-round development: mind and body, intelligence, sensitivity, aesthetic appreciation and spirituality. And in a world of economic instability and rapid social change, particular attention must be paid to fostering imagination and creativity. [2]

In this document the basic framework for further developments has been described and hasn’t changed up to now: Changing societies need well-educated human beings and arts education can play an important role in this process – in order to shape the changes in a constructive and peaceful way. This idea was very general and not very precise or specific at the beginning, but it has become more concrete – and more complex, especially in the last one and a half decades.

A renewal of UNESCO’s commitment to the arts in education came in 1999 when Director General Federico Mayor issued an appeal to Member States to include the arts in their school curricula as a means to foster creativity which he saw as a necessary condition for resolving social and cultural problems facing the world: “At a time when family and social structures are changing, with often adverse effects on children and adolescents, the school of the twenty first century must be able to anticipate the new needs by according a special place to the teaching of artistic values and subjects in order to encourage creativity, which is a distinctive attribute of the human species. Creativity is our hope.” [3, c. 40]

In the following years UNESCO used its unique strength as a convener, which enables it to bring together key players in many fields from its Member States and intensified its efforts as a catalyst in moving this vital topic to the forefront of international debates. Two World Conferences on Arts Education, one held in Lisbon, Portugal, in 2006 and the second in Seoul, Republic of Korea, in 2010, must be mentioned as the highlights of

this development, which has been accompanied by many regional meetings. Through this process, the stakeholders in the field were able to enhance their exchange of ideas within networks related to arts education. UNESCO Chairs and Observatories were created and fostered collaboration. Each of the World Conferences created a document, the Road Map and the Seoul Agenda, which have become a central point of reference worldwide.

UNESCO's Road Map for Arts Education

In 2006, this paper was called “Road Map for Arts Education”. The section of the *Road Map* dealing with the aims of arts education is framed in terms of broad, international objectives which are linked with pertinent UNESCO resolutions, declarations and conventions. This places arts education squarely within UNESCO's core values as agreed upon by Member States. For example, the *Road Map* holds that arts education is a universal human right in keeping with declarations and conventions on the right to education and the right to cultural participation. The document supports this position by citing specific articles in the Universal Declaration of Human Rights and the Convention on the Rights of the Child. A second goal of arts education identified by the *Road Map* is the development of individual capabilities. Among the capabilities that arts education can foster, according to the *Road Map*, are creativity, emotional intelligence, moral judgment, an appreciation and knowledge of the arts, the integration of physical, intellectual and creative faculties, and the skills needed to work in cultural industries. A third aim of arts education is to improve the quality of education through active learning, a locally relevant curriculum, engagement with local communities and cultures, and trained and motivated teachers. Arts education also aims to promote the expression of cultural diversity by fostering cultural awareness and promoting cultural practices.

The *Road Map* identifies two different but potentially complementary approaches to arts in education. On the one hand, the arts can be taught as disciplines aiming to develop artistic skills (education in the arts), sensitivity and appreciation. On the other hand, the arts can be applied as a teaching method across all subjects in the curriculum (education through the arts). The *Road Map* conceives arts education as being structured through two, complementary teaching streams – the study of artistic works and engaging in arts practices. [4]

Between the two World Conferences

In preparation for the Second UNESCO World Conference on Arts Education, held in Seoul, Republic of Korea in 2010, UNESCO undertook a survey of Member States to determine how the Road Map was being implemented. A report [5] based on the responses of 95 of 193 Member States (49% return rate) concluded that there was considerable interest in arts education and its implementation, especially among developing countries. The Road Map had been widely distributed, particularly to elected officials, and projects had been elaborated or implemented with direct reference to the Road Map in half of the responding countries. Among the obstacles to implementation identified in the report were lack of funding, the difficulty of applying the Road Map in the context of existing school systems, lack of awareness among some actors and lack of cooperation among some stakeholders. A consensus emerged that the Road Map should be expanded to populations outside of schools and to all age levels.

UNESCO's Seoul Agenda

In addressing the challenges of implementing the Road Map that have been uncovered by the survey, the results played a large role in the preparation of the Second UNESCO World Conference in Arts Education, which was held in 2010 in Seoul, the Republic of Korea. The major outcome was the *Seoul Agenda: Goals for the Development of Arts Education*. This paper addressed four themes – Arts education practices after the Road Map, Advocacy of arts education, Capacity- building for realizing the values of arts education, and Adoption of a joint declaration on development goals. In November 2011, the implementation of the Seoul Agenda was unanimously endorsed by the 36th General Conference of UNESCO [6], making it a powerful statement of UNESCO's continuing commitment to arts education, and a significant element in educational and cultural policy.

The Seoul Agenda is structured around three, general goals, each of which is supplemented by a number of specific strategies. Each strategy, in turn, is complemented by explicit action items.

The **first goal** enumerated in the Seoul Agenda is to “[e]nsure that arts education is accessible as a fundamental and sustainable component of a high quality renewal of education.” [7] There are two, complementary, objectives contained within this general goal. One is to make arts education readily accessible to learners both within school systems and also in community settings. The other is to exploit the introduction and

enhancement of arts in schools as a means to improve the overall quality of educational systems and teaching methods.

The precise thinking behind these two objectives can be seen in the strategies and action items associated with each stated goal. For example, the objective related to accessibility of arts education is given concrete form within a strategy (1.a) that affirms arts education as “the foundation for balanced creative, cognitive, emotional, aesthetic and social development of children, youth and life-long learners.” Action items specific to implementing this strategy include enacting policies and deploying resources, enhancing synergy among different aspects of development and establishing high quality evaluation systems. Similarly, the objective related to improving educational systems and teaching methods through arts education is made tangible by a strategy (1.b) that proposes fostering “the constructive transformation of educational systems and structures through arts education”. The objective is given further definition by such action items as applying arts education as an educational model, fostering a creative culture among teachers and school administrators and applying arts education to introduce innovative pedagogies and approaches to curricula. Additional strategies and action items address other issues associated with the first goal.

The **second goal** is to “[a]ssure that arts education activities and programmes are of a high quality in conception and delivery.” Strategies enumerated in support of this goal include developing high standards for arts education, ensuring sustainable training for educators, artists and communities, stimulating exchange between research and practice, facilitating collaboration between educators and artists, and initiating partnerships among stakeholders and sectors. Behind each of these strategies are a number of related action items.

The **third goal** is to “[a]pply arts education principles and practices to contribute to resolving the social and cultural challenges facing today’s world.” The strategies and action items enumerated in support of this goal show how arts education can contribute to building a creative society, promoting social and cultural well-being, fostering social responsibility, social cohesion, cultural diversity and intercultural dialogue, and responding to major global challenges, from peace to sustainability, through arts education.

Next step: The International Arts Education Week

In regards to the Seoul Agenda we can conclude with the observation that, by unanimously endorsing the Seoul Agenda, the 36th General Conference of UNESCO has given an authoritative tool to advocates of arts education in schools, communities, non-governmental organizations and professional arts organizations. Not only did the 36th General Conference make an important policy statement through its endorsement, it also, in the same resolution [6], proclaimed an International Arts Education Week (the 4th week of May) which will, annually, provide a major opportunity for arts educators, artists, students and their supporters to showcase exemplary practices in arts education, to raise awareness of the principles articulated in the Road Map, and to highlight research into arts education, generally, and the implementation and impact of the Seoul Agenda in particular.

Enduring themes such as creativity, cultural rights, renewal of schools, improvement of teaching, and the resolution of social and cultural problems live at the heart of UNESCO's interest in arts education. The hope that UNESCO has placed in arts education, not only in its 1999 appeal but also from its very foundation, has been powerfully renewed through these two complementary documents.

Position of the UNESCO Chair in Arts and Culture in Education in Germany

Within the framework of UNESCO's engagement in arts education, some universities, supported by their National Commissions for UNESCO, have started to create UNESCO chairs or observatories in arts education. One of the UNESCO Chairs is located at the German University of Erlangen-Nuremberg, which the author works for. The other one is situated in Kingston, Canada and the observatory in Hong Kong. The following thoughts reflect the position the UNESCO Chair at our university has developed during the last few years – at least since it was installed in 2009. They are based on a paper, which was discussed at the chair and written for a meeting of about 50 European experts in Berlin. This conference with the title “Arts Education – Culture Counts” was held from 30th November to 1st December 2009 in order to prepare UNESCO's Second World Conference on Arts Education in Seoul 2010. At this European meeting the participants discussed the paper intensively. This publication reflects these valuable contributions.

The UNESCO Chair's concept on arts education is based on the idea that there is a right to arts education and that this right is a Human Right.

Article 22 of the Universal Declaration of Human Rights says, that everyone's cultural rights are indispensable for their dignity and the free development of their personality. And article 27: "Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits." This declaration aims to protect everyone's right to education, to provide a framework for everyone's full and harmonious development in life and everyone's participation in arts and culture. Declarations and conventions like this call on states to secure the legal and material conditions for everyone to exercise this right.

In this sense, arts education is also an essential dimension for lifelong learning and for the full development of personality and citizenship. Therefore, arts education must be a part of all periods and areas of life which comprise formal, informal and non-formal education. In this holistic approach to education and learning, which embraces all emotional, physical, cognitive, social, aesthetic and moral human competencies, arts education means education for the arts, in the arts and through the arts. Arts education encourages people to learn about their cultural heritage, various forms of traditional and contemporary art and everyday culture as a source and resource for their present and future life. How people conceive and how they live their lives finds its expression in the arts and in the cultural forms of everyday life. This, in turn, affects everyone's perception, activities and attitudes in all areas of life. Coordination and cooperation between the fields of arts and culture in education and other fields of education are therefore needed.

On the basis of these fundamental thoughts, the meeting of European experts agree with the following points formulating a common understanding of arts education.

Arts education has an intrinsic value: The value of artistic and cultural activities lies particularly in their potential to create an unrestricted and non-committed space for social actions and critical reflection. However, arts education must not only be seen from a functional perspective, for example in terms of its contribution to the development of a given society or of creative industries. Arts are characterised by their open, playful and experimental handling of issues and contents and by their way of dealing with discontinuities and ambiguities.

Arts education always involves reception and production of art: Arts education is not only aiming at ways of an enjoyable or reflected reception, it also fosters a productive and practical approach – guided as well as independent - in all artistic fields of perception, expression, composition, presentation and communication. Arts Education creates space for experiments. It enables and encourages people to get involved. Active involvement in the production of art again is one of the essential preconditions to experience the intrinsic value of the arts.

Arts education contributes to the development of the individual and to the development of modern societies: Arts education fosters historical awareness and awareness for the importance of cultural heritage, it enhances the development of key competencies, and it bolsters personal, social, methodical and aesthetic skills and promotes tolerance and mutual understanding. Thus arts education makes a large contribution to the development of those individual attitudes that are essential to achieve the key objectives in the fields of cultural diversity, intercultural understanding and sustainability, as defined by UNESCO. Participation and education are interdependent. Therefore the concept of arts education substantially contributes to the idea of citizenship.

Today, the greatest challenges are lifelong learning for all, difference and diversity, inclusion and participation, inter- and transculturality and sustainability, as well as creativity and the digital media technologies. European societies are facing major challenges today which are concerning both each individual (development of new concepts of personality), societies at large (social cohesion in multicultural communities) as well as the use of natural resources. Media and digital information and communication technologies play an important role in influencing peoples' identity and self-expression. At the same time, the industrially shaped culture of consumption and growth in Europe will have to be transformed into a global culture of sustainability.

In its Medium-Term-Strategy 2008 through 2013, UNESCO has identified five overarching objectives designed to respond to specific global challenges. These five objectives are attaining quality education for all and lifelong learning, mobilizing science knowledge and policy for sustainable development, addressing emerging social and ethical challenges, fostering cultural diversity, intercultural dialogue and a culture of peace, and building

inclusive knowledge societies. Arts education can make substantial contributions to meet these objectives.

Arts education needs investment. It must be maintained and further developed. It requires time, space, money and people: At the end of the first decade of the 21st century, we identify seven major requirements that have to be met in order to ensure consolidation and further development of Arts Education:

1. delivering arts education to all by integrating arts education in various subjects (like visual art, music, dance, theatre, crafts) in all schools at all levels compulsorily and as a cross-curricular content
2. developing arts education offers at the community level outside of schools
3. reducing inequities in access to arts education
4. supporting professional training of future and already active teachers, cultural professionals, artists and volunteers
5. fostering scientific research for further development in arts education
6. strengthening cultural diversity and intercultural dialogue within the field of arts education
7. promoting networking and cooperation at global, national and local levels through guaranteed funds and structures in all educational fields (formal, non-formal and informal)

INRAE

In regards especially to the fifth point especially, our chair has started to create an international network for research in arts education (INRAE) based on the network of UNESCO chairs and observatories. Researchers from nine different countries all over the world are members of the steering committee which was founded at the INRAE's first conference in Wildbad Kreuth, Germany in 2011. Meanwhile, a second meeting was held in Hong Kong in 2012 and a third is prepared for 2013, again in Wildbad Kreuth, Germany.

MONEAS

For the meeting in 2013, INRAE has proposed a joint research project, called "Monitoring National Arts Education Systems" (MONEAS). A pilot study should be the first step to focus on the implementation of the Seoul-Agenda (i.e. the level of arts education) in different regions of the world. The collected data of this pilot study and the interpretation should be given as a report to interested researchers in the field. It will enable follow-up studies as well as provide a research framework for the possible 3rd UNESCO World Conference in Arts Education.

This study aims to investigate how far the arts are part of formal, non-formal and informal education in different countries. It will allow to compare different national systems in arts education, in regards to two aspects: the access of children to various arts activities (which is related to the first goal of the Seoul Agenda) and the qualification of the teachers/mediators in the field (related to the second goal). It does not depend on specific educational systems.

The pilot study will hopefully become a starting point for follow-up studies - using qualitative methods, too. By connecting them and existing national data sources we can gain an understanding of how the Seoul-Agenda is implemented worldwide. We also hope that the outcome of this project is going to initiate the development of a larger study with a revised questionnaire and more participants. A continuous monitoring could also be realised on this basis.

The two main areas of research will be:

1. What is the state of arts education in a country? (How many children are practicing arts in formal, non-formal and informal contexts? What about the qualification of the teachers/mediators?)
2. How do the observed facts correspond with the goals of the Seoul-Agenda?

The research method chosen for this study is descriptive quantitative. We are going to collect data by a questionnaire from experts in ten different countries. By doing this, we hopefully can generate universal indicators based on the pilot project, which will allow us to make statements about different arts education systems at a later stage.

The questionnaire asks about basic and universal productive arts activities of children (two groups, aged 8 and 15) - receptive activities (like looking at art in a museum, watching a theatre performance, listening to music) will not be asked. We are convinced that these selected activities are representative for arts education as a whole and that they are independent from specific circumstances/cultures. The observed activities are:

- making music [e.g. singing, playing an instrument]
- making pictures [e.g. drawing/painting, taking photos]
- dancing
- acting

in all areas of education - formal, non-formal and informal; done over a specific period (not once or only sometimes) and practiced on a regular basis. The pilot study will collect two different types of data, numbers from

already existing data (empirical studies) or - if no statistical data exist - appraised numbers.

After the pilot study a revised questionnaire can be used for a worldwide survey with more experts in more countries. The results could be related to other existing data or qualitative follow-up-studies then. A continuous monitoring would be able to show the development of national efforts in the field.

Conclusion

In doing this study, INRAE aims to support UNESCO in its efforts to enhance the importance of arts education in the world and to face the challenges of the future. It will bring researchers together from different countries to collaborate jointly for the future of our societies.

Footnotes

1. UNESCO 2000. Task Force on Education for the Twenty-first Century. The Work of the Commission. <http://www.unesco.org/delors/workcom.html>
2. UNESCO 1972. Learning to Be. <http://unesdoc.unesco.org/images/0000/000018/001801e.pdf>
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5. UNESCO 2010 a. Report on the survey on the implementation of the Road Map for Arts Education. <http://unesdoc.unesco.org/images/0019/001906/190695e.pdf>
6. UNESCO 2011. *Implementation of the "Seoul Agenda: Goals for the development of arts education", Outcome document of the Second World Conference on Arts Education*". <http://unesdoc.unesco.org/images/0021/002114/211419e.pdf>
7. UNESCO 2010 b. *The Seoul Agenda: Goals for the development of arts education*. http://www.unesco.org/new/fileadmin/MULTIMEDIA/HQ/CLT/CLT/pdf/Seoul_Agenda_EN.pdf

У статті обґрунтовується роль художньої освіти в історії ЮНЕСКО; дається характеристика основних понять з двох найбільш значущих документів ЮНЕСКО, спроби дати визначення яким робилися раніше, в ході роботи двох всесвітніх конференцій („Орієнтири художньої освіти” / “The Road Map for Arts Education” (2006) та Програма „Сеульської конференції” / “The Seoul Agenda” (2010) та після їх закінчення. в рамках даного дослідження, у статті дається характеристика позиції кафедри ЮНЕСКО „Мистецтво і культура в галузі освіти”(Німеччина) з даної проблеми і представлена інформація про найближчих проектах, які будуть реалізовані нею при співробітництві з Міжнародною мережею досліджень у сфері художньої освіти.

Ключові слова: *художня освіта, ЮНЕСКО, Програма Сеульської конференції, Орієнтири художньої освіти, прищеплення культурно-моральних норм, кафедра ЮНЕСКО „Мистецтво та культура в галузі освіти”, Міжнародна мережа досліджень у галузі художньої освіти.*

В статье обосновывается роль художественного образования в истории ЮНЕСКО; дается характеристика основных понятий из двух наиболее значимых документов ЮНЕСКО, попытки дать определение которым предпринимались ранее, в ходе работы двух всемирных конференций („Ориентиры художественного образования” / “The Road Map for Arts Education”(2006) и Программа „Сеульской конференции” / “The Seoul Agenda” (2010) и после их окончания. В рамках данного исследования, в статье дается характеристика позиции кафедры ЮНЕСКО „Искусство и культура в образовании” (Германия) по данной проблеме и представлена информация о ближайших проектах, которые будут реализованы ею при сотрудничестве с Международной сетью исследований в сфере художественного образования.

Ключевые слова: *художественное образование, ЮНЕСКО, Программа Сеульской конференции, Ориентиры художественного образования, привитие культурно-нравственных норм, кафедра ЮНЕСКО „Искусство и культура в сфере образования”, Международная сеть исследований в сфере художественного образования*

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