



United Nations Educational, Scientific  
and Cultural Organization

# **Road Map for Arts Education**

The World Conference on Arts Education:  
Building Creative Capacities for the 21st Century  
Lisbon, 6-9 March 2006

# **Road Map for Arts Education**

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

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## **Background**

Based on deliberations during and after the World Conference on Arts Education, which took place from 6 to 9 March 2006 in Lisbon, Portugal, this “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. This 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.

There is much debate concerning the many possible aims of Arts Education. This debate leads to questions such as: “Is Arts Education taught for appreciation alone or should it be seen as a means to enhance learning in other subjects?”; “Should art be taught as a discipline for its own sake or for the body of knowledge, skills and values to be derived from it (or both)?”; “Is Arts Education for a gifted few in selected disciplines or is Arts Education for all?”. These remain central issues in shaping the approach of arts practitioners, teachers, students and policy makers alike. The Road Map attempts a comprehensive response to these questions and emphasizes that creative and cultural development should be a basic function of education.

## **The Aims of Arts Education**

### **1. Uphold the human right to education and cultural participation**

International declarations and conventions aim at securing for every child and adult the right to education and to opportunities that will ensure full and harmonious development and participation in cultural and artistic life. The basic rationale for making Arts Education an important and, indeed, compulsory part of the educational programme in any country emerges from these rights.

Culture and the arts are essential components of a comprehensive education leading to the full development of the individual. Therefore, Arts Education is a universal human right, for all learners, including those who are often excluded from education, such as immigrants, cultural minority groups, and people with disabilities. These assertions are reflected in the following statements about human rights and the rights of the child.

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

### Article 22

‘Everyone, as a member of society ... is entitled to realization of the economic, social and cultural rights indispensable for his dignity and the free development of his personality.’

### Article 26

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

### Article 27

‘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.’

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

### Article 29

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

### Article 31

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

## **2. Develop Individual Capabilities**

Humans all have creative potential. The arts provide an environment and practice where the learner is actively engaged in creative experiences, processes, and development. Research<sup>1</sup> indicates that introducing learners to artistic processes, while incorporating elements of their own culture into education, cultivates in each individual a sense of creativity and initiative, a fertile imagination, emotional intelligence and a moral “compass”, a capacity for critical reflection, a sense of autonomy, and freedom of thought and action. Education in and through the arts also stimulates cognitive development and can make how and what learners learn more relevant to the needs of the modern societies in which they live.

As extensive educational literature illustrates, experiencing and developing appreciation and knowledge of the arts enables the development of unique perspectives on a wide range of subject areas; perspectives which cannot be discovered through other educational means.

In order for children and adults to participate fully in cultural and artistic life, they need to progressively learn to understand, appreciate and experience artistic expressions by which fellow humans – often called artists – explore, and share insights on, various aspects of existence and coexistence. As it is a goal to give all people equal opportunities for cultural and artistic activity, artistic education needs to be a compulsory part of educational programmes

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<sup>1</sup> For examples of research studies and evidence, refer to the reports from preparatory meetings for the World Conference on Arts Education; cf. LEA International at <http://www.unesco.org/culture/lea> as well as *Educating for Creativity: Bringing the Arts and Culture into Asian Education*, Report of the Asian Regional Symposia on Arts Education, UNESCO 2005.

for all. Arts education should also be systematic and be provided over a number of years as it is a long term process.

Arts Education contributes to an education which integrates physical, intellectual, and creative faculties and makes possible more dynamic and fruitful relations among education, culture, and the arts.

These capabilities are particularly important in the face of the challenges present in 21st century society. For example, due to societal changes which affect family structures, children are often deprived of parental attention. In addition, due to lack of communication and relationship-building in their family life, children often experience a variety of emotional and social problems. Moreover, transmission of cultural traditions and artistic practices within family environments is becoming more difficult, especially in urban areas.

Today, there exists a growing divide between cognitive and emotional processing that reflects a greater focus in learning environments on the development of cognitive skills, and a lesser value placed on emotional processes. According to Professor Antonio Damasio, this emphasis on the development of cognitive skills, to the detriment of the emotional sphere, is a factor in the decline in moral behavior in modern society. Emotional processing is an integral part in the decision-making process and works as a vector for actions and ideas, establishing reflection and judgment. Without an emotional involvement, any action, idea or decision would be based purely on rational terms. Sound moral behavior, which constitutes the solid grounding of the citizen, requires emotional participation. Professor Damasio suggests that Arts Education, by encouraging emotional development, can bring about a better balance between cognitive and emotional development and thereby contribute to supporting a culture of peace.

21<sup>st</sup> Century societies are increasingly demanding workforces that are creative, flexible, adaptable and innovative and education systems need to evolve with these shifting conditions. Arts Education equips learners with these skills, enabling them to express themselves, critically evaluate the world around them, and actively engage in the various aspects of human existence.

Arts Education is also a means of enabling nations to develop the human resources necessary to tap their valuable cultural capital. Drawing on these resources and capital is essential if countries wish to develop strong and sustainable cultural (creative) industries and enterprises. Such industries have the potential to play a key role in enhancing socio-economic development in many less-developed countries.

Moreover, for many people, cultural industries (such as publishing, the music, film and television industries, and other media) and cultural institutions (such as museums, music venues, cultural centres, art galleries and theatres) serve as key gateways by which to access culture and the arts. Arts Education programmes can help people to discover the variety of cultural expressions offered by the cultural industries and institutions, and to critically respond to them. In turn, cultural industries serve a resource for educators seeking to incorporate the arts into education.

### **3. Improve the Quality of Education**

According to the Education for All (EFA) Global Monitoring Report of 2006, published by UNESCO, while the number of children with access to education is growing, the quality of education remains low in most countries of the world. Providing education for all is important, but it is equally vital that students are given an education of good quality.<sup>2</sup>

“Quality education” is learner-centred and can be defined by three principles: education that is relevant to the learner but also promotes universal values, education which is equitable in terms of access and outcomes and guarantees social inclusion rather than exclusion, and education which reflects and helps to fulfil individual rights.<sup>3</sup>

Quality education can therefore generally be understood as being education that provides all young people and other learners with the locally-relevant abilities required for them to function successfully in their society; is appropriate in terms of the students’ lives, aspirations and interests, as well as those of their families and societies; and is inclusive and rights-based.

According to the Dakar Framework for Action<sup>4</sup>, many factors are required as prerequisites for quality education. Learning in and through the arts (Arts Education and Arts-in-Education) can enhance at least four of these factors: active learning; a locally-relevant curriculum that captures the interest and enthusiasm of learners; respect for, and engagement with, local communities and cultures; and trained and motivated teachers.

### **4. Promote the Expression of Cultural Diversity**

The arts are both the manifestation of culture as well as the means of communication of cultural knowledge. Each culture has unique artistic expressions and cultural practices. The diversity of cultures and their creative, artistic products represent contemporary and traditional forms of human creativity which uniquely contribute to the nobility, heritage, beauty and integrity of human civilizations.

Awareness and knowledge of cultural practices and art forms strengthens personal and collective identities and values, and contributes to safeguarding and promoting cultural diversity. Arts Education both fosters cultural awareness and promotes cultural practices, and is the means by which knowledge and appreciation of the arts and culture are transmitted from one generation to the next.

In many countries both tangible and intangible aspects of cultures are being lost because they are not valued in the education system or are not being transmitted to future generations. There is therefore a clear need for education systems to incorporate and transmit cultural knowledge and expressions. This can be achieved through Arts Education, in both formal and non-formal educational settings.

Several of the Main Lines of Action for the implementation of the UNESCO Universal Declaration on Cultural Diversity, agreed on by Member States in 2001, highlight this necessity, including:

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<sup>2</sup> UNESCO, 2005, EFA Global Monitoring Report 2006, UNESCO, Paris, p. 58.

<sup>3</sup> UNESCO, 2004, EFA Global Monitoring Report 2005, UNESCO, Paris, p. 30.

<sup>4</sup> Dakar Framework for Action, 2000, [http://www.unesco.org/education/efa/ed\\_for\\_all/framework.shtml](http://www.unesco.org/education/efa/ed_for_all/framework.shtml)

Action Line 6: Encouraging linguistic diversity – while respecting the mother tongue – at all levels of education, wherever possible, and fostering the learning of several languages from the earliest age.

Action Line 7: Promoting through education an awareness of the positive value of cultural diversity and improving to this end both curriculum design and teacher education.

Action Line 8: Incorporating, where appropriate, traditional pedagogies into the education process with a view to preserving and making full use of culturally appropriate methods of communication and transmission of knowledge.

## **Concepts Related to Arts Education**

### **1. Arts Fields**

People in all cultures have always, and will always, seek answers to questions related to their existence. Every culture develops means through which the insights obtained through the search for understanding are shared and communicated. Basic elements of communication are words, movements, touch, sounds, rhythms and images. In many cultures, the expressions which communicate insights and open up room for reflection in people's minds are called "art". Throughout history labels have been put on various types of art expressions. It is important to acknowledge the fact that even if terms such as "dance", "music", "drama" and "poetry" are used world-wide, the deeper meanings of such words differ between cultures.

Thus, any list of arts fields must be seen as a pragmatic categorization, ever evolving and never exclusive. A complete list cannot be attempted here, but a tentative list might include performing arts (dance, drama, music, etc.), literature and poetry, craft, design, digital arts, storytelling, heritage, visual arts and film, media, and photography.

The arts should be gradually introduced to learners through artistic practices and experiences and maintain the value of not only the result of the process, but the process itself. Furthermore, since many art forms cannot be limited to one discipline, the interdisciplinary aspect of arts, and the commonalities among them, must be given more emphasis.

### **2. Approaches to Arts Education**

Imagination, creativity and innovation are present in every human and can be nurtured and applied. There is a strong connection between these three core processes. As Sir Ken Robinson has noted, imagination is the characteristic feature of human intelligence, creativity is the application of imagination, and innovation completes the process by utilizing critical judgement in the application of an idea.

Any approach to Arts Education must take the culture(s) to which the learner belongs as its point of departure. To establish confidence rooted in a profound appreciation of one's own culture is the best possible point of departure for exploring and subsequently respecting and appreciating the cultures of others. Central to this is acknowledging the perpetual evolution of culture and its value both in historical and contemporary contexts.

Educational content and structure should not only reflect the characteristics of each art form but also provide the artistic means to practice communication and to interact within various cultural, social and historical contexts.

In this regard, there are two main approaches to Arts Education (which can be implemented at the same time and need not be distinct). The arts can be (1) taught as individual study subjects, through the teaching of the various arts disciplines, thereby developing students' artistic skills, sensitivity, and appreciation of the arts, (2) seen as a method of teaching and learning in which artistic and cultural dimensions are included in all curriculum subjects.

The Arts in Education (AiE) approach, utilizes the arts (and the practices and cultural traditions related to those arts) as a medium for teaching general curriculum subjects and as a way to deepen understanding of these subjects; for example, using colours, forms and objects derived from the visual arts and architecture to teach subjects such as physics, biology and geometry; or introducing drama or music as a method to teach languages. Drawing on the theory of "multiple intelligences", the AiE approach aims to extend the benefits of Arts Education to all students and subjects. This approach also aims to contextualize theory through the practical application of artistic disciplines. To be effective, this interdisciplinary approach requires changes in teaching methods and in teacher training.

### **3. Dimensions of Arts Education**

Arts Education is structured through three complementary pedagogical streams:

- Study of artistic works.
- Direct contact with artistic works (such as concerts, exhibitions, books, and films).
- Engaging in arts practices.

That is, there are three dimensions to Arts Education (1) the student gains knowledge in interaction with the artistic object or performance, with the artist and with his or her teacher; (2) the student gains knowledge through his or her own artistic practice; and (3) the student gains knowledge through research and study (of an art form, and of the relationship of art to history).

### **Essential Strategies for Effective Arts Education**

High quality Arts Education requires highly skilled professional art teachers, as well as generalist teachers. It is also enhanced by successful partnerships between these and highly skilled artists.

Within this framework, at least two main objectives need to be addressed:

- Give teachers, artists and others access to the materials and education they need to do this. Creative learning needs creative teaching.
- Encourage creative partnerships at all levels between Ministries, schools, and teachers and arts, science and community organizations.

Successful partnerships are dependent on mutual understanding of the goals towards which the partners are working, and mutual respect for each other's competencies. In order to lay the groundwork for future collaboration between educators and artists, the competencies with



which educators as well as artists enter their profession need to encompass insights into the other's field of expertise – including a mutual interest in pedagogy.

Programmes for teacher and artist education need to be revised to equip teachers and artists with the knowledge and experience necessary to share the responsibility for facilitating learning, and be able to take full advantage of the outcomes of cross-professional cooperation. To promote such cooperation entails specific arrangements which represent new challenges to most societies.

Thus, there are two main essential 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**

This relates to the often very different experiences and perspectives that teachers of general subjects, arts teachers, and artists have concerning educational and cultural processes and practices. The more effective education of all of these actors in Arts Education, broadly defined, is therefore essential.

- Education of teachers of general subjects

In the best of circumstances, teachers (and school administrators) should be sensitive to the values and qualities of artists and have an appreciation for the arts. Teachers must also be provided with the skills to enable them to cooperate with artists in educational settings. This will allow them to reach their own personal potential as well as utilize the arts in teaching. It might also ensure that they have some knowledge of how to produce or perform works of art; the ability to analyse, interpret, and evaluate works of art; and an appreciation of works of art of other periods and cultures.

Taking into account the fact that the arts can help learning in areas that have been traditionally considered general curricula, primary teachers, especially, often use the Arts in Education (AiE) approach. For example, songs can be used to memorize key words in language, definitions in science and social studies or some mathematical concept or formula. Integrating the arts into the teaching of other subjects, especially at primary level may be one way of avoiding curriculum overload that some schools may experience. However this integration may not be effective if there is not specific teaching of the arts in parallel.

- Education for arts teachers

Teaching the arts must go further than simply teaching learners specific skills, practices, and bodies of knowledge. Therefore, in addition to studio competency, Arts Education programmes should move toward broader teacher preparation. Art teachers should be encouraged to draw on the skills of other artists, including those from other disciplines, while also developing the skills required to cooperate with artists and with teachers of other subjects in an educational setting.

Fully articulated arts teacher education programmes may encourage the development of knowledge and skills in:

- One or more arts disciplines
- Interdisciplinary arts expression
- Methodologies for teaching the arts
- Methodologies for interdisciplinary teaching in and through the arts
- Curriculum design
- Assessment and evaluation appropriate for arts education
- Formal (school based) arts education
- Informal (community based) arts education

Moreover, good schools alone will never be good enough. As discussed below, Arts Education can often be enhanced by partnerships with a wide range of individuals and organizations in the community. Activities such as visiting art museums and galleries or attending live performances, Artists in School (AIS) programmes, and Environmental Education through Arts Education, are valuable educational opportunities for teachers and students in all learning contexts.

There is also a need to focus on the use of new technologies in artistic creation, electronic music and new media, as well as online teaching in relation to preparing teachers of Arts Education. The use of new technologies has expanded the role of Arts Education and provides new roles for art teachers in the 21st century. These technologies can serve as an essential platform for collaboration among art teachers and between art teachers, artists, scientists and other educators.

Computer art, for example, has become accepted as an art form, as a legitimate form of art production, and as a method of teaching art. Nevertheless, computer art is not widely taught in schools. This is because while teachers of the fine arts, for example, are highly motivated to teach computer art in their classrooms, they often lack experience, pedagogical training, and resources.

Subject teachers at secondary school level may assign tasks that require collaboration among other specialized subjects. For example, the area of business and technology may be incorporated into the commercial aspect of the arts, or students may be given projects that connect the arts to history or social studies. This approach requires understanding about the value of Arts Education on the part of teachers of other subject areas.

Finally, it is important, at least at the local and perhaps national level, to establish guidelines and standards for art teacher preparation in pre-service education. Various sets of standards have been developed<sup>5</sup> and may serve as a frame of reference for each country's efforts in planning, implementing, and evaluating their own Arts Education programmes.

*(See Case Study in the Annex)*

- Education for artists

Artists of all disciplines, as well as cultural professionals, should also be given the opportunity to improve their pedagogical capabilities and develop the skills needed both to cooperate with educators in schools and learning centres and, more directly, to communicate and interact

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<sup>5</sup> Principally in the USA, such as: Early Adolescence through Young Adulthood Art standards by the National Board for Professional Teaching Standards (NBPTS), Standards for Art Teacher Preparation , Purposes, Principles, and Standards for School Art Programmes, and The National Visual Arts Standards.

effectively with learners. Joint activities and projects between artists-in-training and teachers-in-training can also help to ensure future collaboration.

*(See Case Study in the Annex)*

As with the development of partnerships between cultural and educational institutions and perspectives, the improvement and enrichment of the education of all those involved in Arts Education is crippled by a lack of financial resources and, especially in non-urban settings, cultural resources such as libraries, theatres, and museums.

## **2. Partnerships**

Although creativity is ranked very high in most policy documents, there exists a lack of fundamental recognition of the importance of quality education as a principal means to facilitate creativity. Implementing Arts Education programmes is neither expensive nor difficult to put into practice if the philosophy behind it rests on partnerships.

With this in mind, a joint responsibility for Arts Education within the Ministries responsible for Culture and/or Education and between the various mechanisms that secure the implementation and evaluation of Arts Education programmes is needed; with each entity clearly aware of its contribution to the process. The creation of synergies between the arts and education in the promotion of creative learning can best be achieved through the following types of partnerships.

- **Ministerial level or municipality level**

Partnerships may exist between separate entities of the Ministry of Culture, the Ministry of Education, and Ministries of higher education and research in forming joint policies and budgets for class projects that take place inside or outside school hours (curricular and extra-curricular). Arts and education may also be united on a policy level among Ministries of Education and Culture and municipalities (which often are the entities in charge of both educational and cultural institutions) to link the education system and the cultural world, through implementing projects of cooperation between cultural institutions and schools. These partnerships intend to place art and culture at the centre of education rather than at the margins of the curriculum.

*(See Case Study in the Annex)*

- **School level**

Throughout the world, most cities, towns and villages have some kind of cultural facility. In the current environment it is recognized that the learning process is no longer limited exclusively to schools. New possibilities of pedagogy have resulted from the development of partnerships between schools and cultural institutions. In some countries, there is long-standing collaboration between these institutions; however, the extent and effectiveness of these partnerships vary widely.

Support and genuine commitment by both cultural institutions and schools are vital to ensure the success of the collaboration. Close partnerships have brought about innovative programmes, mainly in the form of visits to cultural institutions. Such visits provide students

with a wealth of information, artistic encounters and opportunities to see and get absorbed into artistic processes, and also provide vast potential for integrated teaching practices. In primary education – where young children respond strongly to visual learning – active collaboration between institutions can provide opportunities for enriched teaching methods.

*(See Case Study in the Annex)*

- **Teacher level**

Effective partnerships are also fruitful for teachers. By inviting artists, with their experience and expertise in movement, words, sound and rhythm, images, to develop a project, on a partnership basis, in in-school and extra-curricula programmes, teachers can benefit from new experiences which can enrich their teaching methods. In-school projects might involve collaboration between the artist, the teacher, and the school, and are designed to match the age of the participants, the teaching methods, and the duration of the classroom activity.

In some cases, cultural institutions provide comprehensive online teaching resources for teachers, arts educators, families and students.

*(See Case Study in the Annex)*

There are many challenges to the development of such partnerships. Budgets for anything related to Arts Education, if they exist, may be centralized in one ministry or department with little opportunity (or willingness) to share them with another. Government bureaucracies, at all levels, are sometimes narrow in their perspectives with little motivation for cooperation. And, of course, there are differences in the individual and structural “cultures” between the educational and cultural fields.

## **Research on Arts Education, and Knowledge Sharing**

Building creative capacities and cultural awareness for the 21<sup>st</sup> Century through Arts Education requires informed decision-making. For decision makers to accept and endorse the implementation of Arts Education and Arts-in-Education, it is necessary to provide evidence of its effectiveness.

It can be argued that creativity as expressed through culture is the world’s most equitably distributed resource. However, research indicates that certain education systems can stifle creativity while others can promote it. The assumption is that Arts Education is one of the best media for nurturing creativity (when the methods of teaching and learning support it), but the mechanisms for this are not well documented and the argument is therefore not well received by policy makers. Further research into this area is therefore needed.

While there has been some research into Arts Education as an educational field, and evidence supporting the benefits of integrating the arts into education exists, in many countries this evidence is scarce, anecdotal and difficult to access.

While there are many cases of successful design and implementation of arts education programmes, they often fail to convey their theoretical assumptions or fail to adequately document their outcomes. There are therefore few best-practice case studies which can be used to support advocacy processes. This lack of a readily accessible body of information is deemed

as a major setback for improving practice, influencing policy making, and integrating the arts into educational systems.

As discussed, the nature of learning activities in Arts Education includes the creating of art, as well as reflecting on the appreciation, observation, interpretation, critique and philosophising about creative arts. These characteristics of the nature of teaching and learning in Arts Education have important implications for research methods in art. Researchers in Arts Education must look, think, and observe both from an artistic and pedagogical perspective.

Such research can take place at the global, national, and institutional level, or be discipline-based, and should focus on such areas as:

- Descriptions of the nature and extent of current Arts Education programmes.
- The links between Arts Education and creativity.
- The links between Arts Education and social abilities/active citizenship/empowerment.
- Evaluations of Arts Education programmes and methods, in particular of the value they add in terms of social and individual outcomes.
- The diversity of methods for delivering Arts Education.
- The effectiveness of Arts Education policies.
- The nature and impact of partnerships between education and culture in the implementation of Arts Education.
- The development and use of teacher education standards.
- Assessment of students' learning in Arts Education (evaluating best practice in assessment techniques).
- The influence of cultural industries (such as television and film) on children and other learners in terms of their education in the arts, and methods to ensure the cultural industries provide citizens with responsible kinds of Arts Education.

Implementing Arts Education research should involve the following steps:

- Creating an arts research agenda and seeking funding to support it.
- Organizing seminars for research on Arts Education in order to promote research efforts.
- Conducting surveys of research interests among arts educators.
- Promoting interdisciplinary collaboration on research methodologies for Arts Education.

Finally, and more specifically, research into Arts Education can be undertaken by universities and other institutions in collaboration with a clearinghouse (or "Observatory") which collects, analyzes, repackages and disseminates information and knowledge about Arts Education. Clearinghouses are a reliable source of data for advocacy and lobbying. A clearinghouse can collect information on a specific area of interest (e.g. performing arts education), or can have a geographical range (e.g. arts education in India).

## Conclusion

Building creative capacity and cultural awareness for the 21<sup>st</sup> Century is both a difficult and a critical task, but one that cannot be eluded. All forces of society must be engaged in the attempt to ensure that the new generations of this century gain the knowledge and skills and, perhaps even more importantly, the values and attitudes, the ethical principles and the moral directions to become responsible citizens of the world and guarantors of a sustainable future.

Universal education, of good quality, is essential. This education, however, can only be good quality if, through Arts Education, it promotes the insights and perspectives, the creativity and initiative, and the critical reflection and occupational capacities which are so necessary for life in the new century.

It is hoped that this Road Map will be used as a template, a set of overall guidelines for the introduction or promotion of Arts Education; to be adapted – changed and expanded as necessary – to meet the specific contexts of nations and societies around the world.

## Recommendations

The participants of the UNESCO World Conference on Arts Education, having endorsed the declarations elaborated at regional and international preparatory conferences held during 2005 in Australia (September), Colombia (November), Lithuania (September), Republic of Korea (November) and Trinidad and Tobago (June), and those recommendations which were elaborated at the African and the Arab States regional discussions groups meetings held at the World Conference on Arts Education (Lisbon, 6 to 9 March 2006)<sup>6</sup> reiterate the following considerations:

- Noting that the development, through Arts Education, of an aesthetic sense, creativity and the faculties of critical thinking and reflection inherent to the human condition is the right of every child and young person<sup>7</sup>;
- Considering that greater awareness must be created among children and young people both of themselves and of their natural and cultural environment, and that access for all to cultural goods, services, and practices must be among the objectives of educational and cultural systems;
- Recognizing the role of Arts Education in preparing audiences and different sectors of the public to appreciate artistic manifestations;
- Understanding the challenges to cultural diversity posed by globalization and the increasing need for imagination, creativity and collaboration as societies become more knowledge-based;
- Acknowledging that in many societies art traditionally was, and often continues to be, part of everyday life and plays a key role in cultural transmission and in community and individual transformation;
- Noting the essential needs of young people to have a space for artistic activities, such as community-cultural centres and art museums;
- Noting that among the most important 21<sup>st</sup> century challenges is an increasing need for creativity and imagination in multicultural societies – which Arts Education can address efficiently;
- Recognizing that there is a need for our contemporary societies to develop educational and cultural strategies and policies that transmit and sustain cultural and aesthetic values and identity so as to promote and enhance cultural diversity and to develop peaceful, prosperous, and sustainable societies;
- Taking into account the multi-cultural nature of most nations of the world, where a confluence of cultures is represented, resulting in a unique combination of communities, nationalities, and languages; that this cultural complexity has spawned a creative energy and produced indigenous perspectives and practices in education that are specific to these nations; and that this rich cultural heritage, both tangible and intangible, is under threat from multiple and complex socio-cultural, economic, and environmental changes;
- Recognizing the value and applicability of the arts in the learning process and their role in developing cognitive and social skills, promoting innovative thinking and creativity, and encouraging behaviours and values which underlie social tolerance and the celebration of diversity;

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<sup>6</sup> The complete version of the Declarations and Recommendations can be found in the Working document of the World Conference on Arts Education in the UNESCO Links to Education and Art portal: <http://www.unesco.org/culture/lea>.

<sup>7</sup> See “Road Map for Arts Education”, pages 2 and 3.

- Recognizing that Arts Education brings about improved learning and skills development through its emphasis on flexible structures (such as related time, discipline and roles), relevance to the learner (meaningfully connected with the lives of children and their social and cultural environment), and cooperation between formal and informal learning systems and resources;
- Recognizing the convergence between the traditional conception of arts in societies and the more recent understanding that learning through the arts can lead to improved learning and skills development;
- Understanding that Arts Education, by engendering a range of cross-cutting skills and abilities and raising student motivation and active participation in class, can increase the quality of education, thereby contributing to achieving one of the six Education for All (EFA) goals of the Dakar World Conference on Education for All (2000);
- Considering that Arts Education can play a very useful role in therapy for children with disabilities, and in post-disaster and post-conflict contexts;
- Acknowledging that Arts Education, like all types of education, must be of high quality to be effective;
- Taking into account that Arts Education, as a form of ethical and civic construction, constitutes a basic tool for social integration and can help to address critical issues facing many societies, including crime and violence, persistent illiteracy, gender inequalities (including male under-achievement), child abuse and neglect, political corruption, and unemployment.
- Observing the development of information and communication technologies (ICT) in all areas of societies and economies, and the potential they represent for enhancing Arts Education;

However, a number of challenges have been identified, which are reiterated as follows:

- Recognizing that, in many countries, education policies place little value on Arts Education, which is reflected in the isolation and devaluation of this area of knowledge;
- Observing that cultural and educational systems and concerns are often dissociated, with two separate agendas often moving in parallel or even opposite directions;
- Considering that there are insufficient teacher training programmes specializing in Arts Education and that general teacher education programmes do not adequately promote the role of the arts in teaching and learning;
- Observing that artists and their participation in the processes of Arts Education are insufficiently recognized;
- Noting that there exists a vast field of experience in Arts Education that is neither researched nor systematized; and
- Acknowledging that budgets for Arts Education are either non-existent or insufficient to cover its routine and development needs;

The following recommendations have been compiled from the above-mentioned preparatory conferences and from regional discussing group meetings.



## **1. Recommendations for Educators, Parents, Artists, and Directors of Schools and Educational Institutions**

### *Advocacy, Support and Education*

- Raise public awareness and promote the value and social impact of Arts Education, creating a demand for Arts Education and skilled arts educators;
- Provide leadership, support and assistance for teaching and learning in and through the arts;
- Promote active participation in, and accessibility to, the arts for all children, as a core component of education;
- Encourage the use of local, contextualized human and material resources as both the providers and the content of quality education;
- Provide resources and learning materials to assist educators to develop, utilize, and share new arts-rich pedagogy;
- Provide assistance to enable Arts Education practitioners to harness technological developments which will enable Arts Education to reach marginalized groups, and facilitate the creation of innovative knowledge products and the sharing of knowledge;
- Support ongoing professional development of teachers, artists and community workers, in order to develop in professionals an appreciation of cultural diversity and enable them to develop their students' potential to create, critique and innovate;
- Encourage and promote the development of art practices through digital media;
- Set up, if they do not exist, cultural centres and other Arts Education spaces and facilities for youth;

### *Partnerships and Cooperation*

- Encourage active and sustainable partnerships between educational contexts (formal and non-formal) and the wider community;
- Facilitate participation in learning contexts by local arts practitioners and the inclusion of local art forms and techniques in learning processes in order to strengthen local cultures and identity;
- Facilitate cooperation between schools and parents, community organizations and institutions, and mobilize local resources within communities to develop Arts Education programmes, so as to enable communities to share transmitting cultural values and local art forms;

### *Implementation, Evaluation and Knowledge-sharing*

- Implement and evaluate collaborative school-community projects that are based on the principles of inclusive cooperation, integration and relevance;
- Encourage effective documentation and sharing of knowledge between teachers;
- Share information and evidence with stakeholders, including governments, communities, the media, NGOs and the private sector;

## **2. Recommendations for Government Ministries and Policy Makers**

### *Recognition*

- Recognize the role of Arts Education in preparing audiences and different sectors of the public to appreciate artistic manifestations;
- Acknowledge the importance of developing an Arts Education policy which articulates the links between communities, educational and social institutions and the world of work;
- Recognize the value of successful locally-developed, culturally-relevant Arts Education practices and projects. Recognize that future projects should replicate the successful practices implemented so far;

- Give priority to the need to generate better understanding and deeper recognition among the public of the essential contributions made by Arts Education to individuals and society;

### *Policy Development*

- Translate the growing understanding of the importance of Arts Education into the commitment of resources sufficient to translate principles into action, in order to create a greater awareness of the benefits of arts and creativity for all and support for the implementation of a new vision for arts and learning;
- Design policies for national and regional research in the area of Arts Education, taking into account the specificities of ancestral cultures as well as vulnerable population groups;
- Encourage development of strategies for implementation and monitoring, so as to ensure the quality of Arts Education;
- Give Arts Education a permanent central place in the educational curriculum, funded appropriately, and staffed by teachers of appropriate quality and skill;
- Take research into account when making funding and programme decisions and articulate new norms of assessment of the impact of Arts Education (since it can be demonstrated that Arts Education can contribute significantly to the improvement of student performance in areas such as literacy and numeracy, as well as providing human and social benefits);
- Guarantee continuity that transcends governmental programmes in the States' public policies on Arts Education;
- Adopt regional policies in terms of arts education for all countries of a region (eg. African Union);
- Include Arts Education in Cultural Charters adopted by all Member States;

### *Education, Implementation and Support*

- Make professional education for artists and teachers available to enhance the quality of Arts Education delivery and, where they don't exist, set up arts-education departments in universities;
- Make education of arts teachers a new priority within the education system, enabling them to contribute more effectively to the process of learning and cultural development, and make sensitization to the arts a part of the training of all teachers and of education actors;
- Make trained teachers and artists available in educational institutions and non-formal settings in order to permit and foster the growth and promotion of Arts Education;
- Implement the arts throughout the school curriculum as well as in non-formal education;
- Make Arts Education available inside and outside schools to all individuals, whatever their abilities, needs and social, physical, mental or geographical situation;
- Produce and make available to all schools and libraries the material resources necessary for the effective delivery of the arts. Including space, media, books, art materials and tools;
- Provide Arts Education to indigenous peoples in a manner appropriate to their cultural methods of teaching and learning, accessible in their own languages; recalling the principles contained in the UNESCO Declaration on Cultural Diversity;
- Study ways and means to draw up localized Arts Education programmes based on local values and traditions.

### *Partnerships and Cooperation*

- Promote partnerships among all concerned ministries and governmental organizations to develop coherent and sustainable Arts Education policies and strategies;
- Encourage government officials at every level join forces with educators, artists, NGOs, lobby groups, members of the business community, the labour movement and members of civil society to create specific advocacy action plans and messages;
- Encourage the active involvement in education of arts and cultural institutions, foundations, media, industry, and members of the private sector;

- Integrate partnerships among schools, artists and cultural institutions into the core educational process;
- Promote sub-regional and regional cooperation in the field of arts education, in view of reinforcing regional integration;

#### *Research and Knowledge-sharing*

- Develop a complete databank of human and material Arts Education resources and make this available to all educational institutions, including via the Internet;
- Ensure dissemination of information about Arts Education, implementation and follow-up by Ministries of Education and Culture;
- Encourage the creation of collections and inventories of works of art that enrich Arts Education;
- Document the current oral culture of societies-in-crisis;

### **3. Recommendations for UNESCO and Other Intergovernmental and Non-governmental organizations**

#### *Advocacy and Support*

- Reflect the important contributions that Arts Education can offer to all areas of society and identify Arts Education as a major cross-sectoral strategy;
- Link Arts Education with appropriate resources and to related areas such as Education for All and Education for Sustainable Development;
- Emphasize the need for bottom-up strategies that empower and validate practical, grassroots initiatives;
- Promote knowledge of socio-cultural and environmental problems through Arts Education programmes so that pupils develop values concerning their environment, a sense of belonging and of commitment to sustainable development;
- Encourage communication media to support the objectives of Arts Education and to promote aesthetic sensitivity and foster artistic values in the general public;
- Continue to include Arts Education in international programmes;
- Make provisions in budgets to foster Arts Education and to promote its inclusion in school curricula;
- Promote the development and implementation of Arts Education at different levels and in the different modalities of education programmes from an interdisciplinary and trans-disciplinary perspective, the purpose being to open up new aesthetic channels;
- Promote investments that provide Arts Education with the cultural goods, material resources and funding to:
  - Create specialized areas in schools and cultural spaces that offer a variety of forms of Arts Education;
  - Provide specialized didactic materials, including publications in mother-tongue languages;
  - Ensure the development of Arts Education and promote fair pay and working conditions for teaching professionals who are developing this area of knowledge.
- Actively encourage governments and other agencies to facilitate collaboration between ministries, departments, cultural institutions, NGOs and arts professionals;
- Convene future conferences on Arts Education in recognition of the importance of facilitating regular reflection and continuous improvement. In this regard, the Ministers and other participants of the World Conference on Arts Education, support the offer of the Republic of Korea to host a second World Conference in Seoul.

#### *Partnerships and Cooperation*

- Facilitate coordination between cultural and educational institutions in each country so that they can agree upon and implement policies and activities for the development of Arts Education;
- Encourage the definition of abilities and mechanisms for articulating formal and non-formal Arts Education between educational and cultural institutions;
- Create cooperative networks between Member States and within their respective education and cultural systems, so as to base the successful development of Arts Education on cooperative activities and alliances;
- With reference to the partnership agreement concluded between the African Union and UNESCO after the Summit of African Heads of State and Government (Khartoum, January 2006):
  1. Support the adoption and proclamation by UN Member States of a Decade for Arts Education for All (2006-2016).
  2. Rethink the objectives of the Education-for-all strategy in order to include arts education
  3. In collaboration with the African Union, consolidate support to national institutions that endeavour to promote culture and the arts in Africa (e.g. CRAC in Togo, CELTHO in Niger...), to Arts Education institutions (public or private) as well as to initiatives from civilian organization that aim at consolidating endogenous artistic abilities
  4. Together with the African Union and intergovernmental sub-regional organizations (CEDEAO, SADDEC, CEMAC, etc.), provide support to hold an African Regional Conference on Arts Education.

#### *Research, Evaluation and Knowledge-sharing*

- Promote ongoing evaluation of the emotional, social, cultural, cognitive and creative impacts of Arts Education;
- Promote a regional system to gather and disseminate information on Arts Education;
- Promote knowledge-sharing and networking through the establishment of Arts in Education Observatories (clearinghouses), with UNESCO Chairs and the UNITWIN Network;<sup>8</sup>
- Promote research in the arts in order to inform the development of future initiatives in this expanding field;
- Establish an international data-base of research to provide scientifically sound evidence of the individual and social significance of Arts Education and creative involvement, including, but not limited to, such areas as the development of the integrated human being, social cohesion, conflict resolution, public health and the use of new technologies in creative expression in the schools;
- Commission case studies and research that could then be used as a guide for engaging in more participatory and practice-led research. Such a case study could lead to the development of an international network of researchers sharing methodologies and building better models of assessment with students, artists, teachers and parents as active participants. This would build capacity for the future and inform lifelong learning and assessment;
- Encourage research and rediscovery of the traditional use of arts in learning and every-day life;
- Record and evaluate bibliographical resources and other sources of information on Arts Education, with a view to their analysis, re-packaging and dissemination;
- Systematize significant experiences that can serve in preparing quality indicators for Arts Education, and promoting the exchange of experiences;
- Facilitate the preparation and implementation of regional and international education and research projects;
- Put into place international networks to facilitate regional cooperation and sharing of best practices in implementing Arts Education policies;

#### *Training and Support for Teachers, Schools and Artists*

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<sup>8</sup> Refer to “Action Plan Asia: Arts in Asian Education Observatories”, *Educating for Creativity: Bringing the Arts and Culture into Asian Education*, Report of the Asian Regional Symposia on Arts Education, UNESCO 2005

- Facilitate training of teachers in the theory and practice of Arts Education;
- Promote international support for training teachers and for curriculum development, to widen coverage and improve the quality of Arts Education, particularly in resource-challenged countries;
- Encourage the participation in primary and secondary education of artists, tradition-bearers and cultural promoters in order to enrich pupils' creative use of the different forms of artistic expression;
- Encourage the creation of programmes for research and lifelong training for professionals (artists, teachers, managers, planners, etc.) connected with Arts Education;
- Encourage the participation and organization of arts teachers, both nationally and internationally, so that they acquire greater social representation and professional capacity;
- Encourage the creation of Arts Education texts, materials, methodologies and teaching-learning guides;
- Encourage the incorporation of new information and communication technologies in teacher training programmes and in both formal and non-formal education processes, as means of creation, artistic expression, reflection and critical thinking.

## **ANNEX: Case Studies**

### **Essential Strategies for Effective Arts Education**

#### **1. Education of teachers and artists**

- **Education for arts teachers**

***Teacher Education Partnerships for Secondary Education in Papua New Guinea***

Singing, dancing, mime, sculpture, storytelling and painting are integral to the lives of indigenous communities in Papua New Guinea (PNG). Birth, adulthood, old age, death and after-death are intertwined with activities in which the arts serve as important vehicles to make sense of the world. Because of the value placed on these relationships, arts teaching and learning, as well as knowledge and skills in the arts, are important activities in PNG.

This project aims at developing partnerships between teacher educators and artists in the community to work together in educating future art teachers. The students are trainee arts teachers from the Expressive Arts Department of the University of Goroka. The principal artist is George Sari from Okiufa village, situated on the fringes of the University campus. He was taught his clan's history and stories, learned how to live in his community with his grandfather and father, and became fascinated with his clan's land and its flora and fauna. By talking and working with George, students have the opportunity to learn about their past and build their skills and knowledge in a form that can be as magical as it is "mesmerizing".

The partnership among the students, George and the Department of Expressive Arts of the University of Goroka is an example of good practice in arts teacher education.

***The Artist in Community Education Programme, Canada***

A specialized stream of the Bachelor of Education programme at Queen's University in Canada engages artists from various arts disciplines, including creative writing, dance, music, theatre and visual arts, in a nine-month course that meets the requirements for teacher certification, while maintaining a strong focus on the arts and creativity. In addition to demonstrating strength in an artistic discipline, an applicant must have an undergraduate degree to qualify for admission to the programme.

The course is taught by practitioners in each of the artistic and pedagogical subjects in the curriculum, who have extensive experience both as artists and as educators. Candidates achieve skills and knowledge in pedagogical practices appropriate for teaching the arts, and learn how to promote and nourish partnerships with fellow professionals and with arts and education organizations. They work with practitioners of other art forms in collaborative, interdisciplinary projects and learn how to apply their knowledge and skills as artists in educational settings, including schools, community arts centres and outreach programs run by professional arts organizations.

- **Education for artists**

***The Artist Teacher Scheme in the United Kingdom***

The Artist Teacher Scheme is part of an expanding national provision for the continuing professional development of art and design teachers. Twelve centres currently operate in England, one in Scotland and two in Wales. Each is a collaboration between a major gallery or

museum of contemporary art, a university school of fine art or college of art and the National Society for Education in Art Design which manages the scheme. Arts Council England, the Scottish Arts Council and the Welsh Arts Council provide core funding.

The varied programmes of these centres offer participating artist teachers opportunities to extend their awareness of the richness and complexity of contemporary fine art practice and of the diversity of thinking and influences that inform it. Artist teachers can reappraise, reinforce or re-engage with their own thinking and personal development as artists and become part of a strong professional community. These schemes also aim to significantly improve standards of teaching and learning in art and design in schools and colleges through the development of the individual practice of artist teachers. A variety of Introductory Courses (up to five days' intensive practical and theoretical workshops and seminars), an Intermediate Programme of co-ordinated workshops, seminars and gallery or studio visits, and courses leading to the award of a Masters degree are available.

More information can be found at <http://www.nsead.org/cpd/ats.aspx>

## 2. Partnerships

- **Ministerial level and municipality level**

### *Methods for Partnership, Lithuania*

To form stronger ties between the culture and education sectors in Lithuania, the Ministry of Education and Science has introduced national-level initiatives that offer extra-curricular arts activities for children. The majority of the projects are formulated at government level and have the organizational support of municipalities, NGOs, and national arts, youth and tourism centres. The initiatives aim to keep children occupied after school hours, foster creativity and self-expression, support artistically gifted children, and promote cultural awareness and knowledge of the local environment and community.

### *Laboratories of Investigation-Creation, Colombia*

As part of the “National Plan for the Arts” of the Ministry of Culture of Colombia, the Laboratories of Investigation-Creation have been established to promote the development of visual arts and to encourage partnerships among cultural, academic and artistic institutions. Operating at a regional level, they establish a meeting space for artists and teachers to facilitate the exchange of artistic and pedagogical practices in light of developing future configurations in arts training and Arts Education. The Laboratories also are a source in creating an inter-regional perspective of artistic and pedagogic practices and a subsequent circulation of pedagogic models to regions that are less developed in this area.

### *Norwegian Cultural Rucksack*

About five years ago, the Norwegian government initiated a scheme called “The Cultural Rucksack”. The aim of the scheme is that all students, from grades one through ten, should, on a regular basis and as an integrated part of the school curriculum, experience encounters with high quality artists and artistic expressions.

Through a nationwide structure which is founded on cooperation between school and cultural authorities on national level as well as regional and local levels, partnerships have been established between arts organizations and institutions and the school system. Every school in the country now includes in its annual programme visits by performing artists and visits to museums and other cultural venues. The scheme also includes art workshops and performances where students, and sometimes school staff, work together with professional artists.

The general impression is that the scheme is well received by local schools although there are obvious challenges regarding developing competencies among artists and teachers which will enhance the educational effects of the scheme and establish a basis of mutual understanding among all actors involved in regard to the scheme's potential.

- **School level**

***Pilot Project for School Level Partnership in the Republic of Korea (2004-2006)***

This initiative aims at building a model of cooperation and institutionalizing a necessary network in the community to establish a foundation for long-term Arts Education planning in schools. Within this frame, the Korea Culture and Arts Education Service (KACES) supported 64 projects nationwide in 2005, which varied in modalities of partnerships with local artist groups, practitioners, and arts organizations using arts centres, museums, galleries, etc, as classrooms for arts education.

In collaboration with another initiative, "Artist-in-School", designed to engage artists in education by providing them with pre-service education, the pilot initiative has met the demand for Arts Education in schools by securing professional instructors in areas of new interest such as drama, dance, film and media. The result has been the dispatching of around 1500 artist-turned-instructors to 3000 schools.

***Museum assistance for implementing learning through arts pedagogy, a programme suggested by Guggenheim Museum (USA, Spain 2006)***

The "Learning through Art" educational programme is designed to provide backup for subjects on the school curriculum by taking artists into state schools to work closely with teachers and their pupils. In "Learning through Art" (LTA), schoolchildren are encouraged to learn in a variety of ways, by talking, exploring, acting and creating. As children are, in general, receptive to learning through artistic activities, the workshops are genuinely effective in reinforcing areas of the curriculum and in developing reading, writing and language skills. By taking part in the creative process, they acquire skills in planning and conducting projects, working in teams and thinking critically. LTA is a way of reaching children who might otherwise experience problems in following traditional teaching methods and, more importantly, generally helps increase children's self esteem and personal growth.

Each programme is unique and individualized, taking into account the interests, shortcomings and abilities of each class, and may cover any area or theme in the curriculum, from natural sciences to mathematics. When teachers have identified a subject in the curriculum that needs extra support, and have defined the targets they need to set and the skills and attitudes they



want to encourage and stimulate, the artist and the Museum educator create a series of workshops divided into teaching units. The hour-and-a-half workshops, covering anything from photography, painting and sculpture to video, digital art and music, are held at the school once a week over twenty weeks.

Together with the teachers themselves, the artists working with the programme have a critical role in stimulating the work the children do and in encouraging them to apply to the subjects on the school curriculum the kind of conceptual thought proper to artistic creativity.

- **Teacher level**

### ***Windmill Performing Arts, Australia***

Windmill Performing Arts is an initiative focused on developing collaboration between artists, teachers, companies and institutions in commissioning new work, setting up partnerships, co-presentations, touring and research.

Since its inception in 2002, the company has been producing children's performances in theatre, opera, music, dance, ballet and puppetry on a national and international level.

Underpinning their activities is the cognitive and holistic development of children. To this end, they have initiated strategic programmes in partnership with university institutions and the education sector, such as professional training for both educators and artists, arts-based workshops for families and arts education research.

One of their projects, in partnership with a university, is "Children's Voices", a longitudinal research project exploring and documenting the impact of performance on children's learning. The research is used to inform the creation of future Windmill performances and to formally document and assess arts education in an Australian context.

### ***The Oak of Finland Cultural Heritage Project***

It is very common in Finland for teachers to invite artists into the learning environment or organize visits to cultural institutions or events. What is not common is teacher collaboration with on-line programmes.

One of the successful examples that can be mentioned within this framework is the "Oak of Finland Plus". This is a joint initiative of the National Board of Antiquities, National Board of Education and Ministry of the Environment for the development of heritage education through partnerships. In Finland, Cultural Heritage education is considered as the new core curriculum. In this context, the project aims to teach cultural literacy, understand global cultures and develop methods for cultural heritage education through schoolteachers, museums, regional environmental centres, National Board of Education and the National Board of Antiquities. Schools and museums were initially asked to join the project via the internet and then implemented the project with the aid of the programme's homepage, journals and CD-ROMS. In total, 400 schools, 500 teachers, 65 museums and 15 organizations in 70 municipalities participated in the project.

### ***Young Digital Creators (YDC)***

Another on-line partnership initiative is the UNESCO's DigiArts "Young Digital Creators" (YDC) project, created in 2004. YDC is a web-based international programme designed for young people to gradually construct, through a collaborative process and digital creative tools, a deeper understanding of each other's cultural values and shared perspectives on global issues of our time. The programme aims to enhance the innovative use of arts and creativity as an expressive and communicational tool, promote cultural communication at an international level, familiarize young people with visual literacy and visual communication and mobilize youth communities with creative online learning. An average of 15 Schools or Youth Centres is invited to join each session of the programme via the internet. Together with a teacher's kit, which contains the different phases of the on-line programme and guides the teacher to implement it, an international on-line moderator, appointed by UNESCO, provides the required pedagogical assistance for students' implementation of the on-line programme. Four YDC programmes have been developed around the issues of water, peace, life in the city and HIV/AIDS. In total, more than 120 schools and Youth Centres from various geo-cultural backgrounds have participated in the 2005-6 training sessions.